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VARIETY

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ALL THAT NEWS & NO DOLLS

Yank Dance Teachers Step O'seas In Reciprocal Trade on the Hoof

Some 60 American dance teachers fly Aug. 4 via TWA to Europe for 20 days. First stop is the Strand Palace Hotel in London where an exchange of dance instruction will take place between the visitors and 100 selected members of the Imperial Society of Teachers of Dancing. Americans will teach the Britons one day and the next day the Britons will teach the Yanks.

No fees will be charged in London. Each American teacher is personally paying $386 roundtrip for a combination business and pleasure trip, with Paris, Rome and Madrid also included. The London "convention" is an expansion of a summers-only teaching marathon plan worked out during the last years by a partnership calling itself the Dance Caravan. It comprises Danny Hoctor and his wife Betty Bird, who formerly appeared in cafes and vaude, and Jules Stone.

Apart from the London visit, which is an experiment, the Caravan hits a number of cities each summer during the recess period in local dance schools. Idea is to give Main Street teachers a brush-up in routines and techniques. Travelling faculty of 10 is typically involved. Stage arts and ballroom dancing are separately taught at a package price of $45. "Con-

(Continued on page 60)

YANKS AMONG WINNERS

Finn Cops $3,000 at Belgium's Opera Contest

Brussels, June 5.

International operatic contest ended here last night with 29 year old Finnish baritone, Kari Nurmela, taking first prize—$2,000 and Mozart prize of $1,000.

Other winners as follows: Max Egmond (Holland), 2d, $1,200; Mrs. Bounds-Coleman (U.S.A.), 3rd, $1,000; Mariette Dierck (Belgium), 4th, $800; Olaf Eriksen (Norway), 5th, $600; Sylvia Andersen and Richard Seigel (U.S.A.), 6th & 7th, $500; William Whitesides (U.S.A.), 8th, $300; Jules Bastin (Belgium), 9th, $200; Zofia Lupertowicz (Poland) & John Wiles (U.S.A.), 10th, golden medal.

Vancouver Fest Gets Seattle Fair Talent Spillover

Vancouver, June 5.

Vancouver's fifth International Festival will run from July 11 to Aug. 18, with the 31-day lineup of events covering opera, film, chamber music, symphony orchestra, ethnic dance, puppet theatre, lecture-preview, concert recital and legit presentations. Number of scheduled performances totals 131 (up from last year's 114), includes 14 operatic offerings, 19 recitals, 31 film showings, and 40 legit entries, and encompasses one opera, two operettas, three plays, and eleven concert attractions. With the exception of the film festival, booked into the Vogue Theatre July 11-24, all performances will take place at the Queen Elizabeth Theatre and its adjoining Playhouse.

Artists engaged to appear include Mattiwilda Dobbs, Maria Kallitsi, William McAlpine, Robert Oliver,

(Continued on page 55)

General Artists Steadying Helm

General Artists Corp. has stabilized its personnel roster with a series of elections and adoption of a bonus and stock option plan enabling employees to buy its common stock at a reported $4.50.

Meeting named a new board to be headed by Herbert J. Siegel, board chairman of Baldwin-Montrose, parent of the talent agency, and which will include GAC prexy Larry Kanaga; Martin Baum, head of the film division who was also promoted to general manager in charge of the Coast operations; Buddy Howe, head of the personal appearance departments, and Don W. Sharpe, topper of the tele sector.

Larry Lewis, who had been

(Continued on page 52)

Bea Lillie's Dog-Wag

Nowadays it's anybody for biography so Beatrice Lillie is doing a book on her dog. Title: "Take A Peke." Agented by Mrs. Carlton Cole.

Due out hardcover next year via Doubleday.

Int'l, N.Y. Gets Runway For Real Burley Flavor

The International, N. Y., will strive for the flavor of genuine Minsky burlesque of the old days. Latest item to be blueprinted for its fall production is a runway to reach into the audience for the femme parade.

Harold Minsky, producing the show, may also bring in former burlesque comedian Pinky Lee. Latter is on the Minsky show slated for the Orpheum Theatre, Seattle.

TV MINOWIZED, DEGLAMORIZED

By GEORGE ROSEN

There can be no question that television—and particularly where the three networks are concerned—has over the past year been dedicated to the fine precepts of minowism in serving the public interest. Whether it's an NBC "White Paper," a "CBS Reports," an "Eyewitness," a "20th Century," a "David Brinkley Journal," a "Chet Huntley Reporting," a "Bell & Howell Close-Up," an Intertel series, a Dave Wolper-inspired documentary or any number of instant news specials, the current accent on news-public affairs has been singularly laudatory and rewarding to the medium.

Through the simple expedient of translating NBC-TV into perhaps the most powerful and far-reaching communications medium extant, NBC president Robert Kintner has not only proven himself the astute Page-One showman but within a twelvemonth span has given new meaning and luster to his whole network operation.

Yet the question is frequently being asked these days: how much is enough? If, as is generally concluded, television is essentially an entertainment medium designed to give the viewer a respite and a measure of relaxation after a day's travails, at what point do the "public interest" scales tip in creating an imbalance and deglamorizing of what is basically glamorous?

As tv's enterprising news-pub-

(Continued on page 36)

How Gagwriters Fees Work Out

Gagwriter George Q. Lewis has analyzed payments for this type of talent. The $100 to $200 a minute basic compensation for comedy material really works out at about $1.25 an hour (clerk's pay) when these duties of the gagwriter are taken into consideration:

(1) Assignment to catch a comic (potential customer) on television, (2) meet the comic and his manager—show routines and sample ideas; (3) see his complete act—at a club date or night club, (4) discuss act and "direction" Comic wants to take, (5) develop new premises for comic; (6) get the down payment—to insure sincere interest by performer, (7) choose the routine comic wants and sit down and write it, (8) submit first draft, (9) hear comic read draft, and discuss it, (10) do second draft, with revisions, and get second payment, (11) hear comic do routine at a club, (12) rewrite and revise, (13) hear comic do it at club, (14) get final payment, (15) edit it for television.

British Studio Crews Short-Handed; Foreman Foresees 'Runaway' There

London, June 5.

A new wrinkle to the runaway problem: Carl Foreman is threatening to take his upcoming production of "The Victors" out of Britain unless the studios can guarantee an adequate labor force to insure that the sets are ready by the scheduled starting date.

Speaking at the jubilee conference of the Cinematograph Exhibitors Assn. in Bournemouth last week, Foreman declared that British technicians were the equal of the best in the world, and that British studios were perfectly equipped to equal anything that comes out of Hollywood. However, he felt that there was room for improvement in labor-management relations. He was continually depressed and disappointed by the fact that there seems to be a disinclination to work overtime when, in the judgment of someone in charge of the creative aspects of the film, it was necessary to do so.

The producer said he was dimly aware that there had been a history of friction between labor and management for some time long before his arrival in Britain 10 years ago. He did not want to leave the impression that the fault, if any, was on the side of labor, or that he had complaints either against the union or the union leadership. He felt

(Continued on page 13)

NOW GERMINATING —

'Runaway In Reverse,' Spanish Talent In U. S.

Madrid, June 5.

Jerome Lawrence, on his annual vacation glimpse at showbiz in other lands, left Madrid last week with a film project sketched out in his mind, catalogued as "runaway in reverse."

Project would involve Lawrence and partner Robert Lee as producers of their own screenplay to be filmed in New York with a cast of Spanish principals.

Though story is still essentially a thought, Lawrence has already picked three Spanish stage and screen names for leading roles.

'Subways' Tuner Recoup at 90% Despite Critics

"Subways Are for Sleeping," in its 24th week at the St. James Theatre, N. Y., is figured to have thus far recovered around 90% of its $400,000 investment. That's based on an April 21 accounting, plus estimated subsequent income. As of the audit, the David Merrick production had recouped $340,175, of which $300,000 had been repaid the investors.

On the basis of business since the accounting, allowing for provisional royalty reductions, the total coin recovered is figured to have climbed to about $360,000. Sydney Chaplin and Carol Lawrence costar in the adaptation of the Edmund G. Love story, for which Betty Comden and Adolph Green wrote the book and lyrics and Jule Styne the music.

The promising financial outlook for the tuner is despite the fact that critical reaction was overwhelmingly unfavorable.

As Cronkite Goes, So Goes Airline Schedule

CBS-TV waited two years for an airline to schedule a proper time for a flight between Los Angeles and Honolulu so that its Hawaiian affil, KGMB-TV, could have the web's Monday through Friday news show on the same day. Finally, United Airlines came through, adding a 6:40 p.m. flight from L. A., arriving in Honolulu at 8:40 p.m.

That flight time makes it feasible to fly the daily vidtape of "CBS News with Walter Cronkite." This news strip starts on KGMB-TV Monday (11) at 10 p.m., with network sponsors adding Honolulu to their market list for the news show.

Ashton, Shoenberg Knighted by Queen

London, June 5.

A tv pioneer, the director of BBC-TV, an actor and the Royal Ballet choreographer were among the showbiz personalities honored in the Queen's Birthday Honors List last Saturday (2).

Knighthoods go to Isaac Shoenberg, the tv pioneer who developed the 405 lines system of transmission which was first adopted by BBC and is used today on both networks; and to Frederick William Ashton, CBE, choreographer and assistant director of the Royal Ballet.

Kenneth Adam, director of BBC-TV, and actor-playwright Emlyn Williams are both honored with the Commander of the British Empire

(Continued on page 56)

Lucky Pierre Goes Home

Chicago, June 5

Isam Yusbaci, Middle East film distributor, has purchased the rights to the Chi-made nudie "Lucky Pierre" for Syria, Cyprus, Lebanon, Iraq, and Sudan.

Indie producer Dave Friedman said that it was the first of the new wave of plotted skinpix to be sent to that area.

San Sebastian's Hotsy Film Array But Conflicts With Red Festival

By HANK WERBA

Madrid, June 5.

"Miracle Worker" and "Cape Fear" will represent Hollywood in competition for the Golden Seashell, grand prix d'honneur at San Sebastian's June 9-18 Tenth International Film Festival. As at Cannes, Motion Picture Assn's self-disqualification sent fest authorities into direct negotiation with the American companies. Nor will MPEA show at the annual Basque film fete.

Paramount's strong bid to program "Counterfeit Traitor" proved unsuccessful when fest committee shied from possible political dispute, to pick Universal's tale of brutality, "Cape Fear."

With the Karlovy Vary Festival scheduled this year from June 9 to 23, question was raised whether Poland and Czechoslovakia would participate as well at San Sebastian where they have walked off with major fest honors in the past. As of two weeks before opening, no indication has been given either way.

Indicative of above-average fest fare are the entries from England, France, Italy, Germany, Argentina and Mexico. Britain is sending "Waltz of the Toreadors" and "All Night Long." Italy will be represented by "Isola de Arturo" (Arthur's Island) and Bolognini's "Senilita" with Claudio Cardinale and Anthony Franciosa. French pix are "Le Soleil dans l'oeil (Sun in Your Eye) and "La denunciation" (Denunciation). Argentinian pair are "El hombre de las esquina rosada" and "La fusilacion" (Firing Squad).

German entry is "Die Parallel-

(Continued on page 63)

Entertainment Workers International to Operate From Mexico City HQ

Hollywood, June 5.

As soon as the newly formed Inter-American Federation of Entertainment Workers, with headquarters in Mexico City, begins functioning smoothly the idea will spread out to European countries and embrace France, England, etc., according to Richard F. Walsh, first elected prexy.

Juan Osorio of the National Union of Musicians in Mexico and general secretary of the IAFEW, is now setting up an organization which will function according to the aims set up on five-point program.

Walsh's feeling is that expansion to other countries outside of No. and So. America won't take place for at least another year. However, he feels what has been set up is a move in the right direction.

He left Sunday (3) for Gotham after being away from his h.q. three weeks.

WHITE HOTEL HOUSING NEGRO BALL PLAYERS

Atlanta, June 5.

Atlanta's Negroes got a foot in the door of at least one hostelry when Peachtree Manor Hotel voluntarily desegregated its facilities to visiting baseball teams. All members of Jacksonville (Fla.) Suns, that town's entry in International League, checked into Peachtree Manor. Hotel verified with a one-sentence statement, which read: "The hotel has agreed to take the visiting baseball teams."

Hotel discrimination has been a hot topic here for the last several months. Leaders of Negro community charged white hotel owners and city had dealt with them in bad faith.

This one move does not mean that visiting Negro individuals could find lodging right away in all-white hotels and motels.

Move does mean, however, that all seven IL teams, each of which has Negro players, will be able to house their players while visiting in Atlanta. Teams, in addition to Atlanta, include Jacksonville, Rochester, Richmond, Columbus, Ohio, Toronto, Buffalo and Syracuse.

Spanish Barley Field As Imperial Peking, 1900; Bronston Colossalizing

Madrid, June 5.

Regardless of the cast Samuel Bronston finally signs on for his production of "55 Days at Peking," the film's immense exterior set complex now nearing completion about 15 miles from Madrid, must be counted as one of the big values.

Bronston already has some fancy construction projects to his credit, such as the Temple in "King of Kings" and the restoration of Peniscola for the Valencia battles in "El Cid." Neither is comparable in scope, cost or effort to the panoramic replica of Peking as related to the Boxer Uprising of 1900 and the siege of the legation compound.

All film director Nick Ray (architectural apprentice under Frank Lloyd Wright) and art directors Colasanti and Moore have in mind is the recreation of Peking's Legation City. The Forbidden City housing the Imperial Palace, the demarcating Chinese and Tartar Walls (40 feet high and 30 feet wide) and a chunk of Peking itself bounded by and including the railway terminal.

A visit to what a couple of months ago was just a huge barley patch within view of the Guadarrama foothills, confirms with awe-

(Continued on page 63)

LEE MORTIMER

Popular columnist of The New York Daily Mirror, says:

"Don't Miss The Copacabana ...this young fellow is an amazing showman with an ingratiating personality and a fine Italinate voice... PAUL ANKA'S a winner. He performs with greater self-assurance than many entertainers twice his age. PAUL ANKA'S not to be missed."

'Cleopatra' May Road Show For $10 Per Glimpse

Now they're thinking in terms of a $10 top for the first roadshow dates of "Cleopatra."

At least 20th-Fox execs are now studying a survey—made for them early in April in four cities in the west and midwest by Sindlinger & Co.—which indicates that a sizable number of patrons currently would be willing to go as high as $10 to see the pic.

Of course, 20th sales execs cannot admission prices, a practice outlawed by the Consent Decree, but they can be pretty darn sure how much a theatre is going to charge by the rentals terms to which the exhib agrees.

In Denver, Sindlinger reportedly estimated that something like 6,000

(Continued on page 16)

Carnegie Recital Hall's 'Before' & 'After' Benefits; Chairs Sold for $250

Borrowing a gimmick used by its larger contemporary concert stands, per the old Carnegie and the new Philharmonic halls, the 299-seat Carnegie Recital Hall, which is reached by elevator, will be redone and re-seated. Financing comes from having individual chairs "sponsored."

First to buy two chairs, which will carry commemorative plaques, is the Concert Artists Guild. Cost $250 per place.

Two benefit concerts are also to be staged in the hall on a "before" alteration and "after" alteration basis.

Gaitskell Girl in Show Biz

Cressida Gaitskell, daughter of Hugh Gaitskell, leader of the labor party in Britain, is working this summer at the Cape Cod Melody Tent, Hyannis, Mass., as assistant to managing director David Marshall Holtzmann.

Miss Gaitskell, a student at Oxford Univ., became acquainted with Holtzmann through his son-in-law, who attends Oxford.

Jackie's Discreet

Indie producer - director Jerome Hill reports that after Mrs. Jacqueline Kennedy requested that a print of Hill's "Sand Castle" be sent to the summer "White House" at Hyannisport last summer, he sent her an album of the pic's music, autographed by himself and composer Alec North, accompanied by a note asking Mrs. K how she had happened to hear about the film.

The answer, which arrived about five months later, was a form letter: "Mrs. Kennedy thanks you for your continued interest..."

All Rights Unreserved

By NOEL MEADOW

If Things Break Right, Who Needs Trading Stamps? by Elizabeth Taylor.

Do Such Sordid Things Happen in Space, Too? by Henry Miller.

If Not for the Canapes, I'd Never Eat, by Toots Shor.

That Kind of Relaxation Was Too Exciting, by Jose Ferrer.

A Thing Like That Makes You Stop and Think, by Rosemary Clooney.

I Told Her I Was Only Going to the Moon and Would Be Right Back, by Judge Joseph Crater.

I Just Turned My Head for a Moment, by Mrs. Richard Burton.

Sure It Happens Every Day, But Why Me? by Casey Stengel.

YOUNGSTEIN CHAIRS ISRAELI SYMPOSIUM

Hollywood, June 5.

Max Youngstein, veepee of Cinerama, will be American chairman of a five-day Symposium on Arts & Sciences starting June 12 in Jerusalem, Israel. Among the speakers from the U.S. will be Marc Blitzstein, composer; Jack Levin, painter; Anna Sokolow, dance director; Hal Prince, producer, educators and social workers. About 500 Americans are slated to attend the seshes.

Youngstein will be back in Gotham today. After his Israeli visit, he will head for Geneva to check on Cinerama's office and meet with personnel. Then he goes to Paris for two days and a like number in London before returning to New York.

Foreign trip will mark his maiden voyage for Cinerama. He is due back in Hollywood in three weeks.

Film Personages Throng Downfront Locations At Isidro Bull Fiesta

Madrid, June 5.

Madrid's May 13-27 San Isidro fiesta was, as always, dominated by bulls. Many activities were scheduled but principal fiesta audiences turned up every day for a fortnight at the circular arena in Ventas.

Fever this year was higher than ever, despite the disappointing medical verdict that kept Antonio Ordonez in a hospital bed after his goring at Tijuana. All told, over 300,000 tourists, foreign residents and Spaniards poured through the Arabic-arched portals to see their favorite matadors perform. For two weeks, toro vied with the strike situation as the major conversation piece.

Prize ears were plentiful during the past two San Isidro weeks and many more arena victors were carried out in triumph thru the main gate on the shoulders of admiring aficionados than is customary. Among them, Cesar Giron, Diego Puerta, Paco Camino, Julio Aparicio, El Viti, Anres Vazquez and Jaime Ostos.

Under the weight of public interest, Television Espanola and

(Continued on page 63)

Tonhalle Refusal To Rehearse Ends Zurich Opener

Zurich, June 5.

Hassle between the Zurich Symphony, Tonhalle - Orchester, and conductor Otto Klemperer has resulted in the last-minute cancellation of the sellout opening performance (June 1) of the Zurich June Festival. "Fidelio," at the Opera House, Stadt-theatre. It was to be a repeat of last fall's series of SRO performances of the Ludwig von Beethoven opera, batoned and staged by Klemperer, with Sena Jurinac, Dezsoe Ernster, Gustav Neidlinger and American tenor James McCracken in the leads.

Immediate cause of this embarrassing situation has been a letter sent by a spokesman of the Zurich section of the Swiss Musicians' Assn., to Klemperer wherein the conductor was told that the Tonhalle orchestra, although reluctantly agreeing to play this one performance, refused to submit to any rehearsal prior to it. However, in view of the fact

(Continued on page 58)

Fela Sowande of Nigeria At Carnegie; Music More Western Than African

By LEONARD L. LEVINSON

African Cultural Group presentation at Carnegie Hall, Friday (June 1), poses the question: Should concert-goers continue to expect the savage melodies, rhythms and musical thinking of the erstwhile Dark Continent, as they have known these elements, or has the time come to welcome a Westernized music with Africa only faintly heard under a blanket of European composition and orchestration?

Surely the audience anticipated an evening pulsing with native music—if their great enthusiasm for the rousing finale movement was any indication. Yet there was understandable pride, too, manifest by listeners and sponsors alike, in the triumph of the com-

(Continued on page 48)

6/6

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ABEL GREEN, Editor

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DAILY VARIETY

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DOES PUBLIC GIVE LIZ THE BIZ?

Amusement Stock Quotations

Week Ended Tues. (5)

N. Y. Stock Exchange

1962 High	1962 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
21⅞	13⅛	ABC Vending	216	16⅞	15	15⅛	..
47½	26	Am Br-P'r Th	270	31⅛	27¾	28⅞	— ⅝
20⅝	10	Ampex	1725	13⅞	11½	12¼	— ⅜
43⅞	31½	CBS	524	37¼	33¼	34¼	—1⅛
33⅞	11	Chris Craft	738	18⅜	13⅛	15	—1½
31	15⅛	Col Pix	234	18	16½	16½	— ¾
51⅜	34½	Decca	455	43	37⅝	38½	—3½
40⅝	28⅜	Disney	219	33	29¾	30⅞	+2⅛
115⅞	89⅛	Eastman Kdk	1300	100½	92½	95¾	—5⅛
6¼	4½	EMI	703	5⅛	4⅝	4¾	— ⅛
14⅝	9¾	Glen Alden	459	11	9¾	10	— ⅝
47½	23¾	Loew's Thea.	650	28⅞	24	24½	—3⅛
78⅞	38	MCA Inc.	273	48	41	44	+ ½
58⅛	32¼	Metro GM	300	36⅝	32¼	33¾	—1⅛
9¼	6⅛	Nat. GenCorp.	281	6⅝	6⅛	6¼	..
25½	20	Outlet	†1600	20½	20	20	..
58½	33¾	Paramount	141	43½	40⅝	40⅝	— ⅛
221	102¼	Polaroid	1563	136⅞	102¼	107¾	—24
63⅞	46⅝	RCA	1414	51½	47	48⅝	—1¼
12⅝	7⅞	Republic	144	9⅞	9	9	— ⅛
17	13	Rep., pfd.	16	15½	14¾	14¾	+ ¾
40¼	21	Stanley War.	155	24¼	21	21¾	— ¾
33¼	27¼	Storer	86	30	28½	29½	+1¼
39¾	21⅛	20th-Fox	319	25¼	23½	24½	+1¾
35¾	25	United Arti's	152	29	27	27	..
20¾	11¼	Warner Bros.	278	14⅛	12⅞	13¼	— ⅞
75⅝	45½	Zenith	2603	56¼	48	51⅛	—2⅜

American Stock Exchange

6⅝	2½	Allied Artist	62	3¾	3¼	3⅛	..
9	4½	BalM'nt GAC	41	5⅛	4½	4⅝	— ⅜
21⅜	10¼	Cap. Cit. Bdc.	117	14⅜	12¼	12⅜	— ⅞
20⅜	9⅛	Cinerama Inc.	893	12¾	10¾	11¼	+ ⅛
12	6½	Desilu Prods.	84	8¾	7⅝	7⅝	— ⅛
9⅜	4½	Filmways	92	6½	5⅝	5¾	+ ½
14	11½	Movielab	5	10⅛	10	10¼	+ ⅛
14¾	6	MPO Vid.	25	8½	7½	7¾	+ ½
2¾	1¼	Nat'l Telefilm	87	1½	1¼	1¼	— ¼
5¼	2½	Reeves Bdcst.	69	3⅝	3	3⅝	+ ½
7½	2¾	Reeves Snd.	312	4½	3⅝	3¾	— ¼
22¾	13	Screen Gems	53	16⅜	14⅛	14¾	+1¾
26⅝	9⅛	Technicolor	838	12⅝	10⅛	11	+ ¼
16⅞	8	Teleprompter	100	10⅛	8½	8½	— ⅛
3	1⅛	Tele Indus	82	1¾	1⅜	1¾	+ ⅜
18¾	10¾	Trans-Lux	124	13	11¼	11¼	—⅞

*Week Ended Mon. (4).
†Actual Volume.
(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	2⅝	3¼	— ⅛
Commonwealth Theatres of Puerto Rico	6¼	7½	— ⅜
Four Star Television	12	14	..
Gen Aniline & FA	200	237	—10
General Drive-in	9	10¼	..
Magna Pictures	1¾	2¼	— ¼
Medallion Pictures	4⅝	5⅛	..
Metromedia Inc.	12¾	14⅛	— ½
Official Films	1¼	1⅝	..
Premier Albums	7	8	— ¼
Seven Arts Productions	9⅝	10⅝	+ ⅝
Sterling Television	1½	2⅜	..
Transcontinent Television	8¼	9½	+ ¾
U. A. Theatres	6¾	8⅛	— ¾
Universal Pictures	55	61	—2
Wometco Enterprises	18	21	—2
Wrather Corp.	3½	4½	..

(Source: National Assn. of Securities Dealers Inc.)

Show Biz Stox Still Lagging As General Upsurge Passes Them By

By GENE ARNEEL

Show business, as mirrored by 15 representative film, theatre and broadcasting corporations, is not the darling it used to be on Wall Street. Amusement companies went down with the rest of the market in the devastating May 28 trading. But the market, in making a startling and heartening recovery on May 31, failed to take much of show biz up with it. The overall slide last Monday (4) on the other hand again took show biz down as all of the 15 listed issued tumbled without exception.

A breakdown shows that of the 15 outfits herein spotlighted five fell even further in the Monday to Monday comparisons. The 10 others gained from fractions to MCA's plus 5¼. The MCA gain, however, is hardly impressive since it represents slightly less than half of what was lost on May 28.

Professionals and man-in-the-street investors, according to some analysts, are looking for lasting values in their stocks and they still

(Continued on page 16)

MANY-FACETED CAREER

Shirley Jones With MGM But Non-Exclusively

Hollywood, June 5.

Shirley Jones has signed a five-year non-exclusive contract with Metro-Goldwyn-Mayer, calling for one film a year. Pact tees off with "The Courtship of Eddie's Father," in which she costars with Glenn Ford.

Other deals now in negotiation include Mirisch Co. pact to star with George Chakiris in film version of John O'Hara's novel "A Rage to Live"; with Jerry Wald for a top role in "Pink Tights" and with Warner Bros. for starring spot in "Camelot."

Actress has also formed Shaun Productions under which she will jointly coproduce and star in "Fuge," original screenplay by Joseph Stefano, with Elliot Kastner and Stefano.

HER RE-ISSUES AS FALSE 'TEST'

"Suddenly Last Summer," one of Columbia's all-time boxoffice champs, looked strong as a reissue, what with the picture's lure on its own plus the much headlined Elizabeth Taylor in a starring role. Film company decided to kick off in New York, playing both the Criterion and the Murray Hill Theatres, and on the basis of these runs decide other marketing across the country.

Production turned out to be a total failure at the two Gotham firstruns and as a result it has been taken out of release entirely.

Col invested close to $20,000 in advertising for the film and all of this went down the drain.

In the course of the locked two-week booking the daily gross at the Criterion went as low as $450 and at the Murray Hill the take one day hit less than $350. This is dismal.

Meanwhile a news story in the New York Times called attention to various back-number pictures starring Miss Taylor which currently are hitting the market. The intimation was that Miss Taylor's popularity at this time was up for a test.

Execs at 20th frowned on this, insisting that other companies and theatremen simply were out to make a dollar with reissues and these could hardly be construed as a popularity contest involving their star of "Cleopatra."

Also annoying to 20th are press references to "Cleopatra" as representing a production with which 20th will rise or fall.

Never in the history of the business has one company had to rely on a single picture to the extent that its total welfare was at stake, says 20th, and it's not happening with "Cleo."

One thing is certain. The jury is back with its verdict on Miss Taylor and "Suddenly Last Summer" and its negative.

Aller Reaffirms: No Concessions On Still Photogs

Hollywood, June 5.

Next move in the hassle between George Stevens and Herb Aller, biz rep for International Photographers, Local 659, on standby still men for "The Greatest Story Ever Told," is up to the producer, according to Aller. Before taking off Friday (1) for a Honolulu vacash, Aller stated he had sent Fran Davis, exec producer of the better-than-$10,000,000 United Artists release, the letter of clarification asked for.

Did Aller alter his original stand on number of standby men necessary for news and magazine lens clickers to be brought on sets and locations?

"No," Aller admitted. "We want work for our men. All the men added are available to snap whatever is required. If Stevens wants to bring in extra photographers that's his business. Ours is to get work for our men."

BALANCE ON 'VALANCE'

Par's Meagre Expectations Finds Pleasant Correction

Paramount has been yes and no about opening "Man Who Shot Liberty Valance" on Broadway because of the latterday haphazardness of a New York firstrun. Decision in the affirmative was made finally and the western was booked into the Capitol.

As it turned out, "Valance" is one of the few new pictures on the Main Stem which is making money.

Walter Reade, Jr. Forms Own Firm In England to Back, Distrib British Pix; Former Ealing Boss Director

London, June 5.

Walter Reade, Jr., for many years an active investor in British production, has now formed his own company to handle financing and distribution of British-made films. The new outfit, known as London - Continental Distributing Films Ltd., is a subsidiary of Walter Reade Inc. and of Continental Distributing. Reade himself is chairman, with Reginald P. Baker, former boss of Ealing Studios, named as managing director.

Before returning to New York last Wednesday (30), Reade revealed that his new British company had negotiated a credit of $2,800,000 from one of the London banks to finance the production program. He envisaged an output of three to four pix a year, with a ceiling cost of $1,000,000 per film, though he expected that several would come in at a lower figure.

According to present plans, the company will start on its first venture around next November. This would be based on a Wolf Mankowitz original which is now being completed. Mankowitz also would be doing the screenplay.

Would Do 'Gideon' Next Spring

By Spring, he hoped to get started on a film version of Paddy Chayefsky's current Broadway hit, "Gideon," which would be filmed on location in Israel, with interiors in a British studio. The playwright is writing his own screenplay. Reade estimated that this pic would have a budget in the region of $560,000.

Output of the new group will be distributed in Britain through Warner-Pathe, and in the British Commonwealth by AB Pathe. Continental Distributing will handle release in U. S. and the western hemisphere.

Reade, who also has an interest in a French production company, Carlton - Continental, also anticipates that eventually Anglo-French coproductions may be arranged by his British unit, "thus taking full advantage of the financial resources and the widespread distribution facilities of the group."

Notwithstanding the new arrangement, Reade is to continue his investment policy on outside British production. He stated that his company can handle eight to 10 British films a year. Before leaving London, he closed a deal with Julian Wintle and Leslie Parkyn for U. S. distribution rights to "This Sporting Life," a Karel Reisz production for Rank release, which is being directed by Lindsay Anderson.

PAIR LIZ AND DICK

Nabes See How the Cookie Crumbles With Public

Minneapolis, June 5.

Neighborhood theatres here are attempting to cash in on the publicity that the affair of Elizabeth Taylor and Richard Burton has been garnering.

They're doing it by running as a twin bill the reissued Taylor vehicle "Place in the Sun" (Par) and Burton's "Bramble Bush" (WB).

Biz so far okay. Married partners' romance isn't hurting them boxofficewise locally, exhibs point out.

Columbia Int'l Biggest Week At $2,103,263

Columbia International had billings of $2,103,263 in the week ended May 26, according to Mo Rothman, exec v.p. This is the greatest single-week's revenue in the history of the company and perhaps sets a record for the entire industry except for distributors who own theatres overseas, such as 20th-Fox.

Col's big bluechips week came at the close of Col's Treasure Chest sales drive through which field personnel participated in $25,000 in prize money. It also coincided with the end of the company's fiscal period.

Rothman pointed out that the record billings without any of the company's major releases, such as "Guns of Navarone," which was released in most territories earlier in the year, "Barabbas" opened its first engagement last Monday (4) in London.

Rothman made the point that the new billings experience demonstrates that theree's an ample market for the type of product handled by Col throughout the year.

Col Re-Shapes Studio Setup to Accommodate Outside Pic Producers

In a major operational switch which has been anticipated in the trade for some time, Columbia Pictures has completed a program of converting its studio to the extent that physical facilities in large part have become a separate and distinct division of the company and said facilities are to be made available to outside theatrical and television producers.

It's a "new and aggressive policy," say Col president Abe Schneider and studio chief Sol A. Schwartz, aimed to bring overhead costs on the lot to the "most economic level."

The creative function of Col and the Screen Gems tv subsidiary will be continued so far as "house" producers are concerned.

New division is to be headed by Bernard Barron, as plant manager. He had been with the Skelton Studio.

The Col move in effect is a reaching out for rental business which has developed almost to the proportion of being an industry within an industry. Col promises that the new setup will entail meaningful savings for theatrical and tv filmmakers regardless of their distributor affiliations.

Belgium Irate Re Berlin Film Festival Snub

Brussels, June 5.

Belgium will not be represented at coming Berlin Film Festival: its official entry, Andre Cavens's "There's a Train Every Hour" has been discarded without even having been seen by selecting committee. It appears that number of full length fiction films at Fest is 24. In spite of Belgium submitting her contribution well in time to qualify, latter has fallen prey to red tape, a situation all the more acutely felt since this country is closely linked with Germany through Common Market agreements. It would have been the first time Belgium entered an international film contest in the feature field.

Protest has been launched with direction of Berlin Film Festival by National Committee of Film Technicians and Assn. of Belgian Producers.

Dick Walsh of IATSE Confident of Hollywood—And Exhibition's—Survival

By WILLIAM ORNSTEIN

Hollywood, June 5.

"The methods of operation may change but Hollywood will always remain the capital of the motion picture world," in the opinion of Richard F. Walsh, prexy of International Alliance of Theatrical & Stage Employees. He made this remark and others to VARIETY at a breakfast interview during three-day visit here.

Biz will be here many years, he asserted, "more than you and I will be around," he stated with conviction.

He also felt film theatre biz, despite squawks, will continue in one form or another. He didn't want to discuss pay-tv at this time, feeling the industry has enough problems without coin-or-billed movies in the home.

"I can't say what shape exhibition will be in years from now, but it will be with us, or our successors, sure as you're experiencing a new form such as Cinerama today," he assured.

"I'll get back to what I think is wrong with theatre business, but first I must tell you that I always feel good when I see and hear a film like 'The Greatest Story Ever Told' is going to be made right here in Hollywood.

"I believe they can make 'em all here. For many years the industry produced all its films here. I see no reason for anyone to go outside the U. S. During the war years, when things were rough, everything was built right here. The locales, I admit, can sometimes be very important." But, he went on to point out with an acute eye, "four times out of five the public doesn't know where scenes are lensed . . . in studio or location.

"A Paris street duplicated in a back lot looks no different than it does in France," he said by specific example.

Florida Vice Asia

He went further to direct his comment to Warner Bros.' "PT-109." "The picture is being made in Florida, not in the Pacific where the action took place. The ocean looks the same from the Florida shore as from a Hawaiian beach. This proves all pix can be made in

(Continued on page 13)

N. Y. to L. A.

Sidney Carroll
Joe Csida
Alan Hewitt
Ron Husmann
George Kane
Judson Laire
George Maharis
Herman Rush
Herbert J. Siegel
George Spota
Jonathan Winters

L. A. to N. Y.

Vivienne della Chiesa
Don Fedderson
Dave Golding
Kathryn Grayson
Jack Haley
Ronald Lubin
Robert B. Morin
Jack O'Brian
Margaret O'Brien
John Ormond
Jack Rose
Jeanette Scovotti
Robert Stambler
Irving Wallace
Bill Watters
Marie Wilson

U. S. to Europe

Stella Adler
Word Baker
Gimi Beni
Robert S. Brenner
Norman Della Joio
Milton Goldman
John Houseman
William Hunter
Jerry Johnson
Anita Loos
Jack Mills
Roberta Peters
Jay Remer
David Rose
Robert Russell
Bert Siegelson
L. Arnold Weissberger
Richard Zanuck

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May Fair Hotel

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Canadian Film Awards; One to Ontario Censor For 'Generous Interest'

Toronto, June 5.

Canadian National Film Board won five of the 17 Canadian Film Awards, with Crawley Films Ltd. taking three of the winners. Scrolls were presented by Andrew Stewart, chairman, Board of Broadcast Governors, at 14th annual meeting, jointly sponsored by the Canadian Film Institute, the Canada Foundation and the Canadian Assn. for Adult Education. Banquet was held in the Crystal Ballroom, King Edward Sheraton Hotel, Toronto.

O. D. Silverthorne, head of the Ontario Board of Censors for over 25 years, won a special award for "his generous interest in the problems of film makers and film viewers, particularly his continued helpfulness."

Winning films were "Morning on the Lievre," produced by the National Film Board of Canada; "Au Temps des Ombres Blanches," Claude Savard, Montreal; "The Boy Next Door," John Getgood, Vancouver; "With a Grain of Salt," Peter Gerretsen, Montreal; "The Castle," E. F. Attridge, Toronto; "Boom," produced by Gordon Kuskey, Montreal.

Other winners were "Dance Squared," "Circle of the Sun," "Potpourri" and "William Lyon Mackenzie," latter a tv documentary,—all produced by the National Film Board of Canada; "Campus on the Move," "Abatibi" and "Sentinel," with trio by Crawley Films Ltd. Also winning was "You Can Go a Long Way," by Meridian Films Ltd., Toronto.

HORTENSE SCHORR UP AS COL. CUTS AD-PUB

Hollywood, June 5.

More necks were severed last week in Columbia studio publicity dept., and as a result only staffers remaining are pub director John Flinn, his assistant Bob Goodfried, Joel Preston and four secretaries.

Three publicists—Jack Nicholas, Dorothy Blair and Stanley Styne—were given one-week's notice, as were two secretaries, Bea Colgon and Helen LaVarre. The exploiteers, upon departure, also get union severance pay, of course.

Since early last year Col's policy on unit men has been to specifically hire one for each production with understanding the job runs only the length of each production. Currently Col has unit man Ted Taylor on "Diamond Head," Art Sarno on "Bye Bye Birdie."

Nicholas was jack-of-all trades in the Col praisery, Miss Blair handled fan and national mags, Styne concentrated on music connected with pix and also part-timed at thumping Colpix Records' tub. Colpix is Col's shellac subsid.

Promote Miss Schorr

Hortense Schorr, longtime publicity manager for Columbia in New York, has been named global coordinator of publicity. This is a newly-created post which takes within its scope the company's international operations. As explained by Robert S. Ferguson, ad-pub director, Miss Schorr will now direct publicity material from all worldwide sources.

New publicity manager is Bud Rosenthal, who joined the company in 1959 as tradepress contact and in 1960 became liaison with newspapers and syndicates.

Europe to U. S.

Alexander H. Cohen
John Bowie Dickson
Pat East
Bud Flanagan
Jean Goldwurm
Abel Green
Al Hunt
Jack Hylton
Joseph Lebworth
Joseph Maternati
Vladimir Nabokov
Walter Reade Jr.
Fred Robbins
Alexander Smallens
Samuel Taylor
Pete Walker
Sir William Walton

BOB HOPE'S BRIGHT SON

Mac Millar Also Doing the 'That's My Boy' Bit

Washington, June 5.

Bob Hope was here Monday (4) to accept a Doctor of Humanities from Georgetown U. at the same time his son Tony was among the graduates. B.A. in hand, son now proceeds to Harvard Law School in the fall.

Here with Hope, his publicity account for 25 years come next autumn, is Mac Millar. He'll be doing the father-son bit himself when he flies to London in a week to work with his son, producer Stuart Millar who with Lawrence Turman is making "Lonely Stage" with Judy Garland in Britain.

Paper on Censor: 'Let Him Stand Up'

Toronto, June 5.

Two Toronto Star staffers lashed out last week, in Canada's largest daily, at "secret" censorship.

"All cuts should be a matter of public record. The censor board is deciding what we may or may not see. The least it can do is make its decisions openly." So wrote the Star's film critic Wendy Michener, also suggesting that the Famous Players' and Odeon Theatres cut-off of advance screenings "may have been prompted by Ontario film censor O. J. Silverthorne in an attempt to keep references to censorship out of the press."

She added that Silverthorne heatedly denied having anything to do with the cut-off but that "several sources in the trade who did not wish to be quoted said the censor had been pushing for the decision for some time. This does not mean that the Canadian Motion Picture Distributors, whose decision it is, are unhappy. Some people in the business have always felt inhibited by the presence of critics at what for them is a sales demonstration."

Pierre Berton, Star columnist, expressed amazement at Canadian Film Institute's "outstanding individual contribution to film in Canada" award to Silverthorne (in conjunction with Assn. of Motion Picture Producers & Laboratories of Canada). Noting that CFI is "a group that honors creative effort," Berton writes: "In a world in which censorship somehow becomes creative and the man with the scissors is honored for his contribution to the arts, then surely anything is possible. It is as if Sam Bronfman were made recording secretary of the WCTU. (*Bronfman of Montreal is the world's largest distiller.*)

RKO's 75th Bally

RKO Theatres starts making with the whoopee today (Wed.) for its 75th anniversary.

Basis for the presentday cross-country chain took root when B. F. Keith opened his first vaude house in Boston in 1883. Soon after, Edward F. Albee associated with him, and their holdings expanded west to Chicago.

First Orpheum situation launched in '87 in San Francisco, likewise nourishing on the vaude bigtime and becoming kingpin circuit west of the Mississippi. Two outfits merged, inevitably, in 1928 as Keith-Albee-Orpheum, 96 theatres strong, with Joseph P. Kennedy (JFK's pop) as the dominant figure. Later that year, RCA bought out Kennedy and associates, cueing the name switch to Radio-Keith-Orpheum.

Circuit, then under prexyship of Sol Schwartz (since gone to Columbia Pictures as production boss), went into subsidiary status in the mid-50s, via the List Industries takeover, subsequently absorbed by Glen Alden, diversified corporate banner. Current RKO prez, Harry Mendel, took over from Schwartz in March of last year.

New York Sound Track

Twentieth production chief **Pete Levathes**, general counsel **Otto Koegel** and exec veep **W. C. Michel** made a quickie to Rome and you-know-what-production last week . . . Just so nobody says that VARIETY does not publish ALL the facts: the walls of the office of 20th-Fox board chairman **Samuel Rosenman** at the local h.o. are a livid coral (or are they tangerine?) . . . **Jill Haworth** in town after winding the French-made "Your Shadow Is Mine."

United Artists announces proudly that "'Exodus' is now UA's second highest alltime grossing release in the United States and Canada," but they don't mention any figures. This "scoop" was apparent last January in VARIETY's listing of alltime champion domestic grossing pix, which listed UA's first as "Around the World in 80 Days" (at $22,000,000), "Exodus" second (at $10,000,000) and "The Apartment" third (at $9,300,000).

Titanus press-releases from Rome the information that producer **Carlo Ponti** will not allow **Jean Paul Sartre's** "The Condemned of Altona" to be done on Broadway until after the release of his currently shooting film version. National release of the pic "will enhance the draw of the play at the boxoffice," sez he . . . United Artists' Italo-made (by **Michaelangelo Antonioni**) "The Night" named by the public and exhibs as the best foreign film shown in Germany in the last 12 months. It gets a "Bambi" statuette.

Now being pondered by producer **Darryl F. Zanuck** and 20th-Fox execs: the question of whether or not the three-hour-plus "Longest Day" should be shown with an intermission. It's thought that it probably will have in intermission during it first roadshow dates, but Zanuck reportedly wants it shown straight through, sans the entr'actes which are the bane of playwrights who feel they break continuity, mood and the (hopefully) rising tempo of audience excitement.

George Axelrod has formed his own indie production company, Charleston Enterprises, and plans to do "How to Murder Your Wife" as soon as Axelrod finishes producing "Paris When It Sizzles" for Par.

I. A. L. Diamond and **Doane Harrison** have been named associate producers on the upcoming "Irma La Douce" by producer-director **Billy Wilder** . . . **Sen. Everett Dirksen** (R., Ill.) read into the Congressional Record his gratification that **Jerry Wald's** "Adventures of a Young Man," based on the stories of Illinois-born **Ernest Hemingway**, had been chosen to rep the U.S. at the Karlovy-Vary (Czechoslovakia) Film Fest.

"Life With Mother Superior," which will be published in book form in September (it's already been condensed in McCalls) has been acquired for the films by **Jacqueline Babbib**, of **David Susskind's** Talent Associates, and **Kenn Donnellon**, currently tv rep for Ford Motors. Idea is to shoot the pic on a budget of $750,000 next spring . . . **Henry Hathaway** will direct Seven Arts new (the third) screen version of Somerset Maugham's "Of Human Bondage." **Laurence Harvey** is the star.

Stunt of the week: Foreign Vintages' promotion for its new Expresso Coffee Liquer, "Instant Italy," per an attache case affording a "capsule junket for busy editors." Contents included the liquer, can of espresso java beans, and Italo macaroons. Tied in were "Boccaccio 70," the Italian Pavilion posh dinery, and the downtown Italian Street Fest . . . **Judson Parker** of the Embassy Pictures sales staff on a five-week Dixie-Midwest swing . . . New daughter of **Norman Marcus**, of the Stanley Warner legal dept., named Valeria Ray . . . Associated Motion Picture Advertisers elects new officers this month . . . Producer **Joseph Lebworth** back after two months on the Continent primarily for key openings of Col's "Walk on the Wild Side" . . . Universal cheering its record number of playdates Friday (8), dubbed "U-Day" as part of the 50th anni razzle-dazzle. Domestic sales v.p. **Henry (Hi) Martin** says U pix will be on 14,950 U.S. screens, and in 1,242 Dominion situations. Foreign sales chief **Americo Aboaf** has added another 30,000 overseas dates. Company's also distributing to print media an 11-page "brief, colorful" biog of the studio "Uncle" Carl Laemmle launched at Sunset and Gower, H'wood . . . **Joe E. Levine** hosts a tradepaper lunch Friday (8) at Four Seasons for **Dr. Lionello Santi**, head of Italy's Galatea Films.

U prexy **Milton R. Rackmil** hosted a luncheon at the Laurent here yesterday (Tues.) for visiting **Norman Rydge**, chairman of Greater Union Theatres of Australia . . . **Jean Goldwurm**, prexy of Times Film, and **Mrs. Goldwurm** returned from the Cannes Fest Monday (4) on the SS Cristoforo Colombo . . . **Samuel Hacker**, senior partner of Samuel Hacker & Co., industry cpas, is currently abroad for conferences with clients of the company's expanding foreign business.

Rosalind Elias, the Met Opera mezzo, has taken an agent, **Mitchell Hamilburg**, for pictures, stage and television. She continues with publicist **Russell Birdwell**.

Jackie Wilson headed for a $60,000 gross in 10 days at the Apollo . . . **Irving Wallace** in for conferences anent his new novel, "The Prize," which MGM is to film . . . **Bob Merrill**, who wrote the score for "Wonderful World of Brothers Grimm," now working on the music promotion . . . **Piper Laurie** to do summer stock this year, touring with **Theodore Reeves'** "Wedding Breakfast" . . . **Jack Rose** back west after Paramount confabs on his "Who's Got the Action?" production.

Warm-Up for Picketing Strategy

Operate as 'Private Citizens', Not IATSE Members, On Final Days of 'Counterfeit Traitor'

Hollywood, June 5.

Ten hour picketing by members of Locals 659, 728 and 80 didn't materially affect biz Saturday (26) at the Stanley Warner Hollywood where "Counterfeit Traitor" is in its final week. SW zone manager Pat Notaro asserted. The house closed next day for a $300,000 remodeling job for the Aug. 8 preem of "Brothers Grimm" on a hard-ticket policy. Hence, biz has been tapering as "C.T." nears the end of its run, he said. (Local 728, Electricians, and Local 80, Grips repeated picketing on June 2.)

Biz agents, who captained the crews picketing a private citizens here, in San Francisco and New York, yesterday reported the success of their activities in the three key cities would be followed by 15 more key situations.

"The unions in Los Angeles are now working on a plan to raise a $1,000,000 fund for this purpose," a statement issued yesterday revealed.

It is hoped to enlist "musicians, teamsters, IA crafts and even longshoremen" in the drive, the statement added.

"Similar steps will be taken in outlying areas—even reaching to Hawaii where the key unions have expressed great sympathy," it was reported.

"The picketing will broaden out into other scopes if necessary and plans are being laid now," it was stated. "The committee hopes to recruit from Hollywood many of the other crafts who have not joined including actors, actresses and assistant directors who have volunteered to help.

"The assistant directors in New York, members of the IA, responded nobly," the statement went on to say. "The movement is gaining momentum rapidly and the com-

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SYMPATHY & NEW YORK UNIONS

Adult Films Over-Stressed?

[Not Really So Many]

It only seems like adult-themed controversial films are in the ascendency. Not true, however, states the Theatre Owners of America. Exhib organization made a study of the situation, and found that on percentage there were fewer "adult" and more "family-children" features released domestically last year and first four months of this than in all of 1960.

Based on Green Sheet reviews, TOA finds that of 247 pic covered between January, '61 and April, '62, 24.3% were rated "adult" compared with a 28.3% total for the '60 twelvemonth. Study further uncovered that United Artists, Columbia, 20th and Warner Bros., in that order, released the most adult-rated pictures last year. But percentagewise, Warner's paced the majors, with 37% of its 19 releases rated adult in the Green Sheet judgments.

Sees Grief for Hollywood Product If Britain Joins Continentals

Hollywood, June 5.

The long projected entente cordiale among the film industries of Great Britain, France, Italy and Germany aimed at expanding co-production may become a reality sooner than anticipated. When it materializes, the position of the American industry in the European market would become more difficult, and there undoubtedly would be a greater economine stimulant for filming pictures away from Hollywood than exists today.

Fruition of the negotiations that began some three years ago and now are coming to a head would in effect eventuate in a European film industry "Common Market," to quote phrase used by the Times of London. Producers of the four countries already have reached the basis for such an agreement, the Times reported (May 27), and British film union reps are well along in talks with their French and Italian counterparts.

George Elvin, general secretary of the Federation of Film Unions reported the negotiators were "nine-tenths in agreement," the story stated. It explained that the only "significant area of difference" relates to establishing safeguards for the British workers.

Advantages for European pictures, which could make the going tougher for Hollywood, could result from the anticipated creation of a talent pool among the countries. In addition, quota barriers would be removed, thus forming a ready exhibition outlet for pictures of the treaty countries.

"Coproduced films would enter Britain and qualify for the quota which now gives 30 per cent of our screen time to British films," the Times stated. "They would also be able to draw on the levy (tax) on film takings (boxoffice) which is paid in both countries to producers."

As far as is known, no restrictions are proposed against an American producer forming a co-

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Allied Artists' Big 39-Wk. Loss

Allied Artists reported a net loss after a federal tax credit of $1,196,000 for the 39 weeks ended March 31. The tax credit was $45,000. Company's deficit compared with a net profit after taxes of $414,000 for the corresponding period last year.

Steve Broidy, AA prexy, reported that gross income for the 39 weeks reached $9,585,000, compared with $10,498,000 for the like year ago span. As the prez notes, AA's current top attraction, "El Cid," has yet to play general release. The made-in-Spain Sam Bronston epic, which AA has for the Western hemisphere, has been doing nice biz in its U.S. road-show runs, and has opened strong in South American keys. It obviously will be a major factor on the company's books for some time. In the important entry class, AA also has Peter Ustinov's filmization of "Billy Budd" coming up later this year.

'Mutiny' After 'Lolita'

Metro's "Mutiny on the Bounty" will have its premiere at Loew's State Theatre, Times Square, sometime in the late summer or fall. Specific time and playing policy unset.

Production undoubtedly will be offered at advance prices but no decisions up until now on whether two a day, 10 a week, or whatever. Also booked for the State MGM's "Lolita," opening June 13. This is to be followed by "Mutiny."

Comedy Future Better Than Par 'Blues' Role Now

Paramount Pictures earnings for the first six months of 1962 will be under those for the comparable period last year, prexy Barney Balaban told the annual meeting of stockholders in New York yesterday (Tues.), but he expressed confidence that earnings for the last half of this year would gain over the 1961 period. The company had reported earlier that the net for the first quarter of this year dropped to $1,129,000 from $2,450,000 for the like period last year.

The stockholders reelected all directors and voted down a proposal, made by owner John Campbell Henry, to add a series of restrictions to Par's stock option plan. Discussion of this proposal, which has been made in years past and which management always successfully opposes, occupied more than a half hour at the beginning of the meeting and drew out to two hours what was an orderly, unspectacular show.

In his prepared address, Balaban reported that Par is now reviewing overall studio operations in conjunction with a group of management consultants, and the result should be savings of below the line costs throughout the studio operation. Portion of the prexy's address outlining upcoming products was read by George Weltner, veep in charge of world sales. This showed company's heavy emphasis on comedy, a factor touched upon again when a stockholder later strongly criticized Par for making a "stinker" in "Too Late Blues."

Balaban said he agreed with much of the criticism directed at "Blues," pointed out that the studio had made the deal with the director (John Cassavetes) who was never referred to by name, who had been given full control over the making of the pic. This experience showed the folly of such deals, Balaban inferred, adding that company's main emphasis on new pix is on comedy. The stockholder had charged that "Blues" "low" moral tone was a bad influence on kids domestically, and had hurt the U.S. image abroad. Added Edwin L. Weisl, chairman of the Par exec committee: "Fortunately, not too many people saw it."

JEROME HILL'S BUDGET PROBLEM

By VINCENT CANBY

In view of what looks to be a dearth of feature film production activity in New York this summer—at least by established filmmakers—indie producer-director Jerome Hill finds the "unsympathetic" response to his new project by a couple of eastern unions ("not all, just one or two") extremely hard to understand.

Hill, a rugged (and original) individualist in the film world ("Albert Schweitzer," "Sand Castle," etc.), was interviewed in New York Thursday (31), almost on the eve of the Monday (4) start of filming on his latest project, "The Identical Twins" (tentative title), a feature length comedy-fantasy to be made entirely in Connecticut. At that moment, however, he wasn't at all sure he would be going with the 15-man union crew he has lined up. Seems that the cameramen, directors and electricians have gone along with his plans, granting certain compensations, which allow him to work with a 15-man instead of 35-man crew, but that some of the other locals have not. As of Thursday, he did not know whether the recalcitrants would act to pull all the union help off. (At presstime, they hadn't.)

What would he do if the union balks? "Go non-union, that's all," he answered, adding that he didn't want to do that ("union help is much more efficient"), but it would be his only alternative if he is to make his film at the cost at which it must be made—about $150,000.

Hill plans an eight-week shooting schedule, on location in Greenwich and in a small studio in Wilton. The script, which he says illustrates ("as even 'The Sand Castle' did") one of the major tenets of the late Swiss philosopher-psychologist, C. G. Jung, is about two elderly ladies, the twins of the title, one of whom represents the positive outlook on life and the other the negative. "It isn't a question of good and evil," says Hill,

(Continued on page 15)

Johnston Points to Exhibs as One Of Reasons for Film Biz Survival

London, June 5.

Eric Johnston, prexy of the Motion Picture Assn. of America, speaking at the Golden Jubilee banquet of the Cinematograph Exhibitors Assn. at Bournemouth last week, said that films, "a flickering fad" when the CEA came into existence 50 years ago, were now an adult, worldwide medium of communication, an international art, and one of the most popular forms of entertainment ever known to man.

The MPAA topper opined that few organizations have contributed as much as the CEA to the growth of the motion picture, adding "most of your dedicated work has gone unsung, and unheralded." Johnston explained this away by observing that the exhibitor is often at the end of the line when public praise is doled out. "This business of ours," he commented, "generally gets headlines twice the size of events, but I read few headlines for the exhibitor."

Johnston declared that exhibs were the motion picture's direct link with the public, but the industry frequently looked upon them as the missing link. One of the main reasons for the survival of the industry against competition, which could have "killed a lesser industry," was because theatre men remained firm, resolute and true throughout all of it.

The MPAA prexy hit out at those who regarded pictures as sex and violence—a fast buck junk, responsible for crime, delinquency and immorality, and an advertisement for "civilization's final orgy." When he heard that nonsense he was tempted to believe that men of reason had fled our planet.

Johnston also lashed out at the British economist who had recently forecast the doom of the industry within the next 10 years, commenting "I don't agree with this gloom-and-doom school of crystal gazing, and I cannot buy this pessimistic view of the future of our industry."

Looking ahead to the future, Johnston saw an age of leisure, in which the world's population would double to six billion within the next four decades—people who would work shorter hours, have more money and more leisure time.

SILVERSTONE'S MEETINGS

Rallies 20th Staffers In Paris And London

Paris, June 5.

Twentieth - Fox International prexy Murray Silverstone hosted a sales meeting of the company's continental managers here over the weekend prior to moving on to London for the British sales convention yesterday, today (Tues.) and tomorrow (Wed.).

Assisting Silverstone at the meetings is David Raphel, home-office rep in charge of Europe and the Middle East.

Each Okays Other In MG-Cinerama Sales Entente

Hollywood, June 5.

All foreign deals for Cinerama releases made by prexy Nicolas Reisini and sales veepee Bernie Kranze must be approved by MGM h.o. execs. Deal is similar to okay necessary from MGM sales topper Bob Mochrie after triple screen execs complete negotiations in U.S. Both firms are partners in costs and returns.

Hence, deal recently negotiated by Reisini with Tohyo in Tokyo for seven theatres in as many cities in Japan first must be approved by either MGM International prexy Mort Spring or veepee Seymour Mayer. All pacts are for both Cinerama pix, "Grimm" being offered first in U.S., "How the West Was Won" preeming foreign-wise initially.

Foreign houses will open "West" starting in October and use trailer on "Grimm" as follow-up attraction. In U.S. it's in reverse, taking off first week in August

National Boxoffice Survey

Trade Very Uneven; 'Story' Again Champ, 'Road' 2d, 'Judgment' 3d, 'Traitor' 4th, 'Road' 5th

First-run trade is very spotty across the country this session, with some of the new product failing to measure up while a number of holdover pix are limping. Return of hot weather will cut into the take in several key cities covered by VARIETY. However, numerous spots were helped by the Memorial Day holiday of Wednesday (30).

Again "West Side Story" (UA) is copping first place, being considerably ahead of its nearest competitor. However, "Road To Hong Kong," also from United Artists, which is finishing No. 2, likely will be heard from additionally after it gets more playdates.

Third money goes to "Judgment at Nuremberg" (UA), which was second a week ago. "Counterfeit Traitor" (Par) is winding up fourth same as last round.

"Follow That Dream" (UA) is landing in fifth position, as it was a week ago, although it's quite uneven currently. "El Cid" (AA), which is starting some popscale engagements in solid fashion, will capture sixth place.

"Only Two Can Play" (Col) is finishing seventh although playing mainly in arty theatres or smaller houses. "Escape From Zahrain" (Par), out for first time to any extent, is winding up eighth with few of the showings strong.

"Lisa" (20th) is taking ninth spot, this being the first week to have enough engagements to class in the ratings. "Cabinet of Caligari," also from 20th-Fox, is limping to 10th position.

"Cape Fear" (U), which has been considerably higher, is taking 11th spot. "Sweet Bird of Youth" (MGM) rounds out the Top 12. "Through a Glass Darkly" (Janus) and "Experiment in Terror" (Col) are the runnerup pix.

"Taste of Honey" (Cont) shows real promise predicated on its showings this round. It still is great in N. Y., looks smash in Frisco and is torrid in Hub. "Miracle Worker" (UA), still hoff in N.Y., shapes socko in Philly.

"Mr. Hobbs Takes Vacation" (20th), which opens shortly at N.Y. Paramount, looks smash in L.A. and great in Chi. "Lad: A Dog" (WB), also new, preemed fair in Louisville. "Hell Is For Heroes" (Par), another newie, shapes stout in Chi.

"Lonely Are the Brave" (U) another newcomer, is rated good in Cincy, okay in Cleveland and hep in Philly. It's mild in three other keys. "Last Year at Marienbad" (Astor), good in Denver and Cleveland, still is stout in N. Y. "Whistle Down Wind" (Pathe), sock in Washington, is okay in Detroit and fair in N. Y. "Summerskin" (Film Reps) is solid on initial date in N. Y.

"Burn Witch Burn" (AI) shapes strong in Omaha. "Liberty Valance" (Par) looms lifty in N. Y. and fine in Denver.

(Complete Boxoffice Reports on Pages 8-9-10).

20th's Rebuttal To Bos Crowther

After their initial shock on reading New York Times film critic Bosley Crowther's blast anent the "lurid" ads for "Lisa," 20th-Fox execs proceeded to make a detailed answer to the charges. Main point: that the "lurid" lines ("They Used Me Like An Animal;" "They Sold Me As Human Cargo") were essentially true and helped tell the public that the film is not necessarily for the kiddies.

In a mimeod fact sheet on the whole argument, the ad boys point out that (1) within the film, the title character says "At the medical research block in Auschwitz, They used me like a cadaver for an anatomy lesson" and (2) five of the six N.Y. critics, including Crother, acknowledged this as being a part of the story. They also back up the "human cargo" ad line by pointing out lines in the script which describe how Lisa, at the film's start, is being transported out of Holland to a life of prostitution in South America.

Said one 20th exec, "It's one thing to object to these elements being in the film—a critic has every right to do that if he wants, but he cannot object to our telling the public about them. Ads are supposed to inform, not mislead."

Nevertheless, largely on account of Crowther's blast which appeared in his review of the film, the ad approach has been switched to an emphasis on the adventure and chase elements of the pic.

Dick Walsh of IATSE Confia
Hollywood—And Exhibition's—

By WILLIAM ORNSTEIN

Hollywood, June 5.

"The methods of operation may change but Hollywood will always remain the capital of the motion picture world," in the opinion of Richard F. Walsh, prexy of International Alliance of Theatrical & Stage Employees. He made this remark and others to VARIETY at a breakfast interview during three-day visit here.

Biz will be here many years, he asserted, "more than you and I will be around," he stated with conviction.

He also felt film theatre biz, despite squawks, will continue in one form or another. He didn't want to discuss pay-tv at this time, feeling the industry has enough problems without coin-or-billed movies in the home.

"I can't say what shape exhibition will be in years from now, but it will be with us, or our successors, sure as you're experiencing a new form such as Cinerama today," he assured.

"I'll get back to what I think is wrong with theatre business, but first I must tell you that I always feel good when I see and hear a film like 'The Greatest Story Ever Told' is going to be made right here in Hollywood.

"I believe they can make 'em all here. For many years the industry produced all its films here. I see no reason for anyone to go outside the U. S. During the war years, when things were rough, everything was built right here. The locales, I admit, can sometimes be very important." But, he went on to point out with an acute eye, "four times out of five the public doesn't know where scenes are lensed . . . in studio or location.

"A Paris street duplicated in a back lot looks no different than it does in France," he said by specific example.

Florida Vice Asia

He went further to direct his comment to Warner Bros.' "PT-109." "The picture is being made in Florida, not in the Pacific where the action took place. The ocean looks the same from the Florida shore as from a Hawaiian beach. This proves all pix can be made in

(Continued on page 13)

N. Y. to L. A.

Sidney Carroll
Joe Csida
Alan Hewitt
Ron Husmann
George Kane
Judson Laire
George Maharis
Herman Rush
Herbert J. Siegel
George Spota
Jonathan Winters

L. A. to N. Y.

Vivienne della Chiesa
Don Fedderson
Dave Golding
Kathryn Grayson
Jack Haley
Ronald Lubin
Robert B. Morin
Jack O'Brian

Canadian Film Awards; One to Ontario Censor For 'Generous Interest'

Toronto, June 5.

Canadian National Film Board won five of the 17 Canadian Film Awards, with Crawley Films Ltd. taking three of the winners. Scrolls were presented by Andrew Stewart, chairman, Board of Broadcast Governors, at 14th annual meeting, jointly sponsored by the Canadian Film Institute, the Canada Foundation and the Canadian Assn. for Adult Education. Banquet was held in the Crystal Ballroom, King Edward Sheraton Hotel, Toronto.

O. D. Silverthorne, head of the Ontario Board of Censors for over 25 years, won a special award for "his generous interest in the problems of film makers and film viewers, particularly his continued helpfulness."

Winning films were "Morning on the Lievre," produced by the National Film Board of Canada; "Au Temps des Ombres Blanches," Claude Savard, Montreal; "The Boy Next Door," John Getgood, Vancouver; "With a Grain of Salt," Peter Gerretsen, Montreal; "The Castle," E. F. Attridge, Toronto; "Boom," produced by Gordon Kuskey, Montreal.

Other winners were "Dance Squared," "Circle of the Sun," "Potpourri" and "William Lyon Mackenzie," latter a tv documentary,—all produced by the National Film Board of Canada; "Campus on the Move," "Abatibi" and "Sentinel," with trio by Crawley Films Ltd. Also winning was "You Can Go a Long Way," by Meridian Films Ltd., Toronto.

HORTENSE SCHORR UP AS COL. CUTS AD-PUB

Hollywood, June 5.

More necks were severed last week in Columbia studio publicity dept., and as a result only staffers remaining are pub director John Flinn, his assistant Bob Goodfried, Joel Preston and four secretaries.

Three publicists—Jack Nicholas, Dorothy Blair and Stanley Styne—were given one-week's notice, as were two secretaries, Bea Colgon and Helen LaVarre. The exploiteers, upon departure, also get union severance pay, of course.

Since early last year Col's policy on unit men has been to specifically hire one for each production with understanding the job runs only the length of each production. Currently Col has unit man Ted Taylor on "Diamond Head," Art Sarno on "Bye Bye Birdie."

Nicholas was jack-of-all trades in the Col praisery, Miss Blair handled fan and national mags, Styne concentrated on music connected with pix and also part-timed at thumping Colpix Records' tub. Col-

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Mac Millar

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OPE'S BRIGHT SON

Also Doing the 'That's My Boy' Bit

Washington, June 5.
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ith his son, producer
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making "Lonely Stage"
Garland in Britain.

on Censor: 'im Stand Up'

Toronto, June 5.
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censor O. J. Silver-
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n for some time. This
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hat for them is a sales
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lerton, Star columnist,
amazement at Canadian
tute's "outstanding in-
ontribution to film in
vard to Silverthorne (in
with Assn. of Motion
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). Noting that CFI is
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on writes: "In a world
ensorship somehow be-
tive and the man with
is honored for his con-
the arts, then surely
possible. It is as if
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tary of the WCTU.
of Montreal is the
gest distiller.)

New York Sound Track

Twentieth production chief **Pete Levathes**, general counsel **Otto Koegel** and exec veep **W. C. Michel** made a quickie to Rome and you-know-what-production last week . . . Just so nobody says that VARIETY does not publish ALL the facts: the walls of the office of 20th-Fox board chairman **Samuel Rosenman** at the local h.o. are a livid coral (or are they tangerine?) . . . **Jill Haworth** in town after winding the French-made "Your Shadow Is Mine."

United Artists announces proudly that " 'Exodus' is now UA's second highest alltime grossing release in the United States and Canada," but they don't mention any figures. This "scoop" was apparent last January in VARIETY's listing of alltime champion domestic grossing pix, which listed UA's first as "Around the World in 80 Days" (at $22,000,000), "Exodus" second (at $10,000,000) and "The Apartment" third (at $9,300,000).

Titanus press-releases from Rome the information that producer **Carlo Ponti** will not allow **Jean Paul Sartre's** "The Condemned of Altona" to be done on Broadway until after the release of his currently shooting film version. National release of the pic "will enhance the draw of the play at the boxoffice," sez he . . . United Artists' Italo-made (by **Michaelangelo Antonioni**) "The Night" named by the public and exhibs as the best foreign film shown in Germany in the last 12 months. It gets a "Bambi" statuette.

Now being pondered by producer **Darryl F. Zanuck** and 20th-Fox execs: the question of whether or not the three-hour-plus "Longest Day" should be shown with an intermission. It's thought that it probably will have in intermission during it first roadshow dates, but Zanuck reportedly wants it shown straight through, sans the entr'actes which are the bane of playwrights who feel they break continuity, mood and the (hopefully) rising tempo of audience excitement.

George Axelrod has formed his own indie production company, Charleston Enterprises, and plans to do "How to Murder Your Wife" as soon as Axelrod finishes producing "Paris When It Sizzles" for Par.

I. A. L. Diamond and **Doane Harrison** have been named associate producers on the upcoming "Irma La Douce" by producer-director **Billy Wilder** . . . **Sen. Everett Dirksen** (R., Ill.) read into the Congressional Record his gratification that **Jerry Wald's** "Adventures of a Young Man," based on the stories of Illinois-born **Ernest Hemingway**, had been chosen to rep the U.S. at the Karlovy-Vary (Czechoslovakia) Film Fest.

"Life With Mother Superior," which will be published in book form in September (it's already been condensed in McCalls) has been acquired for the films by **Jacqueline Babbib**, of **David Susskind's** Talent Associates, and **Kenn Donnellon**, currently tv rep for Ford Motors. Idea is to shoot the pic on a budget of $750,000 next spring . . . **Henry Hathaway** will direct Seven Arts new (the third) screen version of Somerset Maugham's "Of Human Bondage." **Laurence Harvey** is the star.

Stunt of the week: Foreign Vintages' promotion for its new Expresso Coffee Liquer, "Instant Italy," per an attache case affording a "capsule junket for busy editors." Contents included the liquer, can of espresso java beans, and Italo macaroons. Tied in were "Boccaccio 70," the Italian Pavilion posh dinery, and the downtown Italian Street Fest . . . **Judson Parker** of the Embassy Pictures sales staff on a five-week Dixie-Midwest swing . . . New daughter of **Norman Marcus**, of the Stanley Warner legal dept., named Valeria Ray . . . Associated Motion Picture Advertisers elects new officers this month . . . Producer **Joseph Lebworth** back after two months on the Continent primarily for key openings of Col's "Walk on the Wild Side" . . . Universal cheering its record number of playdates Friday (8), dubbed "U-Day" as part of the 50th anni razzle-dazzle. Domestic sales v.p. **Henry (Hi) Martin** says U pix will be on 14,950 U.S. screens, and in 1,242 Dominion situations. Foreign sales chief **Americo Aboaf** has added another 30,000 overseas dates. Company's also distributing to print media an 11-page "brief, colorful" biog of the studio "Uncle" Carl Laemmle launched at Sunset and Gower, H'wood . . . **Joe E. Levine** hosts a tradepaper lunch Friday (8) at Four Seasons for **Dr. Lionello Santi**, head of Italy's Galatea Films.

U prexy **Milton R. Rackmil** hosted a luncheon at the Laurent here yesterday (Tues.) for visiting **Norman Rydge**, chairman of Greater Union Theatres of Australia . . . **Jean Goldwurm**, prexy of Times Film, and **Mrs. Goldwurm** returned from the Cannes Fest Monday (4) on the SS Cristoforo Colombo . . . **Samuel Hacker**, senior partner of Samuel Hacker & Co., industry cpas, is currently abroad for conferences with clients of the company's expanding foreign business.

Rosalind Elias, the Met Opera mezzo, has taken an agent, **Mitchell Hamilburg**, for pictures, stage and television. She continues with publicist **Russell Birdwell**.

Jackie Wilson headed for a $60,000 gross in 10 days at the Apollo . . . **Irving Wallace** in for conferences anent his new novel, "The Prize," which MGM is to film . . . **Bob Merrill**, who wrote the score for "Wonderful World of Brothers Grimm," now working on the music promotion . . . **Piper Laurie** to do summer stock this year, touring with **Theodore Reeves'** "Wedding Breakfast" . . . **Jack Rose** back west after Paramount confabs on his "Who's Got the Action?" production.

Phaedra
(U.S.-GREEK)
(In English)

Wife's love affair with stepson. Powerful boxoffice with Melina Mercouri directed by Jules Dassin.

Paris, June 5.

United Artists release of Melinafilm production. Stars Melina Mercouri, Anthony Perkins, Raf Vallone; features Elisabeth Erey, Giorgos Karoussos, Georges Sarris, Andreas Philipides, Olympia Papadouka. Directed by Jules Dassin. Screenplay, Margarita Liberaki, Dassin from original script by Miss Liberaki; camera, Jacques Natteau; editor, Roger Dwyre; music, Mikis Theodrakis. At Colisee, Paris. Running time, **115 MINS.**

Phaedra	Melina Mercouri
Alexis	Anthony Perkins
Thanos	Raf Vallone
Father	Giorgos Karoussos
Erey	Elisabeth Erey
Ariane	Georges Sarris
Andreas	Andreas Philipides
Anna	Olympia Papadouka

Jules Dassin unfolds another filmic bouquet for the Greek actress Melina Mercouri. After showing her as a vital, dynamic joy girl in "Never On Sunday," he now gives her a chance to play tragedy. Her histrionics are just as effective. This unabashedly romantic affair looms a solid arty theatre and playoff entry in the U.S. with plenty of worldwide mileage also indicated.

Dassin and scripter Margarita Liberaki have transposed the Greek tragedy to modern Greece among its new nobility, the rich shipbuilders and shipowners. It is more ironic than tragic because the passion-obsessed wife who falls in love with her stepson borders more on neurosis than on divine destiny.

Phaedra (Miss Mercouri) is married to one of the top shipowners in Greece, Thanos (Raf Vallone). She has a son by him while he has a 24-year-old son Alexis (Anthony Perkins) from a former English wife, who lives in London. He wants the boy to come back to teach him the trade. He begs Phaedra to try and persuade him.

It is love at first sight. They fight it but finally consummate their love in Paris. He feels remorse because he has gotten to like his father who he now feels was unjustly maligned by his mother. But he finally gives in and comes to Greece where his father presents him with a high-powered auto, and plans to have him marry a relative's daughter and join up two big companies.

But Phaedra's love brings on tragedy and destruction. She opposes the marriage. She even kisses him daringly on a floor landing of the house, and finally can't contain herself and tells her husband. He beats the son mercilessly. The latter goes off to death in his car, and she commits suicide.

There has been an attempt to hue to the tragic root of the tale. The Greek chorus is exemplified by dark-dressed women who watch the parties of the opulent and speak in many languages. They show up when a ship called the Phaedra, is lost. Dassin himself plays an old Greek who remarks that the crate bringing in the son's car looks like a coffin. Some of this padding is just padding.

It is mainly a plush tale of passion among the rich. The first love of the mother and stepson is done before a roaring fireplace which is right in this forthrightly dramatic opus. Miss Mercouri is sometimes reminiscent of Garbo in her sacrificing of all to her emotions, but plays everything to a quivering hilt.

Miss Mercouri's face is at times ravaged or full of hungry beauty. She succeeds in making her obsessiveness gripping even in the scenes in broad daylight. Anthony Perkins is all repressed smiles and boyishness but does make the boy an attractive, emotionally trapped youth who actually loves his auto almost as much as his stepmother.

Vallone has a bull-like drive and sincerity as the ambitious but generous father. Remainder of the cast is excellent. The bright, luminous lensing of the Greek countryside, the fine editing and Dassin's decision to play this as unbridled drama combine to make this a film reminiscent of the sleek escapist fare of pre-war Hollywood. But it has a solidity of insight into the big money world to make it up to date.

Although a form of incest is committed, all pay their retribution. The love scene is done with taste and more in filmic symbolism than in downright undraping. If there is some code or censorship trouble, this should be able to override it as "Sunday" did. Pic appears to be another hit for Yank director Dassin. *Mosk.*

Zotz

Shock specialist William Castle turns to comedy-fantasy in flubber-type item about a professor and a magic coin. Exploitable pic with moppet appeal.

Hollywood, May 24.

Columbia Pictures release of William Castle production. Stars Tom Poston, Julia Meade, Jim Backus, Fred Clark, Cecil Kellaway. Directed by Castle. Screenplay, Ray Russell, based on novel by Walter Karig; camera, Gordon Avil; editor, Edwin Bryant; music, Bernard Green; assistant director, Carter De Haven Jr. Reviewed at the studio, May 24, '62. Running time, **85 MINS.**

Prof. Jonathan Jones	Tom Poston
Prof. Virginia Fenster	Julia Meade
Horatio Kellgore	Jim Backus
General Bulldiver	Fred Clark
Dean Updike	Cecil Kellaway
Cynthia Jones	Zeme North
Persephone Updike	Margaret Dumont
Dr. Kroner	James Millhollin
Josh Bates	Carl Don
Igor	Mike Mazurki
Jimmy Kellgore	Jimmy Hawkins
Mr. Crane	Bart Patton
Miss Blakiston	Judee Morton
Captain Byron	Michael Westfield
Major Forger	Buss Whiteman
Lt. John G. Stefanski	George Moorman
Secretary	Elaine Martone
Nurse	Susan Dorn

Akin in style and structure to Walt Disney's "Absent Minded Professor," William Castle's production of "Zotz" is a slight but exploitable comedy-fantasy best suited to the easygoing dispositions and vulnerable imaginations of children. Poor man's flubber it may be, and second hand at that, but kids exposed to and beguiled by the simplicity of the technique are apt, for awhile, to adopt zotzery as a do-it-yourself sport in much the same fashion as moppets of the early '40's climbed on the "pattycake" fad-bandwagon after going on the "Road" with Crosby and Hope. The Columbia release certainly lends itself to merchandising and/or gimmickry, i.e., Zotz coins for kiddie customers. Thoughtfully exploited, the film could be a successful attraction over the short haul.

"Zotz" is the three-ply power possessed by the bearer of an ancient coin, enabling its owner to: (1) inflict sudden pain by the point of his index finger, (2) create slow motion by uttering the magic word, (3) killing his chosen victim by employing both techniques at once. Ray Russell's brittle screenplay, from Walter Karig's novel, plants the coin in the possession of a somewhat absent-minded professor of ancient Eastern languages (Tom Poston), then traces his misadventures first at school, later at the Pentagon (where he is rebuffed in a semi-satirical sequence), finally in a struggle with hapless Communist agents with zotz plots of their own.

Castle's direction makes the most of the slight, er-zotz yarn, coaxing spirited performances from a cast that has appeal, but little in the way of marquee magnetism. "Zotz" will have to be its own marquee.

As the likable but harassed prof, Poston, noted for his television work, segues into the cinema personably and unaffectedly. Vidpitchwoman Julia Meade is attractive and appealing as the romantic interest. Jim Backus and Fred Clark contribute top-flight comedy characterizations. Cecil Kellaway and Margaret Dumont work with veteran skill and spirit. Zeme North makes a good impression as Poston's perturbed niece, and Carl Don and Mike Mazurki score as the heavies caught Red-handed. James Millhollin is especially amusing as a dubious psychiatrist, and Louis Nye chips in a funny cameo.

Gordon Avil's lensmanship meets the special requirements of fantasy photography. Edwin Bryant's editing is generally competent, though a bit slow on the draw in spots. An outstanding ingredient is Bernard Green's whimsical, effervescent music, brightly punctuating and highlighting comic values. *Tube.*

Hollywood Remodels For Cinerama's 'Bros. Grimm'

Los Angeles, June 5.

Warner Hollywood Theatre closed Sunday (3) for a $300,000 remodelling job in anticipation of the Aug. 8 preem of "The Wonderful World of the Brothers Grimm."

House shuttered with windup of seventh week of "Counterfeit Traitor."

The Case Of Patty Smith

Dramatization of abortion problem in U.S.A. Enlightening facets blunted by weak dramatic development, but will do as spot entry.

Hollywood, May 29.

Leo A. Handel production. No release set. Directed and screenplay by Handel; camera, Howard Schwartz; editor, Stanford Tischler; music, Ingram P. Walters; assistant directors, Nate Barragar, Bill Derwin. Reviewed at Sunset Theatre, May 29, '62. Running time, **93 MINS.**

Mary	Merry Anders
Dr. Miller	J. Edward McKinley
Patty	Dani Lynn
Allan	Carleton Crane
Top	Bob Rudelson
Sidy	Speer Martin
Reep	Sean Brian
Father O'Brien	David McMahon
Colbert	Bruno Ve Sota
Lt. Powell	Jack Haddock
Johnny	Joe Conley
Dr. Nielson	Leif Lindstrom
Myra	Mary Patton
Crawford	Sid Cane
Dr. Fridden	Sherwood Keith
Pawnbroker	Phil Clarke
Bartender	Harrison Lewis
Jean	Adrienne Hayes
Dr. Miller's Nurse	Mary Benoit
Dr. Fridden's Nurse	Sally Hughes
"Doctor"	Ralph Neff
Narrator	Barney Biro

The case against America's legal stance toward abortion is illustrated in this independent film, written-produced-directed by Leo A. Handel but as yet not firmed for general release. Although enlightening in its exposure of some appalling statistics—a few not necessarily common knowledge—the picture stumbles in dramatic development and is guilty of oversimplifying its case. Its dramatized argument, while important and worthy of consideration in view of the dire consequences resulting under existing law, is weakened by the slanted nature of the story. For Handel has chosen to dramatize a provocative, but unrepresentative case that will not satisfy those who come to see his film not for shallow sensual reasons but for cerebral stimulation—the very audience that is his objective. As a result, the film is limited in appeal.

"The Case of Patty Smith" is concerned with the situation arising out of the rape and resultant pregnancy of a 21-year-old girl, who, somewhat naive and understandably agitated, drifts—at least partially owing to the nature of the law—into the wrong corrective channels. Rebuffed by law-abiding medical men for one reason or another, and verbally spanked for her intentions by a Catholic priest, she winds up in the inept, irresponsible hands of a criminal abortionist and pays with her life.

Dani Lynn, who makes her screen bow, tends to play the tragic title character somewhat monotonously, relying mostly on one expression in projecting inner turmoil. Merry Anders gives a sincere performance as her sympathetic girl friend. Others in key roles—that run to stereotype—are J. Edward McKinley, Carleton Crane, Bob Rudelson, Speer Martin, Sean Brian, David McMahon, Bruno Ve Sota, Jack Haddock, Mary Patton, Joe Conley, Sid Cane, Sherwood Keith, Phil Clarke and Harrison Lewis.

Handel leans to pontification, or sermonizing, in his dramatization, giving a number of scenes the characteristic of overly-detailed lectures. However, those details that keep seeping through—such as the fact that 8,000 U. S. abortionees die each year, or a rate of one-per-hour—alert one to the significance of the message and the intrinsic value of Handel's project.

Photography by Howard Schwartz is directed and discerning, and other able contributions are made by editor Stanford Tischler, art director Ted Holsopple, soundman Denzil Daniels and composer Ingram P. Walters. *Tube.*

Una Domenica d'Estate
(A Summer Sunday)
(ITALIAN—COLOR)

Rome, May 29.

Dino DeLaurentiis release of Emo Bistolfi-Leo Film production. Features Ugo Tognazzi, Raimondo Vianello, Jean Pierre Aumont, Anna Maria Ferrero, Karin Baal, Francoise Fabian, Gina Rivere, Angelo Zannoli, Ulla Jacobsson, Eddie Bracken, Jacques Bergerac, Dominique Boschero, Franco Fabrizi. Directed by Giulio Petroni. Screenplay, Ugo Pirro, Bruno Baratti, from story by Alberto Moravia, Ugo Pirro, Sergio Amidei; camera (Eastmancolor), Franco Villa; editor, Dolores Tamburini. At Capranica, Rome. Running time, **95 MINS.**

Milena	Anna Maria Ferrero
Armando	Eddie Bracken
Olga	Ulla Jacobsson
Silvana	Karin Baal
Valerio	Jean Pierre Aumont
Osvaldo	Jacques Bergerac
Benito	Ugo Tognazzi
Adolfo	Raimondo Vianello

Light summerweight comedy with big local comedy values in the Tognazzi-Vianello teaming, plenty of s.a. and beautiful girls, seaside frolicking, and superficial laughs for good home-market b.o. Some foreign areas might also go for the item if properly handled.

Vignette story line interweaves several episodes all taking place on beach resort near Rome, complete with mistaken identity trimmings and other plot asides equipped for laughs. Credit script and direction with being several notches above norm for this type of pic, however.

Ugo Tognazzi and Raimondo Vianello make the most of their roles as undertakers who stop by the beach on their way to work. Eddie Bracken, Jacques Bergerac, Ulla Jacobsson, Karin Baal and other foreign (non-Italian) names populate the landscape in lively fashion with little depth of characterization called for in the general fun.

Franco Villa's Eastmancolor lensing and other production credits are good assets for this entertaining feature. *Hawk.*

Strongroom
(BRITISH)

Taut, modest bank robbery thriller. No marquee value, but some excellent performances make this a worthwhile dualer.

London, May 29.

British Lion-Bryanston release (through BLC) of a Theatrecraft (Guida Coen) production. Stars Darren Nesbitt, Colin Gordon, Ann Lynn, Keith Faulkner. Directed by Vernon Sewell. Screenplay, Max Marquis, Richard Harris, from idea by Richard Harris; camera, Basil Emmott; editor, John Trumper; music, Johnny Gregory. At Leicester Square Theatre, London. Running time, **80 MINS.**

Mr. Spencer	Colin Gordon
John Musgrove	John Chappell
Rose Taylor	Ann Lynn
Griff	Darren Nesbitt
Len	Keith Faulkner
Alec	Morgan Sheppard
Charlady	Hilda Fenemore
Charlady	Diana Chesney
Creighton	Ian Colin
Police Sergeant	Kevin Stoney
Mortuary Attendant	Duncan Lewis
Police Inspector	Lockwood West

This is a modest, unpretentious supporting pic which, sans names, still measures up as a useful booking, especially if booked with a film of contrasting flavor. Vernon Sewell has done a workmanlike job of direction while the screenplay commendably restricts the tempting opportunity of a happy ending.

Three young men plan a bank robbery over the four day Easter Bank Holiday. Unexpected arrival of two scrubwomen throws their plans somewhat out of kilter, and they are forced to lock the bank manager and a girl clerk in the bank vault. Realizing that this would bring them a murder rap, the trio decides that one of the crooks should phone the police and leave the strongroom keys by the phone box.

But en route he is involved in an auto crash and killed. The problem of the other two is how to rescue their victims without risking their own necks. They decide reluctantly to return to the scene of their crime, and get oxygen to the trapped couple.

Meanwhile, flung together in this unexpected dilemma, the stuffy bank manager and the shy young girl clerk are drawn together as death by suffocation approaches. But there's no mushiness. The crooks are hooked by the police and they are faced with their comeuppance, for the girl dies before they can rescue her.

The edginess of the crooks is nicely portrayed by Darren Nesbitt, a burly young actor, and by Keith Faulkner, a contrasting, weaker type. Colin Gordon, usually cast in smallish, telling comedy cameos, has a bigger opportunity as the bank manager and takes it well, while Ann Lynn, though no glamor girl, presents a neatly rounded performance as the girl. There is also a string of effective performances by such as those by Kevin Stonely, John Dearth, Lockwood West and others as contrasting cops. Duncan Lewis scores briefly as a mortuary attendant. Only jarring notes are a couple of overwritten and overplayed performances by Hilda Fenemore and Diana Chesney as conventional scrubwomen.

Dialog is natural while the suspense is skilfully sustained by screenplay writers and directors. Technical credits are all satisfactory. The entire film, while obviously produced on a small budget, stands up admirably to more lavish productions. *Rich.*

Virginia Mayo has formed Rainbow Productions with Michael O'Shea for coproduction of 13 films in association with Roger Leonard, initialers to be "The Eurasian" and "The Fire Serpent," both starring Miss Mayo and O'Shea.

Two And Two Make Six
(BRITISH)

Flimsy, but pleasant, comedy drama with a couple of engaging performances by young players which could help out satisfactorily as a dualer.

London, May 29.

British Lion-Bryanston release (through BLC) of a Bryanston presentation of a Monja Danischewsky production. Stars George Chakiris, Janette Scott, Alfred Lynch, Jackie Lane. Guest stars, Bernard Braden, Athene Seyler, Malcolm Keen. Directed by Freddie Francis. Story by Monja Danischewsky; camera, Desmond Dickinson; Ronnie Taylor; editor, Peter Taylor; music, Norrie Paramor. At Leicester Square Theatre, London. Running time, **89 MINS.**

Larry Carado	George Chakiris
Irene	Janette Scott
Tom	Alfred Lynch
Julie	Jackie Lane
Aunt Phoebe	Athene Seyler
Sergeant Sokolow	Bernard Braden
Harry Stoneham	Malcolm Keen
Lady Smith-Adams	Ambrosine Philpotts
Night Porter	Jack McGowran
Colonel Thompson	Robert Ayres
Mack	Edward Evans
Ted	Harry Locke
Young Man	Jeremy Lloyd
Hotel Receptionist	Marianne Stone
Prudence	Nina Parry

This is a light comedy drama of flimsy proportions which needed rather more effervescence and wit to get it off the ground. Written and produced by Monja Danichewsky, who had much to do with the success of some of the old Ealing comedies, faith has been placed in cameraman turned director Freddie Francis to helm the pic. Though he does a useful job, it doesn't quite tingle enough. However, it is an amiable dualer. One or two of the younger thesps give some fresh performances.

Idea has George Chakiris as a cheerful, undisciplined Yank Air Force corporal based in England. Constantly in trouble through his liking for fast horses and fast chicks, his latest escapade results in him (or so he fears) killing a sergeant in the course of resisting arrest. He hops camp and goes on the lam from the police. He borrows a motor bike from his girl friend (Jackie Lane) and takes her along. Object is to smuggle on to a ship for the getaway. Eventually the problem is resolved by Chakiris giving himself up. He gets lenient treatment because he shows willingness to marry and settle down.

There are some bright lines but they are sporadic. The picture's problem is that it veers in slightly wobbly style between romantic comedy and more serious drama. Chakiris gives a likeable performance as the U.S. airman. Alfred Lynch copes with a less developed role as the other young man, with one or two lively sequences with Jackie Lane, who is not in the same thesping league as her colleagues.

The real surprise comes from Janette Scott. Miss Scott, who falls for the airman, has graduated the hard way from juve stardom. She has developed into an attractive and mature young actress. In this she has neat touches of comedy. Three guest stars, Bernard Braden as the sergeant, Athene Seyler, as a middle-aged schoo mistress with up-to-date ideas, and Malcolm Keen as an alcoholic Shakespearian actor, all score heavily.

Lensing by Desmond Dickinson and Ronnie Taylor is okay. Location sequences are fine. Norrie Paramor's music is aptly gay. Craig Douglas sings the credit title song well, though it doesn't sound as if it is likely to crash the Top 10. *Rich.*

FINES FILM SOCIETY

$6 Membership Same As Admission In Manitoba

Winnipeg, June 5.

Manitoba magistrate Ian Dubineksi has cracked down on a film society, for showing films on Sunday to its paid-up members, as it has done for years.

In a police-laid test case under the Lord's Day Act (federal but subject to provincial interpretation and municipal referenda), he fined Winnipeg Film Society $25 and costs. While he lauded Society's "artistic aims," Magistrate considered the $6 annual membership constituted "an individual fee" for admission. "The courts are charged with interpretation of the law not with legislation," he added.

President Sidney Green says it'll appeal the verdict. It's the only film society in Canada known to have been so penalized.

SUMMER IN THE WINGS, HOORAY

Speedy Okay for MCA-Decca; 24 at Chi Meeting; Wasserman Declines Talent Spinoff Views

By MORY ROTH

Chicago, June 5.

Stockholders of Music Corp. of America approved the merger of MCA and Decca Records today (Tues.) in a 17-minute meeting that studiously avoided mention of the MCA talent division spinoff.

Two items necessary for the stock swap were approved: (1) the authorization of 2,000,000 shares of convertible preferred stock and increasing the number of shares of common stock without par value to 6,500,000; (2) authorization of the substitution of 11,667 shares of the common stock without par value and 35,000 shares of convertible preferred MCA stock for 35,000 shares of capital stock of Decca Records currently subject to the option to purchase by Milton R. Rackmil, Decca prexy.

Action now opens the way for MCA to acquire Decca capital stock at the rate of one share on the new convertible preferred stock and one third of a share of MCA common stock for each share of Decca. The prospectus on the stock swap pegs the new MCA convertible preferred as callable at, and entitled on liquidation to $32 per share, with a $1.50 annual dividend.

Over 93% of the outstanding MCA stock was represented in person or by proxy at the meeting which was attended by 24 stockholders and spectators. In each case the actions were overwhelmingly approved with a small dissenting vote. The five MCA directors were re-elected.

If no mention was made at the meeting of the MCA talent division spinoff, however, an MCA prospectus describing the stock swap said that the artists representation activities of MCA will be terminated at the time of the stock exchange.

Questioned by VARIETY as to whether a statement in the prospectus indicates that MCA will let its talent division just fade away, prexy Lew Wasserman said that such a lack of action "would be bad business." He refused to elaborate on the possible choices involved.

The prospectus statement indicates that the talent breakoff will be clean, and that any regrouping will be done without official participation of the parent company. It says: "MCA has no agreement, arrangement, plan, or understanding and is conducting no discussions with respect to the disposition of its agency business."

UA DISTRIB SHUFFLES

New Berths for Friedman, Topal, Mound

United Artists has made three shifts in its branch managerships.

Robert L. Friedman, sales manager in Washington, has been promoted to post of branch manager in Buffalo, succeeding Burton Topal who has taken over as branch manager in Boston. Topal took over from Bob Hazard, who is out.

Meanwhile, Fred Mound, sales manager in St. Louis, has been named Indianapolis branch manager. He succeeds the late Ross Williams.

NORMAN RYDGE IN N.Y.; SANGUINE ON FILMS

Television is the biggest competition for motion pictures in Australia today, according to Norman B. Rydge, managing director and chairman of Greater Union Theatres of Australia, who is currently in New York City on world tour.

"But I am confident that good selling, good showmanship and alert management will enable our film industry to become more virile than ever before," he told a

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MEANTIME DULL MAY-JUNE B.O.

By JACK PITMAN

Like a seasonal echo, America's film exhibitors can be heard loud and clear at the wailing wall. Happens every spring, to be sure, and each year to something like funereal self-accompaniment.

This time many of the exhibs are contending it's the worst yet. "It's never been like this," goes the chorus. The showmen, however, agree that the list of summer attractions from the major studios could make for an exceptional recovery, and some of them figure it may even prove too much of a good thing.

Exhibs, from firstrun palace on down, are conditioned to the splurge of potentially standout product comes the July-August span, but the feeling this time is that the rain will turn into a downpour that won't siphon off for optimum benefit to the industry.

The end-of-June onrush does indeed shape lavish. Either breaking key run or moving down the clearance echelons over the July-August stretch will be "My Geisha," "Boys' Night Out," "Hatari," "Lolita," "That Touch of Mink," "Counterfeit Traitor," "El Cid," "Road to Hong Kong," "Advise and Consent," and "Bon Voyage." These, and doubtless a few others, are regarded as the heavy pending artillery—bearing in mind, of course, that as always, "potentially" is the operative word. And parenthetically, it's of more than usual comfort to the theatres that

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Scorching Days Retard May Take; 'Story,' 'Judgment' 'Traitor' Front Runners in Pre-Summer Lull

By MIKE WEAR

VARIETY's regular weekly boxoffice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not, of course, fully "definitive." An index of relative grossing strength in the U.S.-Canada market this monthly reprise does not pretend to express total rentals.

May's Top Grossers

1. **"West Side Story"** (UA).
2. **"Judgment** (UA).
3. **"Counterfeit Traitor"** (Par).
4. **"Cape Fear"** (U).
5. **"El Cid"** (AA).
6. **"State Fair"** (20th).
7. **"Sweet Bird Youth"** (MGM).
8. **"Liberty Valance"** (Par).
9. **"Experiment Terror"** (Col).
10. **"Moon Pilot"** (BV).
11. **"Horizontal Lieut."** (MGM).
12. **"Jessica"** (UA).

A late Spring, including some annoyingly hot days, hurt motion picture grosses in May. Month is generally regarded as an in-between period. It was under par in most key cities reported weekly in VARIETY. Not even some new screen fare helps much against the unseasonably hot weather.

"West Side Story" (UA) was champ at the wickets, the same as in April, and by better than $1,000,000 gross in keys reached by VARIETY. This total was within $250,000 of the April total despite all obstacles in May.

"Judgment at Nuremberg," another from United Artists, copped second money as compared with fifth place in April. Pic has been uniformly strong in nearly every city in which preemed but the N.Y. engagement at the Palace is easily standout.

"Counterfeit Traitor" (Par), a newcomer, finished third and had climbed as high as second in weekly surveys during the month. It hints promise of going higher. "Cape Fear" (U), which indicated stout potential late in April, captured fourth position.

"El Cid" (AA), sixth in the preceding month, wound up fifth. "State Fair" (20th), which was fourth in April, took sixth place. "Sweet Bird of Youth" (MGM), third in April, held up strongly enough to land in seventh spot.

"Man Who Shot Liberty Valance" (Par) finished eighth. It was 10th in April. "Experiment in Terror" (Col), a new entrant, wound up ninth. "Moon Pilot" (BV), which was in second place in the preceding month, took 10th money.

"Horizontal Lieutenant" (MGM), another newie, took 11th place. "Jessica" (UA) rounds out the top 12 pix. It also was new for the month.

"Five Finger Exercise" (Col),

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FILMS JOIN VIDEO IN STORES' GIVEAWAY

Minneapolis, June 5.

Two local leading department stores that have combined to publish an eight-page weekly shoppers' guide newspaper during the local press strike now are coming to the aid of the theatres.

During the first month department stores' paper, distributed by boys throughout the city, carried only the four Twin Cities' commercial television stations' programs for the ensuing week. This, of course, was in addition to the stores' own ads.

However, now the paper also has started to list all of the week's film attractions along with the

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Pro-Con Re MCA-Decca Merger

Says Schweickhart

Schweickhart & Co. of Manhattan has issued a statement bearing the caption, "The Decca-MCA Merger: A Negative View" which sets forth points made by some analysts since the terms of the transaction became public. As is known, MCA's offer is of an exchange of one-third of a share of MCA common and one share of MCA $1.50 Pfd., redeemable at $32 and convertible into one-half a share of its common, for each share of Decca Records.

Schweickhart analysis, signed by Stanley A. Nabl, remarks that "Based on current market price of about $50 for MCA, the package would have a maximum value of $48 and a minimum value of $44.

Rationale expressed in the statement of the downtown Mr. Dubious is contained in these words:

"In assessing the offer, several points come to mind which make the value placed on Decca by the terms of the exchange seem unreasonably low. From the standpoint of earnings, Decca is likely to report a minimum of $5.00-$5.25, while MCA profits may be under $1.90 a share this year. In the case of the latter, net income will be reduced in the future by at least $1 million now being derived annually from talent agency commissions. As a result of an agreement with the Screen Actors Guild, MCA has announced its intention of selling this part of its operation so as to avoid being both the buyer and the seller of the services of the artists whom it represents. A side effect may be that this dismemberment could reduce MCA's ability in selecting and employing talent for its productions at favorable rates.

"Decca's estimated earnings of $5.00-$5.25, furthermore, fail to take into consideration the indicated benefits to be derived from the lease of its post-1948 library consisting of more than 330 films. Conservatively speaking, this library could generate no less than a total of $20 million after-tax earnings on a seven year basis, or approximately $1.75 a year during that period for each Decca share publicly outstanding.

"It could be argued that the MCA stock has sold as high as $83¼ in 1961, or at 45-times earnings, partially because of the limited supply available. With the market in recent months looking less than kindly on issues with high price-earnings multiples, a further decline for MCA is not unlikely. As a practical matter, on the other hand, a stock such as Decca, selling at an estimated 8½-times 1962 earnings, has limited downside risk, compared to MCA which still commands close to 26-times indicated earnings for the year.

"The tabulation set forth hereunder, furthermore, points with unusual clarity to what is to occur should the merger become effective. On a consolidated basis, Decca will probably contribute close to 47 percent of 1962 earnings and end up with a mere 24 percent of the equity, while MCA, which will contribute about 53% of the total earnings, will hold 76% of the equity. Not to be ignored, too, is the fact that the combined management will hold about 54% of the common shares to be outstanding, or absolute control.

"In the event that 80% or more of the holders of Decca should vote for the approval of the exchange offer, consolidated earnings, this year will probably approximate $2.70 a share, or the equivalent of $2.25 for the package to be received by Decca stockholders, assuming full conversion of the Preferred. This figure is obviously a far cry from the $5.25 estimated for Decca alone.

"Based on the above it is our considered opinion that Decca stockholders are gaining little and giving up much under the terms of the proposed exchange. Having recommended Decca stock for its earning power and potential value last October, we would advise those who made commitments on our recommendation to vote AGAINST the exchange."

	Proposed Exchange (Full Conversion) Shs. Common	—Net Income— (000) 1961	1961 Est.	% Net Income Contributed	% Of Equity Retained
Decca	1,335,417	3,964	5,700	46.9	24.2
MCA	4,187,731	7,483	7,600	53.1	75.8
Consolidated	5,523,148	11,377	14,300	100.0	100.0

Press Fascinated

The press' current fascination with Music Corp. of America, spotlighted of late in connection with the Decca-Universal stock-swap absorption, now has the fancy of the N. Y. Post, which feed off a series with Monday's editions. Agency has already been fodder for Show mag and the N. Y. Times, among others . . . Sample of the Post on MCA: "When an MCA agent says it's a deal, jugglers juggle, dancers dance, producers produce, Jack Benny fiddles, Jack Paar weeps and Marlon Brando scratches . . ."

Big Question Mark

MCA regained some but not all ground lost at the beginning of last week when just about all listed stocks were hurt. It closed the week off $3.87½ per share. Week's final price of $45.12½ compares with the year's high of $78.87½ per share.

Wall Street has been somewhat bearish anent MCA since the outfit's proposed merger-takeover of Decca first was made known.

One of the reasons for this is that MCA is divesting itself of its artist representation business. This accounts for only 13% of the total MCA revenue but some Wall streeters see it as more meaningful than the percentage would indicate.

The mammoth stable of performers, producers, directors, etc. under contract gave MCA a decided advantage in putting together important packages, it's reasoned by observers. The productions made the big money but the fact of the matter is that they came to be, in part, because of the talent up business. Anyway, this is the interpretation heard around Wall and Broad Streets, along with the conclusion that the loss of the talent division could amount to somewhat more than the aforementioned 13%.

Soviet Angling Production Tie With U.S., Italy

The Russians have given indication of a desire to go "one better" on coproduction with the West. Moscow, which signed to make the half-here-half-there "Journey to a Far Meridian," with Yank indie promoter Lester Cowan, has now suggested a U.S.-Soviet-Italian production.

Idea was broached at the recent Cannes Film Fest to Embassy Pictures (U.S.) and Galatea (Italy). It hasn't reached formal discussion yet, but is expected to shortly, possibly end of this week when Galatea prez Lionello Santi and a contingent of Russ and other East Europe film reps hit N.Y. Latter are due in to dicker Embassy for "Boccaccio 70" exhibition other side of the Curtain.

Only other data at hand is Moscow's feeling that the three-nation film should be cast with stars from each country. Presumably, but unsaid at this point, the unspecified property would, as planned with "Far Meridian," be lensed in all three countries.

Kidder Peabody Insiders Wanna Sell Cinerama

Washington, June 5.

Cinerama Inc., has asked Securities and Exchange Commission okay for sale of 50,000 outstanding shares of Cinerama common stock by 35 stockholders. All proposed sales are by holders associated with Kidder, Peabody & Co., brokers.

Top sellers, according to SEC, are David L. Terwilleger, employee of Kidder Company, who proposed to sell 15,000 shares; and Albert H. Gordon, 5,635 shares.

Prospectus lists 33 other Kidder partners who will offer amounts ranging from 175 to 3,640 shares.

Public offering price hasn't yet been disclosed, although maximum of $20 per share has been set.

Shares proposed for sale underlie warrants held by partners and employee of Kidder Company, which were purchased by the firm from Cinerama in 1959 for $6,250 and expire in 1964.

Warrants for 45,000 shares are exercisable at $6.12 per share and for 5,000 shares at $4.75 per share.

Phaedra
(U.S.-GREEK)
(In English)

Wife's love affair with stepson. Powerful boxoffice with Melina Mercouri directed by Jules Dassin.

Paris, June 5.

United Artists release of Melinafilm production. Stars Melina Mercouri, Anthony Perkins, Raf Vallone; features Elisabeth Ercy, Giorgos Karoussos, Georges Sarris, Andreas Philipides, Olympia Papadouka. Directed by Jules Dassin. Screenplay, Margarita Liberaki, Dassin from original script by Miss Liberaki; camera, Jacques Natteau; editor, Roger Dwyre; music, Mikis Theodrakis. At Colisee, Paris. Running time, 115 MINS.

Phaedra ..... Melina Mercouri
Alexis ..... Anthony Perkins
Thanos ..... Raf Vallone
Father ..... Giorgos Karoussos
Ercy ..... Elisabeth Ercy
Ariane ..... Georges Sarris
Andreas ..... Andreas Philipides
Anna ..... Olympia Papadouka

Jules Dassin unfolds another filmic bouquet for the Greek actress Melina Mercouri. After showing her as a vital, dynamic joy girl in "Never On Sunday," he now gives her a chance to play tragedy. Her histrionics are just as effective. This unabashedly romantic affair looms a solid arty theatre and playoff entry in the U.S. with plenty of worldwide mileage also indicated.

Dassin and scripter Margarita Liberaki have transposed the Greek tragedy to modern Greece among its new nobility, the rich shipbuilders and shipowners. It is more ironic than tragic because the passion-obsessed wife who falls in love with her stepson borders more on neurosis than on divine destiny.

Phaedra (Miss Mercouri) is married to one of the top shipowners in Greece, Thanos (Raf Vallone). She has a son by him while he has a 24-year-old son Alexis (Anthony Perkins) from a former English wife, who lives in London. He wants the boy to come back to teach him the trade. He begs Phaedra to try and persuade him.

It is love at first sight. They fight it but finally consummate their love in Paris. He feels remorse because he has gotten to like his father who he now feels was unjustly maligned by his mother. But he finally gives in and comes to Greece where his father presents him with a high-powered auto, and plans to have him marry a relative's daughter and join up two big companies.

But Phaedra's love brings on tragedy and destruction. She opposes the marriage. She even kisses him daringly on a floor landing of the house, and finally can't contain herself and tells her husband. He beats the son mercilessly. The latter goes off to death in his car, and she commits suicide.

There has been an attempt to hue to the tragic root of the tale. The Greek chorus is exemplified by dark-dressed women who watch the parties of the opulent and speak in many languages. They show up when a ship called the Phaedra, is lost. Dassin himself plays an old Greek who remarks that the crate bringing in the son's car looks like a coffin. Some of this padding is just padding.

It is mainly a plush tale of passion among the rich. The first love of the mother and stepson is done before a roaring fireplace which is right in this forthrightly dramatic opus. Miss Mercouri is sometimes reminiscent of Garbo in her sacrificing of all to her emotions, but plays everything to a quivering hilt.

Miss Mercouri's face is at times ravaged or full of hungry beauty. She succeeds in making her obsessiveness gripping even in the scenes in broad daylight. Anthony Perkins is all repressed smiles and boyishness but does make the boy an attractive, emotionally trapped youth who actually loves his auto almost as much as his stepmother.

Vallone has a bull-like drive and sincerity as the ambitious but generous father. Remainder of the cast is excellent. The bright, luminous lensing of the Greek countryside, the fine editing and Dassin's decision to play this as unbridled drama combine to make ism than in downright undraping. If there is some code or censorship trouble, this should be able to override it as "Sunday" did. Pic appears to be another hit for Yank director Dassin. *Mosk.*

Zotz

Shock specialist William Castle turns to comedy-fantasy in flubber-type item about a professor and a magic coin. Exploitable pic with moppet appeal.

Hollywood, May 24.

Columbia Pictures release of William Castle production. Stars Tom Poston, Julia Meade, Jim Backus, Fred Clark, Cecil Kellaway. Directed by Castle. Screenplay, Ray Russell, based on novel by Walter Karig; camera, Gordon Avil; editor, Edwin Bryant; music, Bernard Green; assistant director, Carter De Haven Jr. Reviewed at the studio, May 24, '62. Running time, 85 MINS.

Prof. Jonathan Jones ..... Tom Poston
Prof. Virginia Fenster ..... Julia Meade
Horatio Kellgore ..... Jim Backus
General Bulldiver ..... Fred Clark
Dean Updike ..... Cecil Kellaway
Cynthia Jones ..... Zeme North
Persephone Updike ..... Margaret Dumont
Dr. Kroner ..... James Millhollin
Josh Bates ..... Carl Don
Igor ..... Mike Mazurki
Jimmy Kellgore ..... Jimmy Hawkins
Mr. Crane ..... Bart Patton
Miss Blakiston ..... Judee Morton
Captain Byron ..... Michael Westfield
Major Folger ..... Russ Whiteman
Lt. John G. Stefanski ..... George Moorman
Secretary ..... Elaine Martone
Nurse ..... Susan Dorn

Akin in style and structure to Walt Disney's "Absent Minded Professor," William Castle's production of "Zotz" is a slight but exploitable comedy-fantasy best suited to the easygoing dispositions and vulnerable imaginations of children. Poor man's flubber it may be, and second hand at that, but kids exposed to and beguiled by the simplicity of the technique are apt, for awhile, to adopt zotzery as a do-it-yourself sport in much the same fashion as moppets of the early '40's climbed on the "pattycake" fad-bandwagon after going on the "Road" with Crosby and Hope. The Columbia release certainly lends itself to merchandising and/or gimmickry, i.e., Zotz coins for kiddie customers. Thoughtfully exploited, the film could be a successful attraction over the short haul.

"Zotz" is the three-ply power possessed by the bearer of an ancient coin, enabling its owner to: (1) inflict sudden pain by the point of his index finger, (2) create slow motion by uttering the magic word, (3) killing his chosen victim by employing both techniques at once. Ray Russell's brittle screenplay, from Walter Karig's novel, plants the coin in the possession of a somewhat absent-minded professor of ancient Eastern languages (Tom Poston), then traces his misadventures first at school, later at the Pentagon (where he is rebuffed in a semi-satirical sequence), finally in a struggle with hapless Communist agents with zotz plots of their own.

Castle's direction makes the most of the slight, er-zotz yarn, coaxing spirited performances from a cast that has appeal, but little in the way of marquee magnetism. "Zotz" will have to be its own marquee.

As the likable but harassed prof, Poston, noted for his television work, segues into the cinema personably and unaffectedly. Vid-pitchwoman Julia Meade is attractive and appealing as the romantic interest. Jim Backus and Fred Clark contribute top-flight comedy characterizations. Cecil Kellaway and Margaret Dumont work with veteran skill and spirit. Zeme North makes a good impression as Poston's perturbed niece, and Carl Don and Mike Mazurki score as the heavies caught Red-handed. James Millhollin is especially amusing as a dubious psychiatrist, and Louis Nye chips in a funny cameo.

Gordon Avil's lensmanship meets the special requirements of fantasy photography. Edwin Bryant's editing is generally competent, though a bit slow on the draw in spots. An outstanding ingredient is Bernard Green's whimsical, effervescent music, brightly punctuating and highlighting comic values. *Tube.*

Hollywood Remodels For Cinerama's 'Bros. Grimm'

The Case Of Patty Smith

Dramatization of abortion problem in U.S.A. Enlightening facets blunted by weak dramatic development, but will do as spot entry.

Hollywood, May 29.

Leo A. Handel production. No release set. Directed and screenplay by Handel; camera, Howard Schwartz; editor, Stanford Tischler; music, Ingram P. Walters; assistant directors, Nate Barragar, Bill Derwin. Reviewed at Sunset Theatre, May 29, '62. Running time, 93 MINS.

Mary	Merry Anders
Dr. Miller	J. Edward McKinley
Patty	Dani Lynn
Allan	Carleton Crane
Pop	Bob Rudelson
Sidy	Speer Martin
Beep	Sean Brian
Father O'Brien	David McMahon
Colbert	Bruno Ve Sota
Lt. Powell	Jack Haddock
Johnny	Joe Conley
Dr. Nielson	Leif Lindstrom
Myra	Mary Patton
Crawford	Sid Cane
Dr. Fridden	Sherwood Keith
Pawnbroker	Phil Clarke
Bartender	Harrison Lewis
Jean	Adrienne Hayes
Dr. Miller's Nurse	Mary Benoit
Dr. Fridden's Nurse	Sally Hughes
"Doctor"	Ralph Neff
Narrator	Barney Biro

The case against America's legal stance toward abortion is illustrated in this independent film, written-produced-directed by Leo A. Handel but as yet not firmed for general release. Although enlightening in its exposure of some appalling statistics—a few not necessarily common knowledge—the picture stumbles in dramatic development and is guilty of oversimplifying its case. Its dramatized argument, while important and worthy of consideration in view of the dire consequences resulting under existing law, is weakened by the slanted nature of the story. For Handel has chosen to dramatize a provocative, but unrepresentative case that will not satisfy those who come to see his film not for shallow sensual reasons but for cerebral stimulation—the very audience that is his objective. As a result, the film is limited in appeal.

"The Case of Patty Smith" is concerned with the situation arising out of the rape and resultant pregnancy of a 21-year-old girl, who, somewhat naive and understandably agitated, drifts—at least partially owing to the nature of the law—into the wrong corrective channels. Rebuffed by law-abiding medical men for one reason or another, and verbally spanked for her intentions by a Catholic priest, she winds up in the inept, irresponsible hands of a criminal abortionist and pays with her life.

Dani Lynn, who makes her screen bow, tends to play the tragic title character somewhat monotonously, relying mostly on one expression in projecting inner turmoil. Merry Anders gives a sincere performance as her sympathetic girl friend. Others in key roles—that run to stereotype—are J. Edward McKinley, Carleton Crane, Bob Rudelson, Speer Martin, Sean Brian, David McMahon, Bruno Ve Sota, Jack Haddock, Mary Patton, Joe Conley, Sid Cane, Sherwood Keith, Phil Clarke and Harrison Lewis.

Handel leans to pontification, or sermonizing, in his dramatization, giving a number of scenes the characteristic of overly-detailed lectures. However, those details that keep seeping through—such as the fact that 8,000 U. S. abortionees die each year, or a rate of one-per-hour—alert one to the significance of the message and the intrinsic value of Handel's project.

Photography by Howard Schwartz is directed and discerning, and other able contributions are made by editor Stanford Tischler, art director Ted Holsopple, soundman Denzil Daniels and composer Ingram P. Walters. *Tube.*

Una Domenica d'Estate
(A Summer Sunday)
(ITALIAN—COLOR)

Rome, May 29.

Dino DeLaurentiis release of Emo Bisolfi-Leo Film production. Features Ugo Tognazzi, Raimondo Vianello, Jean Pierre Aumont, Anna Maria Ferrero, Karin Baal, Francoise Fabian, Gina Rivere, Angelo Zannoli, Ulla Jacobsson, Eddie Bracken, Jacques Bergarac, Dominique Boschero, Franco Fabrizi. Directed by Giulio Petroni. Screenplay, Ugo Pirro, Bruno Batatti, from story by Alberto Moravia. Ugo Pirro, Sergio Amidei; camera (Eastmancolor), Franco Villa; editor, Dolores Tamburini. At Capranica, Rome. Running time, 95 MINS.

Milena	Anna Maria Ferrero
Armando	Eddie Bracken
Olga	Ulla Jacobsson

laughs for good home-market b.o. Some foreign areas might also go for the item if properly handled.

Vignette story line interweaves several episodes all taking place on beach resort near Rome, complete with mistaken identity trimmings and other plot asides equipped for laughs. Credit script and direction with being several notches above norm for this type of pic, however.

Ugo Tognazzi and Raimondo Vianello make the most of their roles as undertakers who stop by the beach on their way to work. Eddie Bracken, Jacques Bergerac, Ulla Jacobsson, Karin Baal and other foreign (non-Italian) names populate the landscape in lively fashion with little depth of characterization called for in the general fun.

Franco Villa's Eastmancolor lensing and other production credits are good assets for this entertaining feature. *Hawk.*

Strongroom
(BRITISH)

Taut, modest bank robbery thriller. No marquee value, but some excellent performances make this a worthwhile dualer.

London, May 29.

British Lion-Bryanston release (through BLC) of a Theatrecraft (Guida Coen) production. Stars Darren Nesbitt, Colin Gordon, Ann Lynn, Keith Faulkner. Directed by Vernon Sewell. Screenplay, Max Marquis, Richard Harris, from idea by Richard Harris; camera, Basil Emmott; editor, John Trumper; music, Johnny Gregory. At Leicester Square Theatre, London. Running time, 80 MINS.

Mr. Spencer	Colin Gordon
John Musgrove	John Chappell
Rose Taylor	Ann Lynn
Griff	Darren Nesbitt
Len	Keith Faulkner
Alec	Morgan Sheppard
Charlady	Hilda Fenemore
Charlady	Diana Chesney
Creighton	Ian Colin
Police Sergeant	Kevin Stoney
Mortuary Attendant	Duncan Lewis
Police Inspector	Lockwood West

This is a modest, unpretentious supporting pic which, sans names, still measures up as a useful booking, especially if booked with a film of contrasting flavor. Vernon Sewell has done a workmanlike job of direction while the screenplay commendably restricts the tempting opportunity of a happy ending.

Three young men plan a bank robbery over the four day Easter Bank Holiday. Unexpected arrival of two scrubwomen throws their plans somewhat out of kilter, and they are forced to lock the bank manager and a girl clerk in the bank vault. Realizing that this would bring them a murder rap, the trio decides that one of the crooks should phone the police and leave the strongroom keys by the phone box.

But en route he is involved in an auto crash and killed. The problem of the other two is how to rescue their victims without risking their own necks. They decide, reluctantly, to return to the scene of their crime, and get oxygen to the trapped couple.

Meanwhile, flung together in this unexpected dilemma, the stuffy bank manager and the shy young girl clerk are drawn together as death by suffocation approaches. But there's no mushiness. The crooks are hooked by the police and they are faced with their comeuppance, for the girl dies before they can rescue her.

The edginess of the crooks is nicely portrayed by Darren Nesbitt, a burly young actor, and by Keith Faulkner, a contrasting, weaker type. Colin Gordon, usually cast in smallish, telling comedy cameos, has a bigger opportunity as the bank manager and takes it well, while Ann Lynn, though no glamor girl, presents a neatly rounded performance as the girl. There is also a string of effective performances by such as those by Kevin Stonely, John Dearth, Lockwood West and others as contrasting cops. Duncan Lewis scores briefly as a mortuary attendant. Only jarring notes are a couple of overwritten and overplayed performances by Hilda Fenemore and Diana Chesney as conventional scrubwomen.

Dialog is natural while the suspense is skilfully sustained by screenplay writers and directors. Technical credits are all satisfactory. The entire film, while obviously produced on a small budget, stands up admirably to more lavish

Two And Two Make Six
(BRITISH)

Flimsy, but pleasant, comedy drama with a couple of engaging performances by young players which could help out satisfactorily as a dualer.

London, May 29.

British Lion-Bryanston release (through BLC) of a Bryanston presentation of a Monja Danischewsky production. Stars George Chakiris, Janette Scott, Alfred Lynch, Jackie Lane. Guest stars, Bernard Braden, Athene Seyler, Malcolm Keen. Directed by Freddie Francis. Story by Monja Danischewsky; camera, Desmond Dickinson, Ronnie Taylor; editor, Peter Taylor; music, Norrie Paramor. At Leicester Square Theatre, London. Running time, 89 MINS.

Larry Carado	George Chakiris
Irene	Janette Scott
Tom	Alfred Lynch
Julie	Jackie Lane
Aunt Phoebe	Athene Seyler
Sergeant Sokolow	Bernard Braden
Harry Stoneham	Malcolm Keen
Lady Smith-Adams	Ambrosine Philpotts
Night Porter	Jack McGowran
Colonel Thompson	Robert Ayres
Mack	Edward Evans
Ted	Harry Locke
Young Man	Jeremy Lloyd
Hotel Receptionist	Marianne Stone
Prudence	Nina Parry

This is a light comedy drama of flimsy proportions which needed rather more effervescence and wit to get it off the ground. Written and produced by Monja Danischewsky, who had much to do with the success of some of the old Ealing comedies, faith has been placed in cameraman turned director Freddie Francis to helm the pic. Though he does a useful job, it doesn't quite tingle enough. However, it is an amiable dualer. One or two of the younger thesps give some fresh performances.

Idea has George Chakiris as a cheerful, undisciplined Yank Air Force corporal based in England. Constantly in trouble through his liking for fast horses and fast chicks, his latest escapade results in him (or so he fears) killing a sergeant in the course of resisting arrest. He hops camp and goes on the lam from the police. He borrows a motor bike from his girl friend (Jackie Lane) and takes her along. Object is to smuggle on to a ship for the getaway. Eventually the problem is resolved by Chakiris giving himself up. He gets lenient treatment because he shows willingness to marry and settle down.

There are some bright lines but they are sporadic. The picture's problem is that it veers in slightly wobbly style between romantic comedy and more serious drama. Chakiris gives a likeable performance as the U.S. airman. Alfred Lynch copes with a less developed role as the other young man, with one or two lively sequences with Jackie Lane, who is not in the same thesping league as her colleagues.

The real surprise comes from Janette Scott. Miss Scott, who falls for the airman, has graduated the hard way from juve stardom. She has developed into an attractive and mature young actress. In this she has neat touches of comedy. Three guest stars, Bernard Braden as the sergeant, Athene Seyler, as a middle-aged schoolmistress with up-to-date ideas, and Malcolm Keen as an alcoholic Shakespearian actor, all score heavily.

Lensing by Desmond Dickinson and Ronnie Taylor is okay. Location sequences are fine. Norrie Paramor's music is aptly gay. Craig Douglas sings the credit title song well, though it doesn't sound as if it is likely to crash the Top 10. *Rich.*

FINES FILM SOCIETY

$6 Membership Same As Admission In Manitoba

Winnipeg, June 5.

Manitoba magistrate Ian Dubineksi has cracked down on a film society, for showing films on Sunday to its paid-up members, as it has done for years.

In a police-laid test case under the Lord's Day Act (federal but subject to provincial interpretation and municipal referenda), he fined Winnipeg Film Society $25 and costs. While he lauded Society's "artistic aims," Magistrate con-

L.A. Perks Up; 'Fair' Fancy $21,000, 'Terror' Okay 20G, 'Heroes' Hefty 15G; 'Hobbs' 14G, 'Miracle' 11G, 2d

Los Angeles, June 5.

For first time in more than a month, L.A. firstruns are showing interesting prospects this week, bolstered by Memorial Day holiday, four strong newcomers and several lusty holdovers. "State Fair," in first general release, is heading for a hefty $21,000 or a bit better in four theatres. "Experiment in Terror" is okay $20,000 in three locations.

"Hell Is for Heroes" is rated stout $15,000 or close in two spots, also a newie. "Carry On Teacher" looms wow $9.500 at 750-seat Crest.

On regular holdover front, "King of Kings" is shaping rich $17,000 in second round in three houses. "Mr. Hobbs Takes a Vacation" shapes smash $14,000 at Fox Wilshire, also second. "Miracle Worker" looks sock $11.000 in second at Fine Arts.

Of longruns, upped scale pix, "Judgment at Nuremberg" is perking up to good $10.800 in 24th Pantages session while "West Side Story" still is big at $25,000 at the Chinese in 25th round.

Estimates for This Week

Orpheum, Hawaii, Wiltern (Metropolitan-G&S-SW) (2,213; 1,106; 2,344; 90-$1.50) — "Experiment in Terror" (Col) and "Ocean's 11" (WB) (reissue). Okay $20,000. Last week, Orpheum, Hawaii, "Attila" (Embassy) "Hercules" (Embassy) (reissues), $6,300. Wiltern with Iris, "Spartacus" (U) (m.o.), $7,800.

Crest (State) (750; 90-$1.50 — "Carry On, Teacher" (Gov). Wow $9,500. Last week, "Doctor in Love" (Indie) "Carry On, Constable" (Gov) (reissues), $1,800 in 5 days.

Warren's Pix (Metropolitan-Prin) (1,757; 756; 90-$1.50)—"Hell Is for the Heroes" (Par) and "Airborne" (Indie). Stout $15,000 or close. Last week, "Battle Cry" (WB), "Mister Roberts" (WB) (reissues), $7,600.

Los Angeles, Iris, Loyola, El Rey (Metropolitan-FWC) (2,017; 825; 1,298; 861; 90-$1.50)—"State Fair"

(Continued on page 10)

Key City Grosses

Estimated Total Gross

This Week $2,169,800

(*Based on 23 cities and 276 theatres, chiefly first runs, including N.Y.*)

Last Year $2,010,800

(*Based on 23 cities and 244 theatres*).

'Dream' Sock 13G, L'ville; 'Fall' 5G

Louisville, June 5.

"Follow That Dream" is bringing in the patrons at United Artists, and ideal temperatures are also helping other firstruns. "All Fall Down" is good at the Brown while "Lad: a Dog" is fair at the Mary Anderson. "Windjammer," new Cinerama entry at Rialto, looms brisk. "Spartacus" in subrun at Kentucky shapes okay on second week. "Man Who Shot Liberty Valance" in third at the Ohio is good.

Estimates for This Week

Brown (Fourth Avenue) (900; 75-$1.25)—"All Fall Down" (MGM). Good $5,000. Last week, "Five Finger Exercise" (Col), $6,000.

Kentucky (Switow) (900; 75-$1.25)—"Spartacus" (U) (subrun) (2d wk). Okay $4,000 after last week's $5,000.

Mary Anderson (People's) (1,100; 75-$1.25) — "Lad: a Dog" (WB). Looks fair $4,500 or under. Last week, "13 West Street" (Col), $3,500.

Ohio (Settos) (900; 75-$1.25) — "Liberty Valance" (Par) (3d wk). Good $4,000 after second week's $4,500.

Rialto (Fourth Avenue) (1,100; $1.25 - $2.50) — "Windjammer" (Cinerama). Heading for sturdy $8,000. Last week, "Search For Paradise" (Cinerama) (6th wk), $6,500.

United Artists (Fourth Avenue) (3,000; 75-$1.25) — "Follow That Dream" (UA). Socko $13,000. Last week, "Cabinet Caligari" (20th), $9,000.

Hub Off; 'Zahrain' Trim $14,000, 'House' Fair 8G, 'Play' 11G; 'Fear' 8G, 3

Boston, June 5.

Biz is droopy this week at firstruns, set off by a Memorial Day that figured less than 50% normal because of the heat wave. Cooloff by Saturday night (3) helped, but most potential patrons were out of town.

Four new arrivals this week are mainly tame, best of lot being "Escape From Zahrain" trim at Paramount. "House of Women" is fair at Pilgrim. "Big Deal on Madonna St." looms mild at the Fenway. "Only Two Can Play" was solid in first week at Exeter. "Cape Fear" is holding okay in third at Memorial. "Five Finger Exercise" is oke in second at Saxon.

Estimates for This Week

Astor (B&Q) (1,170; 90-$1.50)—"Oklahoma" (Indie) (rerun) (2d wk). Mild $5,000. Last week, $6,200.

Beacon Hill (Sack) (900; $1-$1.50)—"Sweet Bird of Youth" (MGM) (4th wk). Good $8,500. Last week, $10,000.

Boston (Cinerama, Inc.) (1,354; $1.75-$2.65)—"Holiday in Spain" (Nat'l Th.) (5th wk). Fourth week ended Monday (4) was okay $8,500. Last week, $9,000.

Capri (Sack) (900; $1.50)—"Children's Hour" (UA) (5th wk). Good $7,000. Last week, $8,000.

Exeter (Indie) (1,376; 90-$1.49)—"Only Two Can Play" (Col) (2d wk). First week was solid $11,000.

Fenway (Indie) (1,300; $1.50)—"Big Deal on Madonna Street" (Indie). Mild $4,500. Last week, "Through Glass Darkly" (Janus) (7th wk), $2,500.

Gary (Sack) (1,277; $1.50-$3)—"West Side Story" (UA) (31st wk). Nice $10,000. Last week, $12,000.

Kenmore (Indie) (700; $1.50)—"Taste of Honey" (Cont) (3d wk). Stout $9,000 or over. Last week, $11,000.

Mayflower (ATC) (689; 90-$1.50) —"Exodus" (UA) (reissue). Okay

(Continued on page 10)

Buff. Biz Sags, Albeit 'Traitor' Trim 7G, 2d

Buffalo, June 5.

Firstrun trade is gloomy in current stanza here despite some new screen fare. "Lonely Are the Brave" shapes sad at Lafayette while "Follow That Dream" is nearly as slow at the Buffalo. "Cabinet of Caligari," also new, shapes dismal at Century. "Counterfeit Traitor" looms nice in second at the Center.

Estimates for This Week

Buffalo (Loew) (3,500; 90-$1.25) —"Follow That Dream" (UA) and "Invasion Quartet" (MGM). Soft $8,000 or close. Last week, "Judgment at Nuremberg" (UA) (2d wk), $6,500.

Center (AB-PT) (2,500; 90-$1.25) —"Counterfeit Traitor" (Par) (2d wk). Fine $7,000 after $7,500 opener.

Century (UATC) (2,700; 90-$1.25) —"Cabinet of Caligari" (20th) and "Hand of Death" (20th). Dismal $4,500. Last week, "Five Finger Exercise" (Col) and "Belle Sommers" (Indie), $5,200.

Lafayette (Basil) (3,000; 90-$1.25) —"Lonely Are the Brave" (U) and "Tiger's Claw" (Indie). Weak $5,000 or close. Last week, "Cape Fear" (U) and "Natchez Trace" (Indie) (2d wk), $4,000.

Paramount (AB-PT) (3,000; 90-$1.25)—"Brain That Wouldn't Die" (AI) and "Invasion of Star Creatures" (Indie). Dull $5,500. Last week, "Escape From Zahrain" (Par), $5,700.

Teck (Loew) (1,200; $1.50-$2.75) —"West Side Story" (UA) (12th wk). Okay $4,000. Last week, $4,200.

Cinema (Martina) (450; 90-$1.25) —"Doctor In Love" (Gov) (2d wk). Nice $2,500 after $2,700 opener.

'Dream' Tall $9,000 In Seattle; 'Lonely' 5½G

Seattle, June 5.

Fair weather plus the world's fair here are taking the usual toll at the wickets currently despite the fact that two firstruns are at least temporarily closed to pix. Orpheum is playing stageshows while the Paramount is shuttered because lacking any strong product. Latter will reopen June 22. Best bet of newcomers is "Follow That Dream," rated good in Coliseum. "Escape from Zahrain" looks dull at Fifth Avenue while "Lonely Are the Brave" is only mild at Music Hall.

Estimates for This Week

Blue Mouse (Hamrick) (739; $1.50 - $1.75) — "Black Tights" (Magna) (2d wk). Okay $4,000. Last week, $5,200.

Coliseum (Fox-Evergreen) (1,870; $1.25-$1.50)—"Follow that Dream" (UA) and "Hired Gun" (MGM). Good $9,000. Last week, "Burn Witch" (AI) and "Dear One" (AI) (2d wk), $5,100.

Fifth Avenue (Fox-Evergreen) (2,500; $1.25-$1.50)—"Escape from Zahrain" (Par) and "Couch" (WB). Dull $5,000. Last week, "Five Finger Exercise" (Col) and "Don't Knock Twist" (Col), $3,600.

Music Box (Hamrick) (738; $1.50-$3)—"West Side Story" (U) (15th wk). Good $6,500. Last week, $6,200.

Music Hall (Hamrick) (2,200; $1.25-$1.50) — "Lonely Are the Brave" (U) and "Information Received" (U). Mild $5,500 or close. Last week, "Cape Fear" (U), $4,200.

Orpheum (Hamrick) (2,600; $1.25-$1.50) — Dark. Last week, "Nuremberg" (UA) (10th wk), okay $4,400.

Paramount (Fox - Evergreen) (3,000; $1.50-$2)—Dark. Last week, "Holiday in Spain" (Natl-Th.) (3d wk-3 days), $2,500.

'Witch' Hotsy 8G Tops Dull Omaha

Omaha, June 5.

Biz remains very sad at most downtown firstruns this week, although one newcomer, "Burn Witch Burn," is strong at two houses. "Cabinet of Caligari" is surprisingly sad at the Omaha. "Escape from Zahrain" is bad at Orpheum. "Ride High Country," other new entry, looms okay at State. Hard-ticket "Cinerama Holiday" is okay in fifth week at Cooper. Longrun "West Side Story" at the Admiral still is good in eighth round.

Estimates for This Week

Admiral (Blank) (1,239; $1.55-$2.20)—"West Side Story" (UA) (8th wk). Good $3,800. Last week, $4,000.

Chief, Skyview (Blank) (1,000; 1,200; 75-$1)—"Burn Witch Burn" (AI) and "Pirate of Black Hawk" (AI). Strong $8,000 or close. Last week, "Jessica" (U) and "Season of Passion" (UA), $5,000 in five days.

Cooper (Cooper) (687; $1.55-$2.20)—"Cinerama Holiday" (Cinerama) (5th wk). Up to oke $4,600. Last week, $4,500.

Dundee (Cooper) (500; $1.25-$1.75) — "Oklanoma" (Todd-AO) (10th wk). Slow $1,200. Last week, $1,300.

Omaha (Tristates) (2,066; $1-$1.25) — "Cabinet of Caligari" (20th) and "Hand of Death" (U). Bad $4,000. Last week, "Head" (Indie) and "Shakedown" (U), $4,200.

Orpheum (Tristates) (2,877; $1-$1.25) — "Escape from Zahrain" (Par). Very drab $4,000. Last week, "Cape Fear" (U) (2d wk), $4,300.

State (Cooper) (743; $1)—"Ride High Country" (M-G). Okay $4,000. Last week, "All Fall Down" (M-G), $3,200.

Einfeld's Day on 'Day'

Twentieth-Fox veep Charles Einfeld will go to Chicago Friday to conduct a special seminar for 20th fieldmen on the upcoming roadshow release of Darryl F. Zanuck's "The Longest Day." Exploitation director Rodney Bush will assist Einfeld at the meetings.

In addition to "Day," the sessions will also discuss campaigns on other 20th product for the upcoming months. The Zanuck film preems in October.

'Traitor' Big $16,000, Det.; 'Caligari' Fair $9,000; 'Road' Sockeroo 17G, 2d

Detroit, June 5.

Downtowners maintain biz on an even keel here this week, trade faring mostly fair to good. There are five newcomers, but only one is shaping up well. "Hitler" looks fair at the Fox while "Counterfeit Traitor" is rated big at the Grand Circus. "Cabinet of Caligari" is fair at the Adams. "Whistle Down Wind" looks fairly good at the Mercury. "After Mein Kampf" is okay at the Krim.

Meanwhile, "Road to Hong Kong" stays wow at the Michigan. "Follow That Dream" is enjoying a big second week at the Palms. "West Side Story" continues sharp in the 16th round at the Madison.

Estimates for This Week

Fox (Woodmont Corp) (5,041; $1.25-$1.49)—"Hitler" (AA) and "Hands of Stranger" (AA). Fair $15,000. Last week, "Day Earth Caught Fire" (U) and "Sergeant Was a Girl" (U) (2d wk), $6,000.

Michigan (United Detroit) (4,026; $1.25-$1.49)—"Road to Hong Kong" (UA) (2d wk). Great $17,000. Last week, $18,000.

Palms (UD) (2,995; $1.25-$1.49) —"Follow That Dream" (UA) and "Belle Sommers" (Col) (2d wk). Big $14,000. Last week, $16,000.

Madison (UD) (1,408; $1.50-$2.65) —"West Side Story" (UA) (16th wk). Lofty $11,600. Last week, $11,800.

Grand Circus (UD) (1,400; $1.25-$1.49) — "Counterfeit Traitor" (Par). Big $16,000 or near. Last week, "Horror Chamber of Dr. Faustus" (Indie) and "The Monster" (Indie), $7,500.

Adams (Balaban) (1,700; $1.25-$1.50) — "Cabinet of Caligari" (20th) and "Hand of Death" (20th). Fair $9,000 or less. Last week, "Two Women" (Embassy) (5th wk-5 days), $5,000.

United Artists (UA) (1,667; $1.25-$1.50) — "Oklahoma" (20th) (reissue) (3d wk). Weak $3,000. Last week, $3,100.

Music Hall (Cinerama, Inc.) (1,213; $1.20-$1.65—"Holiday in Spain" (Nat'l Th.) (2d wk). Trim $12,500. Last week, $14,000.

Mercury (UM) (1,465; $1-$1.50 — "Whistle Down Wind" (Indie). Fairly good, $9,000. Last week, "Jessica" (UA), $6,000.

Krim (Trans-Lux Krim) (980; $1.49-$1.65)—"After Mein Kampf" (Indie). Okay $4,000. Last week, "Satan In High Heels" (Indie) (2d wk), $3,000.

Broadway Grosses

Estimated Total Gross

This Week $484,100

(*Based on 29 theatres*)

Last Year $525,000

(*Based on 29 theatres*)

'Brave' Hep $9,000, Philly; 'Road' 13G

Philadelphia, June 5.

Hot weekend here cooled off firstrun trade somewhat for this stanza. "Miracle Worker," in second round at Stanley, continues best bet in city with a sock take. "Road to Hong Kong" also is big in second at Randolph. "Counterfeit Traitor" looms fast in third session at the Fox.

"Lisa" looks good on opener at Goldman while "Lonely Are The Brave" is rated hotsy on initial frame at Stanton.

Estimates for This Week

Arcadia (S&S) (622; 95-$1.80)—"Cape Fear" (U) (3d wk). Good $6,200. Last week, $7,500.

Boyd (SW) (1,536; $2-$2.75)—"Judgment at Nuremberg" (UA) (15th wk). Oke $6,500. Last week, $8,500.

Fox (Milgram) (2,200; 95-$1.80) —"Counterfeit Traitor" (Par) (3d wk). Fast $10,000. Last week, $12,500.

Goldman (Goldman) (1,000; $2-$2.75)—"Lisa" (20th). Good $10,000 or near. Last week, "Cabinet of Caligari" (20th), $8,000.

Midtown (Goldman) (1,200; $2-$2.75)—"West Side Story" (UA) (30th wk). Good $11,000. Last week, $11,300.

Randolph (Goldman) (2,200; 95-$1.80)—"Road to Hong Kong" (UA) (2d wk). Fine $13,000. Last week, $15,000.

Stanley (SW) (2,500; 95-$1.80)—"Miracle Worker" (UA) (2d wk). Nifty $16,000. Last week, $18,250.

Stanton (SW) (1,483; 95-$1.80)—"Lonely Are the Brave" (U). Hep $9,000. Last week, "Concrete Jungle" (Indie), $9,500.

Trans-Lux (T-L) (500; 95-$1.80) —"The Night" (Indie) (2d wk). Okay $5,000. Last week, $7,000.

Studio (Goldberg) (383; 95-$1.80) —"Battle of Sexes" (Indie) and "The Mark" (Cont). Fair $3,400. Last week, "It's Hot in Paradise" (Indie) and "Female and Flesh" (Indie), $4,100.

Viking (Sley) (1,000; 95-$1.80)— "Walk on Wild Side" (Col) (10th wk). Good $4,000. Last week, $4,800.

World (R&B-Pathe) (499; 95-$1.80)—"Through Glass Darkly" (Janus) (2d wk). Okay $3,500. Last week, $4,500.

'Road' Whopping $14,000 In Cleve.; 'Brave' 10G

Cleveland, June 5.

"Road to Hong Kong" at Stillman is socko for biggest score this stanza in Bob Hope's hometown, soaring over heat and other competitive hurdles. "Lonely Are the Brave" is okay for the Allen. Reissued "Peyton Place" and "Anastasia," is doing poorly at Hippodrome. "Follow That Dream" shapes so-so for State. "Last year at Marienbad" on second lap is nice at Heights Art.

Estimates for This Week

Allen (Stanley-Warner) (2,866; $1-$1.50)—"Lonely Are the Brave" (U). Okay $10,000 or over. Last week "Oklahoma" (20th) (reissue), $9,000.

Colony Art (Stanley-Warner) (1,354; $1.50) — "To Paris With Love" (Indie) and "Great Expectations" (Indie) (reissues). Fair $2,800. Last week, "Rififi For Girls" (Indie), $2,400.

Continental Art (Art Theatre Guild) (900; $1.25)—"Truth" (Indie) (reissue). Light $1,800. Last week, "Cold Wind in August" (Indie), $1,600.

Heights Art (Art Theatre Guild) (925; $1-$1.50) — "Last Year at Marienbad" (Astor) (2d wk). Nice $2,400 after $4,300 last week.

Hippodrome (Eastern Hipp) (3,700; $1-$1.50) — "Peyton Place" (20th) and "Anastasia" (20th) (re-

(Continued on page 10)

'Fall' Sharp $15,000 In Toronto; 'Play' Wow 8G, 'Lover' Great 9G, 11th

Toronto, June 5.

Newcomers are "All Fall Down," off to a good start in two spots, and "Jessica," dull in three theatres. However, "West Side Story" is still leading the city in third frame and hefty. "Lover Come Back" in an amazing 11th stanza is rated wow at Loew's. "Only Two Can Play," in eighth, shapes big at the Hyland.

Estimates for This Week

Carlton, Danforth, Humber (Rank) (2,318; 1,328; 1,203; $1-$1.50)—"Jessica" (UA). Sad $16,000. Last week, "Cape Fear" (U) (2d wk), $16,000.

Eglinton (FP) (919; $1.50-$2.50) —"Seven Wonders of World" (Cinerama) (reissue) (5th wk). Hep $6,000. Last week, same.

Hollywood (FP) (1,080; $1-$1.50) — "Rome Adventure" (WB) (2d wk). Strong $11,000. Last week, $12,000.

Hyland (Rank) (1,373; $1-$1.50) "Only Two Can Play" (Col) (8th wk). Wham $8,000. Last week, $8,500.

Imperial, Nortown (FP) (3,206; 959; $1-$1.75) — "All Fall Down" (MGM). Fine $15,000. Last week, "Five Finger Exercise" (Col), $14,000.

Loew's (Loew) (1,641; $1-$1.50)— "Lover Come Back" (U) (11th wk). Wham $9,000. Last week, $10,000.

Tivoli (FP) (935; $1.50-$2.50) — "West Side Story" (UA) (3d wk). Hefty $13,000. Last week, $13,500.

Towne (Taylor) (693; $1.25) — "Cold Wind in August" (UA) (2d wk). Lusty $6,500. Last week, $6,000.

University (FP) (1,393; $1.25-$2) "Judgment at Nuremberg" (UA) (16th wk). Final week tapering to fair $5,000. Last week, $5,500.

Chi Dull But 'Hell' Torrid $19,000; 'Zahrain' 12G, 'Hobbs' Boffo $30,000, 'Road' 19G, 'Judgment' 21G, All 2d

Chicago, June 5.

Newcomers are making moderate headway in what shapes as a generally dull Chi firstrun session although a few holdovers are notching tall tallies. "Hell Is for Heroes" is teeing off to a socko $19,000 at the United Artists. Debut of "Escape from Zahrain" looks light $12,000 or close at the Roosevelt. "Through a Glass Darkly" shapes nifty in its World bow.

Loop tandem of "After Mein Kampf" and "Karate" expects a big $13,000 preem. "Bell Antonio" is nailing a fair gross at the Carnegie. First round at Monroe for a pair of reissues, "Valley of Dragons" and "Eegah," should do okay.

Second rounders are making the best showings, with "Mr. Hobbs Takes a Vacation" pulling another wham week at the State-Lake. "Road to Hong Kong" nabbing a good session at the Chicago.

"Only Two Can Play" continues potent in its fourth Esquire frame. "Last Year at Marienbad" is sturdy for the same Surf lap.

Of the hardticketers "Judgment at Nuremberg" is grabbing a powerful second Cinestage stanza, and "West Side Story" is still brilliant in its Todd 15th canto.

Estimates for This Week

Carnegie (Telem't) (495; $1.25-$1.80) — "Bell Antonio" (Indie). Fair $3,000. Last week, "El Paradisio" (Indie), $3,500.

Chicago (B&K) (3,900; 90-$1.80) —"Road to Hong Kong" (UA) (2d wk). Good $19,000. Last week, $28,000, below estimate.

Cinestage (Todd) (1,038; $1.75-$3.50)—"Judgment at Nuremberg" (UA) (2d wk). Great $21,000 or close. Last week, $23,000.

Cinema (Stern) (500; $1.50) — "Never Let Go" (Indie). Slick $4,000. Last week, "Rififi for Girls" (Cont), $3,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"Only Two Can Play" (Kings) (4th wk). Sharp $9,600. Last week, $10,000.

Loop (Telem't) (606; $1.25-$1.80) —"After Mein Kampf" (Indie) and "Karate" (Indie). Big $13,000. Last week, "Jessica" (UA) (3d wk), $4,000.

Monroe (Jovan) (1,000; 65-90) —

(Continued on page 10)

'Road' Smooth $13,000, Cincy; 'Lonely' Hep 8G, 'Windjammer' Big 10G

Cincinnati, June 5.

Class product is hypoing Cincy film biz this round. Out front is "Road to Hong Kong," shaping hotsy at Albee. "Windjammer," encoring for reopening of Capitol, is in solid stride. "Lonely Are the Brave" rates good at Palace and the smaller Grand bids okay with "Ride High Country" and "World in My Pocket." "Only Two Can Play" and "Black Tights" continue strong at the arties.

"Follow That Dream" looks fairish in second at Keith's. Twin ozoner has a passable outlook for "Safe at Home" and "Don't Knock Twist." Longrun "West Side Story" continues sturdy in 11th stanza.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50)—"Road to Hong Kong" (UA). Hotsy $13,000. Last week, "Oceans 11" (WB) and "Ice Palace" (WB) (reissues), $5,500 at $1-$1.25 scale.

Capitol (SW-Cinerama) (1,340; $1.25-$1.80)—"Windjammer" (Cinerama) (reissue). Solid $10,000 or over. Film had recent popscale return at Twin Drive-In since 19-week run in this house in 1959. Has 90c reduced price offer for 40,000 parochial school students except Saturday and Sunday.

Esquire Art (Cin-T-Co) (500; $1.25)—"Black Tights" (Magna) (2d wk). Sock $2,000 after $2,500 preem.

Grand (RKO) (1,300; $1-$1.25)—"Ride High Country" (MGM) and "World in My Pocket" (MGM). Okay $5,500. Last week, "Escape From Zahrain" (Par) and "Bridges at Toko Ri" (Par) (reissues), $6,000.

Guild (Vance) (300; $1.25)—"Only Two Can Play" (Col) (7th

(Continued on page 10)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Traitor' Sturdy $11,000 in Balto

Baltimore, June 5.

"Counterfeit Traitor," with solid weekend trade, looks to top the new films at the Town. Otherwise, biz is fair to poor. "Lisa" is slow in opening week at the New. "Don't Knock Twist" is mild in same at Hippodrome. "Weekend With Lulu" looks fair in first at the Little.

"Jessica" looms dim in third at the Charles while "Follow That Dream" is sad in second session at Stanton. "Judgment at Nuremberg" is fairish in seventh week playing the Cinema and Five West. "Victim" is nice in second at Playhouse. "West Side Story" is fair in 16th round at Mayfair.

Estimates for This Week

Avalon (Hyatt) (860; $1.50) — "No Morals" (Indie) (3d wk). Slow $1,200. Last week, $1,500.

Aurora (Rappaport) (367; 90-$1.50 —"Age of Infidelity" (Indie). Poor $1,500. Last week, "Question of Adultery" (Indie) (reissue), $1,700.

Charles (Fruchtman) (500; 90-$1.50) — "Jessica" (UA) (3d wk). Dim $2,000. Last week, $2,500.

Cinema (Schwaber) (460; $1.50-$2) —"Judgment at Nuremberg" (UA) (7th wk). Holding at $2,000. Last week, same.

Hippodrome (Rappaport) (2,200; 90-$1.50) — "Don't Knock Twist" (Col). Drab $4,000. Last week, "Horizontal Lieutenant" (MGM), $4,500.

Five West (Schwaber) (435; $1.50-$2) — "Judgment at Nuremberg" (UA) (7th wk). Upped to $2,800. Last week, $2,500.

Little (Rappaport) (300; 90-$1.50) — "Weekend With Lulu" (Col). Fair $2,000. Last week, "Five Finger Exercise" (Col) (5th wk), $1,500.

Mayfair (Fruchtman) (700; $1.75-$2.50) — "West Side Story" (UA) (16th wk). Holds at $5,000. Last week, $4,800.

New (Fruchtman) (1,600; 90-$1.50)—"Lisa" (20th). Slow $4,500. Last week, "Cape Fear" (U) (3d wk), $2,900.

Playhouse (Schwaber) (353; 90-$1.50)—"Victim" (Indie) (2d wk). Nice $2,600. Last week, $3,300.

Rex (Freedman) (500; $1.50) — "Shameless" (Indie). Good $3,200. Last week, "Male and Female" (Indie) (2d wk), $1,500.

Stanton (Fruchtman) (2,800; 90-$1.50)—"Follow Dream" (UA) (2d wk). Bad $3,500. Last week, $5,000.

Town (Rappaport) (1,125; 90-$1.50) — "Counterfeit Traitor" (Par). Fancy $11,000. Last week, "El Cid" (AA) (13th wk), $4,000.

'Honey' Boffo $8,000, Frisco; 'Traitor' 12G

San Francisco, June 5.

Firstrun trade continues uneven here currently, with a dearth of new fare hurting. However, "Taste of Honey," playing 774-seat Presidio, looks boffo on opener. "El Cid" is surprisingly strong on first popscale run at Esquire after 20 routine weeks as a hardticketer. "Road to Hong Kong," at Warfield, and "Counterfeit Traitor," at Paramount, both are brisk in second sessions.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25-$1.50)—"Cape Fear" (U) and "Hand of Death" (20th) (3d wk). Mild $7,000. Last week, $11,000.

Fox (FWC) (4,651; $1.25-$1.50)—

(Continued on page 10)

'Dream' Brisk $5,000, Port.; 'Story' $5,200

Portland, Ore., June 5.

Firstrun trade continues quite mild for the most part here this session although some of the holdovers are doing okay. "Follow That Dream" looms brisk in second at Orpheum while "Through a Glass Darkly" is rated fine on moveover at Fine Arts, now in fifth round. "Experiment in Terror" looks mild on Fox opener while "Escape from Zahrain" is very drab at Paramount for intialer.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Lonely Are the Brave" (U) and "Night Creatures" (U). Thin $3,500 or close. Last week, "Cape Fear" (U) and "Nearly Nasty Accident" (U) (2d wk), $3,800.

Cinema 21 (Foster) (650; $1.50) "Carry on Constable" (Indie) and "Big Deal" (Indie) (2d wk). Fast $2,800. Last week, $3,100.

Fine Arts (Foster) (426; $1.50)—"Through Glass Darkly" (Janus) (m.o.) and "Virgin Spring" (Indie) (reissue) (5th wk). Fine $2,000. Last week, $1,200.

Fox (Evergreen) (1,600; $1-$1.49) —"Experiment in Terror" (Col) and "Belle Sommers" (Col). Mild $5,000. Last week, "13 West Street" (Col) and "Hellions" (Col), $3,400.

Guild (Rosener) (400; $1.25)—"Sweet Bird of Youth" (MGM) (3th wk). Nifty $2,700 in 10 days.

Hollywood (Evergreen) (1,180; $1.49-$2) —"Seven Wonders of World" (Cinerama) (8th wk). Brisk $8,000. Last week, $7,700.

Music Box (Hamrick) (640; $1.50-$3)—"West Side Story" (UA) (12th wk). Stout $5,200. Last week, $5,500.

Orpheum (Evergreen) (1,538; $1-$1.49)—"Follow That Dream" (UA) and "Hired Gun" (UA) (2d wk). Trim $5,000. Last week, $7,700.

Paramount (Port-Par) (3,006; $1-$1.50)—"Escape from Zehrain" (Par) and "Matchmaker" (Par) (reissue). Drab $4,000. Last week, "Proud and Profane" (Par) and "Rose Tattoo" (Par) (reissues), $1,800.

'Hour' Fast 12G, St. Loo; 'Lisa' 8G, 'Witch' Dim 7G

St. Louis, June 5.

Plenty of new product here this stanza and there are some strong showings being made by same. "Children's Hour" is rated big at Esquire while "Follow That Dream" looms nice at State.

"Spartacus" shapes sharp in second round at the St. Louis, where on subsequent-run, "Lisa," another newcomer, shapes slow at Ambassador. Both "La Belle Americaine" and "Forewer, My Love" are doing okay at arty houses.

Estimates for This Week

Ambassador (Arthur) (2,970; 90-$1.25)—"Lisa" (20th). Slow $8,000 or near. Last week, "Escape to Zahrain" (Par), $10,000.

Apollo Art (Grace) (700; 90-$1.25) — "Black Tights" (Magna) (4th wk). Okay $2,200. Last week, $2,400.

Esquire (Schuchart-Levin) (1,800; 90-$1.25)—"Children's Hour" (UA). Big $12,000. Last week, "Horizontal Lieutenant" (MGM) (2d wk), $9,000.

Fox (Arthur) (5000; 90-$1.25) — "Burn Witch Burn" (AI) and "Day Earth Caught Fire" (U). Dull $7,000. Last week, "Lonely Are Brave" (U), $13,000.

Loew's Mid-City (Loew) (1,160; $1.25-$2.50) — "West Side Story" (UA) (14th wk). Fine $8,000. Last week, $8,500.

State (Loew) (3,600; 60-90) — "Follow That Dream" (UA). Trim $11,000 or close. Last week, "Ride High Country" (MGM) and "Hired Gun" (MGM), $8,000.

Pageant (Arthur) (1,000; 90-$1.25)—"Forever, My Love" (Par). Good $4,000. Last week, "Oklahoma" (R) (9th wk), $2,500.

St. Louis (Arthur) (3,800; 90-$1.25)—"Spartacus" (U) (subrun) (2d wk). Sharp $10,000. Last week, $13,000.

Shady Oak (Arthur) (760; 90-$1.25) — "La Belle Americaine" (Cont). Okay $2,500. Last week, "Only Two Can Play" (Kings) (6th wk), $2,000.

B'way Offish But 'Miracle' Smash 42G; 'Valance' Nice 25G, 'Traitor' Lusty 24G, 'Voyage'-Stage 138G, 2d

Failure of recently-opened pictures to hold up in second weeks and a dearth of newcomers will hurt Broadway film biz this stanza. In fact, the product situation is so acute that three firstruns are playing, or will have, reissues this week, an alltime high. This session also is clipped by the absence of newcomers except at arty theatres.

"Miracle Worker" is top straightfilmer with socko $42,000, in second round, daydating the Astor and Trans-Lux 52d St. "Liberty Valance" shapes lofty $25,000 or near in first holdover session at the Capitol. But "Cabinet of Caligari" looks limp $15,000 or less in second round, daydating the Victoria and 68th St. Playhouse. Pic is being yanked at both houses, the Vic bringing in two reissues while the 68th St. is returning "Lover Come Back," although it had played the house for two weeks only recently.

"Bon Voyage," with stageshow, is winding its current (3d) week today (Wed.) at the Music Hall with lusty $138,000. It stays. "Lisa" looks like fair $26,000 for second round, daydating the Paramount and Trans-Lux 85th St.

"Counterfeit Traitor" held with sharp $17,500 in seventh week at the DeMille and nice $6,500 at the 72d St. Playhouse, in fifth session. "Summerskin" racked up a solid $12,000 opening week at the arty Normandie. "Taste of Honey" pushed to a great $16,000 in fifth round at the arty Paris.

"Advise and Consent" opens today (Wed.) at the Criterion and Sutton. "Suddenly Last Summer," out on reissue, wound a rather disappointing two weeks at the former. Oldie pair, "Three Coins in Fountain" and "Love Is Splendored Thing," hit a nice $11,500 opening stanza at the Forum.

"Harold Lloyd's World of Comedy" opened solidly Monday (4), daydating the Embassy and the Beekman.

"Judgment at Nuremberg" held with smash $30,000 in 24th session at the Palace, taking in Memorial Day holiday. "West Side Story," also on hardticket, looks like great $40,000 in current (33d) week at the Rivoli. "El Cid," which shapes a fair $11,000 in 25th week ending today (Wed.), goes on three-a-day Friday (8) with lowered scale at the Warner.

Estimates for This Week

Astor (City Inv.) (1,094; $1.25-$2)—"Miracle Worker" (UA) (3d wk). First holdover round finished yesterday (Tues.) was socko $25,000 or close after $27,000 for opener. Stays. Also at Trans-Lux 52d St.

Capitol (Loew) (4,820; $1-$2.50) —"Liberty Valance" (Par) (3d wk). Second week ended yesterday (Tues.) was big $25,000 or near after $38,000 for first round.

Criterion (Moss) (1,520; $1.25-$2.50) — "Advise and Consent" (Col). Opens today (Wed.) daydating with the Sutton. In ahead, "Suddenly Last Summer" (Col) (reissue) (2d wk), was fair $10,000 in 6 days after $13,000 in first. "Advise" actually opened with a special preem last night (Tues.), pic unveiling to public today.

DeMille (Reade) (1,463; 90-$2.75) —"Counterfeit Traitor" (Par) (8th wk). Seventh round ended yesterday (Tues.) was sharp $17,500 after $16,000 for sixth week. Also at 72d St. Playhouse, where in sixth week. Helped in seventh week by Memorial Day holiday. "My Geisha" (Par) opens June 13.

Embassy (Guild Enterprises) (500; $1.50-$2.50)—"Harold Lloyd's World of Comedy" (Cont). Opened Monday (4). In ahead, "Les Liaisons" (Astor) (m.o.) (4th wk-5 days), okay $7,500 after $9,000 in third.

Palace (RKO) (1,642; $1.50-$3.50) —"Judgment at Nuremberg" (UA) (25th wk). The 24th stanza finished yesterday (Tues.) was smash $30,000 for 11 shows after $30,200 on 10 performances on 23d week. The 24th week aided by Memorial Day holiday.

Forum (Moss) (813; $1.25-$1.80) —"Three Coins in Fountain" (20th) and "Love Is Splendored Thing" (20th) (reissues) (2d wk). First round completed yesterday (Tues.) was fine $11,500.

Paramount (AB-PT) (3,665; $1-$2) —"Lisa" (20th) (2d wk). This session ending today (Wed.) looks like fair $20,000 or close after $23,000 for opener. Stays until "Mr. Hobbs Takes a Vacation" (20th) opens June 15.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75) — "Bon Voyage" (BV) and stageshow (3d wk). This week winding up today (Wed.) is heading for a lush $138,000 after $152,000, over hopes, for second, which took in Memorial Day. Stays a fourth and maybe longer. "Touch of Mink" (U) opens next.

Rivoli (UAT) 1,545; $1.50-$3.50) — "West Side Story" (UA) (33d wk). This round finishing today (Wed.) looks to hold with great $40,000 for 11 shows after 46,000 for 32d week and 12 performances. Continues.

State (Loew) (1,900; $1.50-$2.50) —"Horizontal Lieutenant" (MGM) (4th wk). This stanza ending tomorrow (Thurs.) looks like lean $10,000 or close after $12,700 for third, which included the holiday. "Lolita" (MGM) opens night of June 13, with invitational preem after press screenings on June 12. Open to public on June 14. Winds "Lieutenant" run on June 11.

Victoria (City Inv.) (1,003; $1.25-$2)—"Cabinet of Caligari" (20th) (2d wk). This frame ending today (Wed.) is heading for dull $9,000 or less after $14,000 in first. Reissued "Horse Soldiers" (UA) and "Magnificent Seven" (UA) open tomorrow (Thurs.) to tide house over until "Boys Night Out" (MGM) opens June 21.

Warner (SW) (1,813; $1.50-$3.50) —"El Cid" (AA) (25th wk). Current session finishing today (Wed.) is likely to get fair $11,000 after $12,400 for 24th week. "El Cid" goes on three-per-day policy on Friday (8), with scale $1.50 to $2.50.

First-Run Arties

Fine Arts (Davis) (468; $1.80-$2) —"Only Two Can Play" (Col) (12th wk). The 11th session completed yesterday (Tues.) was fine $7,100 not far from $7,200 landed in 10th week. "My Geisha" (Par) opens June 13.

Beekman (Rugoff Th.) (590; $1.50-$2)—"Harold Lloyd's World of Comedy" (Cont). Opened Mon-

(Continued on page 10)

'Judgment' Solid $9,000, Mpls.; 'Dream' Dandy 8G, 2d; 'Story' Wham 9G

Minneapolis, June 5.

There continues to be non-publication of the struck regular daily newspapers, a state of affairs now in its third month. And it's obvious that the situation is harmful to the boxoffice. Twins' big league baseball team's present homestand also contributes to the exhib miseries here.

However, "West Side Story" has gone into its fourth month and still seems to have plenty of vitality. Also, "Sweet Bird of Youth" is about to enter its third month. Again this week there are a number of newcomers, but the lone one doing solid biz is "Judgment at Nuremberg," at the Academy.

Estimates for This Week

Academy (Mann) (1,000 $1.25-$1.75)—"Judgment at Nuremberg" (UA). Just good $9,000. Last week, "El Cid" (AA) (14th wk), $3,500 at $1.55-$2.65 scale.

Avalon (Frank) (800; $1)—"Ruined Bruin" (Indie) and "Julie" (MGM) (reissue) (4th wk). Satisfactory $1,200. Last week, $1,000.

Century (Par) (1,300; $1.25-$1.50) —"Five Finger Exercise" (Col) (2d wk). Moderate $4,000. Last week, $5,000.

Edina (Mann), **Hollywood** (Rubenstein), **Riverview** (Volk and **Westgate** (Mann) (1,900; $1)—"Lad: a Dog" (WB). Day-dating at four nabe houses. Moderate at $8,000. Last week, second-runs.

Gopher (Berger) (1,000; $1-$1.25) —"Cabinet of Caligari" (20th). Thin $3,000. Last week, "Safe at Home" (Col), $790 in five days, alltime low for house.

Lyric (Par) (1,000; $1.25-$1.50) —"Cape Fear" (U) (4th wk). Pert $5,000. Last week, $6,000.

Mann (Mann) (1,000; $1.50-$2.75) —"West Side Story" (UA (16th

(Continued on page 10)

New Pix Help Pitt; 'Fear' Fast 9G, 'Dream' OK $11,000, 'Zahrain' 8½G

Pittsburgh, June 5.

Three newcomers will give a slight lift to Pitt biz currently but not enough to lift the general doldrums. Rating only okay in first round is "Follow That Dream" at the Penn. "Escape to Zahrain" at Stanley looms mild on opener. "Cape Fear" shapes smart at Gateway. Two reissues, "Tight Little Island" and "Man in White Suit" are bangup at Squirrel Hill. Hardticket "West Side Story" in 17th round at Nixon shapes solid. "Through Glass Darkly" is hot in second.

Estimates for This Week

Fulton (Assoc.) (1,530; $1.50-$2.75)—"El Cid" (AA) (14th wk). Hardy $5,000, a little better than last week's $4,800.

Gateway (Assoc.) (1,900; $1-$1.50)—"Cape Fear" (U). Saney $9,000 or close. Last week, "Experiment in Terror" (Col) (3d wk-6 days), $5,000.

Nixon (Rubin) (1,760; $1.50-$2.75)—"West Side Story" (UA) (17th wk). Solid $6,000. Last week, $5,500.

Penn (UATC) (3,300; $1-$1.50)—"Follow That Dream" (UA). Okay $11,000. Last week, "Colossus of Rhodes" (MGM), $7,500.

Shadyside (MOTC) (750; $1.25)—"Through Glass Darkly" (Janus) (2d wk). Hotsy $3,000. Last week, $3,500.

Squirrel Hill (SW) (834; $1.25)—"Tight Little Island" (Cont) and "Man in White Suit" (Cont) (reissues). Snappy $3,000. Last week, "Never Let Go" (Cont), $2,000.

Stanley (SW) (3,300; $1-$1.50)—"Escape From Zahrain" (Par). Mild $8,500 or near. Last week, "Premature Burial" (AI), $7,800.

BOSTON

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$4,000. Last week, "Jessica" (UA) (4th wk), $2,600.

Metropolitan (NET) (4,357; 90-$1.25)—Closed Friday. Taken over by Sack Theatres for complete facelifting and opening on July 12 with "Boys Night Out" (MGM) as Boston's Music Hall. Last week, "Boy on Dolphin" (Indie) and "Broken Lance" (Indie) (reissues), oke $5,000, ending NET operation of house.

Memorial (RKO) (3,000; 90-$1.49)—"Cape Fear" (U) and "Sergeant Was a Lady" (U) (3d wk). Okay $8,000. Last week, $9,500.

Orpheum (Loew) (2,900; 90-$1.49)—"Follow That Dream" (UA) and "Mary Had a Little" (UA) (2d wk). Slick $13,000. Last week, $15,500.

Paramount (NET) (2,357; 70-$1.25)—"Escape From Zahrain" (Par) and "Brushfire" (Par). Neat $14,000. Last week, "Last of Vikings" (Med) and "Devil Made a Woman" (Med), $11,000.

Pilgrim (ATC) (1,909; 75-$1.25)—"House of Women" (WB) and "Samara" (WB). Fair $8,000. Last week, "13 West St." (Col) and "Walk on Wild Side" (Col) (reissues) (2d wk), $6,000.

Saxon (Sack) (1,100; $1.50-$1.80)—"Five Finger Exercise" (Col) (2d wk). Nice $13,000 or close. Last week, $15,000.

State (Trans-Lux) (730; 75-$1.25)—"Erotica" (Indie) and "Girls Inc." (Indie). Fast $5,800. Last week, "Not Tonight Henry" (Indie) and "His First Affair" (Indie) (3d wk), $5,000.

MINNEAPOLIS

(Continued from page 9)

wk). Amazing $9,000 or near. Last week, $8,200.

Orpheum (Mann) (2,800; $1-$1.25)—"Road to Hong Kong" (UA) (2d wk). Hefty $6,500. Last week, $8,000.

Park (Field) (1,000; $1.50)—"Sweet Bird of Youth" (MGM) (8th wk). Okay $1,800. Last week, $2,000.

State (Par) (2,200; $1.25-$1.50)—"Follow That Dream" (UA) (2d wk). Fast $8,000. Last week, $9,000.

Suburban World (Mann) (800; $1.25)—"Singer, Not the Song" (WB). Mild $1,600. Last week, "Happy Thieves" (UA), $2,500.

Uptown (Field) (1,000; $1.50)—"Victim" (Pathe) (2d wk). Tepid $2,000. Last week, $3,500.

World (Mann) (400; $1.25-$1.50)—"Black Tights" (Magna). Good $5,000. Last week, "Detective Story" (Par) (reissue), $3,000 at $1-$1.25.

'HOUR' OKAY AT $6,000, PROV.; 'BIRD' MILD 8G

Providence, June 5.

It's just so-so hereabouts although "Children's Hour" is okay at Majestic. "Sweet Bird of Youth" shapes modest. Albee's third round of "Cape Fear" is mild. Eighth of "West Side Story" looms good at Elmwood.

Estimates for This Week

Albee (RKO) (2,200; 65-90) — "Cape Fear" (U) and "Make Mine Double" (U) (3d wk). Mild $3,000. Second was $4,000.

Elmwood (Snyder) (724; $2-$2.50) —"West Side Story" (UA) (8th wk). Good $5,000. Seventh was $5,500.

Majestic (SW) (2,200; 65-90) — "Children's Hour" (UA). Oke $6,000. Last week, "All Fall Down" (MGM) and "Jungle Fighters" (Indie), $7,000.

State (Loew) (3,200; 65-90) — "Sweet Bird of Youth" (MGM) Modest $8,000. Last week, "Judgment at Nuremberg" (UA) (2d wk) $7,500.

BROADWAY

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day (4), daydating with Embassy. In ahead, "Through Glass Darkly" (Janus) (12th wk), good $7,000.

Carnegie Hall Cinema (F&A) (300; $1.50-$2) — "Last Year at Marienbad" (Astor) (13th wk). This round winding today (Wed.) looks like trim $6,500 after $8,000 for 12th week. Holds.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2) — "Through Glass Darkly" (Janus) (m.o.). Opened Monday (4). In ahead, "Joan of Angels" (Telepix) (4th wk), okay $5,500.

Normandie (T-L) (592; $1.25-$2) —"Summerskin" (Film Reps) (2d wk). Initial week finished Sunday (3) was solid $12,000.

Little Carnegie (L. Carnegie) (520; $1.25-$2) — "Whistle Down Wind" (Pathe) (7th wk). This round winding Friday (8) is headed for moderate $4,500 after $6,000 for sixth week. "Shadows Grow Longer" (Times) opens Saturday (9).

Guild (Guild) (450; $1-$1.75) — "Jules and Jim" (Janus) (7th wk). Sixth week completed Sunday (3) pushed to fine $9,000 after $8,800 for fifth week.

Murray Hill (Rugoff Th.) (565; $1.50-$2) — "Viridiana" (Kings) (m.o.). Looks like moderate $6,000.

Paris (Pathe Cinema) (568; $1.50-$2)—"Taste of Honey" (Cont) (6th wk). Fifth session completed Sunday (3) was great $16,000 after $15,000 for fourth week.

Plaza (Loew) (525; $1.50-$2) — "I Like Money" (20th) (3d wk). Current stanza finishing tomorrow (Thurs.) looks like good $6,500 after $8,500 for second week.

68th St. Playhouse (Leo Brecher) (370; $1.50-$2) — "Cabinet of Caligari" (20th) (2d wk). First holdover round winding tomorrow (Thurs.) looks to hit light $6,000 in six days after $8,000 for opener. "Lover Come Back" (U) (subrun) opens tomorrow (Thurs.) pic being brought back after playing two weeks here not so long ago.

Sutton (Rugoff Th.) (561; $1.50-$2)—"Advise and Consent" (Col). Opens today (Wed.), daydating with Criterion. In ahead, "Sweet Bird of Youth" (MGM) (10th wk-5 days), okay $6,000 after $6,200 in ninth week.

72d St. Playhouse (Baker) (440; $1.50-$2) — "Counterfeit Traitor" (Par) (6th wk). Fifth stanza ended Monday (4) was nice $6,500 after $7,000 for fourth week.

Trans-Lux 52d St. (T-L) (540; $1.25-$2)—"Miracle Worker" (UA) (3d wk). Second round completed yesterday (Tues.) was socko $17,000 after $19,000 over hopes, for opener.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Lisa" (20th) (2d wk). First holdover session winding tomorrow (Thurs.) looks like modest $6,000 after $11,500 on initial week. Daydating with Paramount.

World (Perfecto) (390; 90-$1.50) —"Many Ways to Sin" (Mishkin) (9th wk). Current frame ending tomorrow (Thurs.) is heading for solid $8,000 after $8,400 for eighth week. Holds again.

LOS ANGELES

(Continued from page 8)

(20th) (1st general release) and "Swingin' Along" (20th) Hefty $21,000 or over. Last week, Los Angeles, "Walk on Wild Side" (Col), "Belle Sommers" (Col) (4th wk), $4,200. Loyola, "Four Horsemen (MGM), "Horizontal Lieutenant" (MGM) (m.o.) (1st wk), $4,700. El Rey with State, Hollywood, Baldwin, "King of Kings" (MGM) (1st general release), "East of Kilimanjaro" (Parade), $22,900.

Fine Arts (FWC) (631; $1.49-$2.40)—"Miracle Worker" (UA) (2d wk). Sock $11,000. Last week, $9,600.

Hollywood Paramount (State) (1,463; $1-$1.80)—"Cabinet of Caligari" (20th) (2d wk). Okay $7,000. Last week, $13,000.

Fox Wilshire (FWC) (1,990; $1.49-$2)—"Mr. Hobbs Takes Vacation" (20th) (2d wk). Smash $14,000. Last week, $13,800.

State, Hollywood, Baldwin (UATC-FWC-State) (2,404; 856; 1,800; 90-$1.50)—"King of Kings" (MGM) and "East of Kilimanjaro" (Parade) (State, Hollywood) (2d wk), "Outsider" (U) (Baldwin) (m.o.). Lusty $17,000.

Hillstreet, Vogue (Metropolitan-FWC) (2,752; 810; 90-$1.50)—"Cape Fear" (U) and "Six Black Horses" (U) (3d wk). Light $6,100. Last week, $7,900.

Four Star (UATC) (868; $1.25-$2) —"Something Wild" (UA) (3d wk). Dull $1,200. Last week, $1,500.

Beverly (State) (1,150; $1.25-$2) —"Black Tights" (Magna) (3d wk). Good $5,000. Last week, $4,500.

Warner Beverly (SW) (1,316; 90-$2)—"Five Finger Exercise" (Col) (7th wk). Pale $2,500. Last week, $3,800.

Music Hall (Ros) (720; $2-$2.40) —"Only Two Can Play" (King) (7th wk). Nice $4,800. Last week, $5,100.

Egyptian (UATC) (1,392; $2-$2.40) — "Sweet Bird of Youth" (MGM) (11th wk). Okay $5,000. Last week, $8,100.

Carthay (FWC) (1,138; $1.89-$3.50)—"El Cid" (AA) (24th wk). Fair $9,000. Last week, $5,700.

Pantages (RKO) (1,512; $1.25-$2.75)—"Judgment at Nuremberg" (UA) (24th wk). Good $10,800. Last week, $9,900.

Chinese (FWC) (1,408; $1.25-$3.50) — "West Side Story" (UA) (25th wk). Big $25,000. Last week, $26,100.

CINCINNATI

(Continued from page 9)

wk). Potent $1,800 following $2,100 in sixth week.

Hyde Park Art (Cin-T-Co) (500; $1.25)—"Dentist in Chair" (Indie) (2d wk). No pain at $1,100 after $1,500 opener.

Keith's (Cin-T-Co) (1,500; 90-$1.25)—"Follow That Dream" (UA) (2d wk). Fairish $4,000. Last week, $6,500.

Palace (RKO) (2,600; $1-$1.25)—"Lonely Are the Brave" (U). Good $8,000 or close. Last week, "Gone With Wind" (MGM) (reissue), $5,500.

Twin Drive-In (Cin-T-Co) (800 cars each side; 90c)—West: "Safe At Home" (Col) and "Don't Knock Twist" (Col). Oke $6,000. Ditto last week on "Burn Witch, Burn" (AI) and "Prisoner of Iron Mask" (Indie). East: "State Fair" (20th) and "Hoodlum Priest" (UA) (subruns). Fair $4,500. Last week, "9th Bullet" (Indie) and "Peeping Tom" (Indie), $4,000.

Valley (Cin-T-Co) (1,275; $1.50-$2.50)—"West Side Story" (UA) (11th wk). Solid $7,000. Last week, $8,500.

CLEVELAND

(Continued from page 8)

issues). Poor $6,000. Last week, "Cabinet of Caligari" (20th), $7,000.

Ohio (Loew) (2,700; $2.50-$.275) —"West Side Story" (UA) (16th wk). Fine $8,000 after $8,200 in last lap.

Palace (Silk & Halpern) (2,739; $1.50-$2)—"El Cid" (AA) (3d wk). Satisfactory $12,500 after $15,000 last week.

State (Loew) (3,700; $1-$1.50)—"Follow That Dream" (UA). Mild $6,500. Last week, "Africa Ablaze" (MGM) and "The Rack" (MGM) (reissues), $6,500.

Stillman (Loew) (2,700; $1.50)—"Road to Hong Kong" (UA). Hefty $14,000 or near; holding. Last week, "Escape From Zabarian" (Par), $5,700.

Westwood Art (Art Theatre Guild) (955; $1.25-$1.50)—"Never on Sunday" (Indie) (reissue). Strong $4,100. Last week "Cold Wind in August" (Indie), $2,000.

Wash. Spotty; 'Zahrain' Fair 9G, 'Caligari' Sad $8,500; 'Dream' 7G, 3d

Washington, June 5.

Spotty business on mainstem what with competition from the Jazz Fest here and so-so product in some locations. "Whistle Down Wind" is blowing hot in first at MacArthur. "Escape from Zahrain" day-dating at two Stanley Warner situations shapes fair for opener.

"Cabinet of Caligari" at the Capitol shapes sad. "Lisa" is okay in preem Palace stanza. "Counterfeit Traitor" is still sharp in seventh Ontario session.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,480; 1,000; $1-$1.49) — "Escape from Zahrain" (WB). Fair $9,000. Last week, "Love Better Than Ever" (MGM) and "Love Me, Leave Me" (MGM) (reissues), $6,500.

Apex (KB) (940; $1.25-$1.40) — "Jessica" (UA) (2d wk). Okay $3,000 after $4,500 opener.

Capitol (Loew) (3,420; $1-$1.49) —"Cabinet of Caligari" (20th). Tepid $8,500. Last week, "Last of Vikings" (Indie), $7,000.

Dupont (Mann-KB) (400; $1-$1.65)—"La Notte" (Lopert). Fancy $6,000. Last week, "Black Tights" (Magna) (4th wk), $3,300.

Keith's (RKO) (1,839; $1-$1.49) —"Follow That Dream" (UA) (3d wk). Fair $7,000. Last week, $9,000.

MacArthur (KB) (900; $1.25-$1.40) — "Whistle Down Wind" (Pathe) (2d wk). Sock $10,000 after $11,000 opener.

Ontario (KB) (1,240; $1-$1.49)—"Counterfeit Traitor" (Par) (7th wk). Fast $4,000. Last week, $5,000.

Palace (Loew) (2,360; $1-$1.49) —"Lisa" (20th). Nice $10,000 or close. Last week, "Solomon's Mines" (Altura) and "Naked Spur" (Altura) (reissues), $8,400.

Playhouse (TL) (459; $1.49-$1.80) —"Experiment in Terror" (Col) (3d wk). NSH $2,500. Last week, $3,000.

Plaza (TL) (278; $1.49-$1.80) — "High Heels" (Indie) (3d wk). So-so $3,000. Last week, $3,900.

Town (King) (800; $1.25-$1.80)—"Lover Come Back" (U) (16th wk). Unflagging $4,500. Last week, $5,900.

Trans-Lux (TL) (600; $1.49-$1.80) —"Experiment in Terror" (Col) (3d wk). Sluggish $3,000. Last week, $4,100.

Uptown (SW) (1,300; $1.49-$2.75) —"West Side Story" (UA) (29th). Hep $10,500. Last week, $9,500.

Warner (SW) (1,250; $1.25-$1.60) —"Judgment at Nuremberf" (UA) (31st). Nice $8,300. Last week, $8,000.

CHICAGO

(Continued from page 9)

"Valley of Dragons" (Col) and "Eegah" (Col) (reissues). So-so $4,000. Last week, "Shadows" (Indie) and "Port of Desire" (Indie) (reissues), $4,500.

Oriental (Indie) (3,400; 90-$1.80) —"Horizontal Lieutenant" (MGM) (2d wk). Modest at $13,500. Last week, $18,000.

Roosevelt (B&K) (1,400; 90-$1.80) — "Escape from Zahrain" (Par). Light $12,000 or close. Last week, "Experiment in Terror" (Col) (3d wk), $7,500 for five days.

State-Lake (B&K) (2,400; 90-$1.80)—"Mr. Hobbs Takes a Vacation" (20th) (2d wk). Boffo $30,000. Last week, $39,000 or close.

Surf (H&E Balaban) (685; $1.50-$1.80)—"Last Year at Marienbad" (Astor) (4th wk). Hefty $5,500. Last week, $6,000.

Todd (Todd) (1,089; $2.20-$3.50) —"West Side Story" (UA) (15th wk). Terrific $21,000. Last week, $19,000.

Town (Teitel) (640; $1.25-$1.80) —"Les Liaisons" (Astor) (6th wk). Frisky $4,000. Last week, $4,250.

United Artists (B&K) (1,700; 90-$1.80)—"Hell Is for the Heroes" (Par). Sock $19,000 or close. Last week, "Rome Adventure" (WB) (2d wk), $11,000.

Woods (Essaness) (1,200; 90-$1.80)—"Cape Fear" (U) (7th wk). Good $10,000 or close. Last week, $9,500.

World (Teitel) (606; 90-$1.25) — "Through Glass Darkly" (Indie). Smart $6,000. Last week, "Five-Day Lover" (Union) (2d wk), $3,800.

'Zahrain' Mild 5G, K.C., 'Hill St.' 23G

Kansas City, June 5.

Week's biz is on lighter side as school closings and graduations divert patrons. Newcomers are scarce with "Escape From Zahrain," mild at Paramount, and "13 Hell Street," okay on an 8-theatre ozoner hookup.

"El Cid" looms okay on regular run at Brookside. "Cape Fear" is fair for third at Saxon. "Les Liaisons Dangereuses" shapes sturdy at Kimo in fourth week. Weather is on the pleasant side.

Estimates for This Week

Brookside (Fox Midwest-Nat. Theatres) (800; $1.25-$1.50)—"El Cid" (AA). On regular run here after downtown hardticket stay of 14 weeks. Okay $5,000. Last week, "Judgment at Nuremberg" (UA) (8th wk-9 days), $2,700.

Capri (Durwood) (1,260; $1.25-$2.25)—"Oklahoma" (UA) (reissue). Mild $5,000, beginning a limited four-week run. Last week, "El Cid" (AA) (14th wk), $4,500 in six days.

Empire (Durwood) (1,200; 90c-$2)—"Search for Paradise" (Cinerama) (reissue) (5th final wk). Okay $4,000. Last week, $4,500.

Isis, Vista, Fairway (FMW-NT) (1,360; 700; 700, Avenue (Fulton) (800), Crest (Commonwealth) (900 cars), Boulevard (Rosedale) (750 cars), Heart (Noah-Wiles) (1,000 cars), Hillcrest (India) (600 cars), ($1)—"13 Hell Street" (Col) and "Don't Knock Twist" (Col). Okay $23,000. Last week, sub-runs.

Kimo (Dickinson) (504; $1.25-$1.50)—"Les Liaisons" (Astor) (4th wk). Sturdy $1,200. Last week, $1,500.

Paramount (Blank-UP) (1,900; $1-$1.25)—"Escape From Zahrain" (Par) and "Siege of Syracuse" (Par). Mild $5,000. Last week, "Spartacus" (U) (2d wk), first pop-scale run, $6,000.

Plaza (FMW-NT) (1,630; $1.50-$2.50)—"West Side Story" (UA) (11th wk). Hardticketer slowing down to good $5,000. Last week, $6,000.

Rockhill (Little Art Theatres) (750; $1-$1.25)—"Night Affair" (Indie) and "Love By Appointment" (Indie). Modest $1,200. Last week, "Last Year at Marienbad" (Astor), $1,500.

Roxy (Durwood) (850; 75-$1.50) —"Experiment in Terror" (Col) (2d wk). So-so $4,500. Last week, $5,500.

Saxon (Durwood) (1,600; 75-$1.50) —"Cape Fear" (U) (3d wk). Fair $4,000. Last week, $5,500.

Uptown (FMW-NT) (2,043; $1-$1.25)—"Follow That Dream" (UA) and "Madison Avenue" (20th) (2d wk). Mild $4,500. Last week, $6,000.

SAN FRANCISCO

(Continued from page 9)

"Burn Witch Burn" (AI) and "Dead One" (Fav). Dim $10,000. Last week, "Premature Burial" (AI) and "Guns of Black Witch" (AI) (2d wk), $5,000 in four days.

Warfield (Loew) (2,656; $1.25-$1.50)—"Road to Hong Kong" (UA) (2d wk). Fast $14,000. Last week, $18,000.

Paramount (Par) (2,646; $1.25-$1.50) — "Counterfeit Traitor" (Par) (2d wk). Brisk $12,000. Last week, $16,000.

St. Francis (Par) (1,400; $1-$1.75) —"Cabinet of Caligari" (20th) (2d wk). Okay $8,000 or under. Last week, $11,000.

United Artists (No. Coast) (1,151; $1.50-$3)—"West Side Story" (UA) (25th wk). Nice $15,000. Last week, $16,000.

Vogue (S.F. Theatres) (364; $1.50)—"Through Glass Darkly" (Janus) (4th wk). Bright $2,800. Last week, $3,500.

Stagedoor (A-R) (440; $1.50)—"Sweet Bird of Youth" (MGM) (10th wk). Okay $3,000 after $3,300 last week.

Presidio (Art Theatre Guild) (774; $1.50)—"Taste of Honey" (Cont). Torrid $8,000. Last week, "Never Let Go" (Cont) (2d wk) and "School Scoundrels" (Indie), $2,500.

Metro (United California) (1,000; $1.50-$1.80) — "Black Tights" (Magna) (3d wk). Hefty $3,500. Last week, $4,500.

Esquire (No. Coast) (846; 90-$1.25)—"El Cid" (AA). Smash $13,000. Last week, "Two Women" (Janus) and "Hustler" (20th) (3d wk), $3,800.

Coronet (United California) (1,250; $2.20-$2.75)—"Judgment at Nuremberg" (UA) (14th wk). Climbing to nice $6,400. Last week, $5,500.

International Sound Track

London

Bernard Lee has joined the cast of "The L-Shaped Room," the Romulus production for Columbia release, which stars **Leslie Caron, Tom Bell, Cicely Courtneidge** and **Brock Peters. James Woolf** is exec producer, **Richard Attenborough** is producing and **Bryan Forbes** is directing . . . **Henry Levin** has arrived in London to start preparatory work on **Anatole de Grunwald's** "Champagne Flight" which starts this month for Metro. Film will roll at M-G's British studio, and on location in Paris and Vienna, and will star **Dolores Hart, Hugh O'Brian, Karl Boehm, Karl Malden, Pamela Tiffin** and **Mariette Hartley** . . . After three weeks rehearsal, filming started last week on location in Stepney (East London), on "Sparrows Can't Sing," which **Joan Littlewood** is directing. It's her first feature film, and follows a long spell as resident stager for the Theatre Workshop. It's a Carthage production for Elstree Film Distribs and will be released through AB-Pathe . . . **Samuel Bronston's** "El Cid," now in its six month prerelease run at the Metropole, Victoria, makes provincial cinema history next month when it starts a two theatre concurrent run at Blackpool, from July 2 through to the end of the holiday season . . . **Alan Bates** and **June Ritchie** going to the Berlin Film Fest for the screening of "A Kind of Loving," the official British entry, in which they costar . . . **Gilles Duhamel** named production sales manager of Pearl & Dean Productions . . . **Lawrence P. Bachmann** back from Cannes where he made preliminary preparations for the location filming of Metro's "Follow the Boys." Incidentally, Metro has built two additional stages at its Elstree studio, and the first is already in use by the **Ben Arbeid** unit filming "Private Potter."

Paris

Jean Renoir sent word from Hollywood that his recently released French pic "Le Caporal Epingle" (The Hard Luck Corporal) was not really his since some important stock footage, pinpointing the political feeling of the times around a tale of would be escapee war prisoners during the last war, had been cut without his permission. However, pic came out to good reviews and probable biz and has already been invited to compete at the Locarno Film Fest and grace the info section of the Venice Fest.

After winding a pic here French actor **Serge Reggiani** is off to Italy where he has more pic commitments. He will also do video work there as well as adapt French plays for Italo legit . . . **Nico**, ex nitery owner and releaser of the Yank indie "Shadows" here, now directing his first pic "The Abyss," in which he is using two sisters, who are half French and half Yank, **Francine** and **Colette Berge**. Pic concerns two maids who poison their mistress . . . Local thesps **Claude Rich** and **Mylene Demongeot** to Brazil to do a sketch in the French-Brazilian-Italo pic coproduction episode entry "Copacabana-Palace."

Gilbert De Goldschmidt of Madeleine Films "Les Quartres Verites" (The Four Truths) which will take four animal fables by **Jean De La Fontaine** and metamorphose them to dealing with people. This reverse anthropomorphism will have sketches made in France, Italy and West Germany. **Rene Clair** does "The Two Pigeons" with **Charles Azanvour, Herve Bromberger** "The Fox and the Crow" with comics **Jean Poiret** and **Michel Serrault** the humanized animals and the cheese they fought over now a succulent damsel in the person of **Anna Karina**. In Italy **Mario Monicelli** does "The Tortoise and the Hare" and in Germany **Alfred Weidenmann** the fable called "The Death of the Woodcutter" with **Hardy Kruger**. Pic starts early this summer . . . **Jules Dassin's** "Phaedra" (UA) opened to fine reviews and looks in for biz. It is running in both English and French versions.

Rome

Jack Palance working on his fifth Italo pic, "The Last Seven Hours" (Baltea) with **Yvonne Fourneaux** appearing opposite . . . "Story of San Michele" under way in Naples and Capri, **O. W. Fisher, Rosanna Schiaffino,** and **Valentina Cortese** toplined . . . **Georg Marishka** directs the Italo-German coproduction . . . **Dino DeLaurentiis'** "Barabbas" totaled one billion lire (some $1,600,000) in five months in 189 Italo situations alone . . . pic will be re-released in September when it ends current runs . . . Venice Fest selection committee has screened some 15 passable pix so far in view of Aug.-Sept. event . . . general level, sez fest topper **Domenico Meccoli** is "good" . . . **Luciano Salce,** whose last two pix, "That Certain Urge" and "Federale" were seasonal hits, has gunned his new pic, "La Cuccagna" for Cirac-Agliani Productions.

"Cu ffu" is improbable title of **Alberto Sordi's** next film, which **Alberto Lattuada** will direct in Sicily this summer, with location work in Milan and the U.S. to follow . . . **Antonio Cervi produces for Dino DeLaurentiis** release, from script by **Azcona, Age, Scarpelli, and Cesare Zavattini** . . . "March on Rome" is another DeLaurentiis release, this one to be produced starting June 4 by Fair Film as a **Vittorio Gassmann-Ugo Tognazzi** starrer . . . **Dino Risi** directs . . . DeLaurentiis also has Italo release rights to **Orson Welles** "The Trial" . . . **Marcello Mastroianni, Claudia Cardinale, Anouk Aimee, Sandra Milo, Sylva Koscina** signed so far for **Federico Fellini's** still untitled feature which is already in the works.

British Exhibs in New Fight vs. Tele

CEA Council Gravely Concerned Over Anglo-Amalg Plan to Sell 'Yard' Pix to TV

London, June 5.

Telegrams expressing "grave concern" at the decision of Anglo-Amalgamated to sell a package of "Scotland Yard" featurettes to commercial tv were sent from Bournemouth last week, where the general council of the Cinematograph Exhibitors Assn. was holding its golden jubilee meet. Wires went to Nat Cohen, AA topper, and to Jack Goodlatte, director of Associated British Picture Corp.

News of the reported deal reached the CEA via a letter from Goodlatte in which he recalled that ABPC had recently acquired a substantial holding in Anglo, adding that the prior to the deal AA was negotiating with ABC-TV for a number of shorts, all of which were below 3,000 feet in length. The parent corporation had agreed to the deal.

Under existing policy of the Film Industry Defense Organization, FIDO does not acquire rights to British pix of under 3,000 ft, but the CEA made a bid to close that loophole at a FIDO board meeting recently. Idea, however, was opposed by producers and distribs as this would lead to even greater calls on comparatively limited funds, though "there was some expression of concern" at the possibility of the CEA taking action under a 1961 resolution to slap on a boycott "in relation to any sales of British shorts to tv."

At the Bournemouth meeting, one exhib suggested that the shorts were a bigger threat than bigger pix, another suggested that Eady levy monies paid for them should be refunded, and another queried the possibility of film rental refunds for all pix subsequently aired on tv.

Sophia Loren Offered Role in 'Flanders' Pic

Hamburg, May 29.

John Osborne, author of "Look Back in Anger," planed here last week for talks with Sophia Loren regarding the screenplay of "Moll Flanders." Miss Loren currently is in Hamburg shooting "The Condemned of Altona."

It's reported that the projected film version of Daniel Defoe's full-blooded "Moll Flanders" is to be made in England next year, and would cost almost $4,000,000. Miss Loren has been offered the title role while Osborne is to adapt Defoe's 17th Century novel for the 20th Century screes.

95 U.S. Actors Given Okays In Brit. Last Year

London, June 5.

Foreign artists, including film and tele performers, who received working permits from Britain's Ministry of Labor during 1961 totalled 1,385, says a British Actors' Equity statistical chart published in its 31st annual report. Of the total, 195 American performers received the official blessing.

Some 50 U. S. artists secured working permits for feature films, 11 were okayed to work in tv (35 on the commercial channel and 6 on BBC-TV); 20 were brought in for straight plays; 16 for musicals; 10 for iceshows while the remainder split into categories like opera, ballet, revue and radio.

Russian performers topped the import poll with 346 artists entering this country to work. It should be pointed out, however, 340 of these were on a "unit" permit as opposed to 51 Yanks on the "unit" list. The Ruskies performed in the ballet, video and dance troupe fields only.

Similarly Norwegian and Senegalese dance troupes came in on "unit" permits to wind up third and fourth in the list, each getting exposure on BBC-TV.

Of the two tele networks, therefore, BBC-TV easily outscaled the commercial channel in use of foreign artists. Actual figures are 277 to 176.

On the legit front, the chart reveals that the French were the most popular import to the U. K. with a total of 38, beating the Polish by five and the Greeks by 11.

America dominated the recruits for iceshows here with 10 imported artists. Nearest rivals were Germans who sent over four skaters.

CEA Advocates Upped Pix Scales

London, June 5.

A move towards higher admission prices in cinemas is being advocated by the executive committee of the Cinematograph Exhibitors Assn., and is being favorably considered throughout the country. This emerged from a report published last week on meetings between the two producer groups and the CEA on changes in Eady levy payments.

The exhibs have been campaigning for some time to get the exemption limit on theatres paying into the pool to be raised from the present level of weekly grosses of $700 to $840, which would cost the fund $364,000 annually. The film producers, naturally anxious to preserve the yield, calculated that the loss could be made good if theatres taking over $1,400 weekly would hike their payments by 4%.

It was at that point in the negotiations that exhibs revealed the move towards higher admissions, and suggested that such a development would not compensate for the lifting of the exemption limit, but British producers would also benefit from increased film rental.

At the same exhib-producer session, there was renewed discussion on the possibility of imposing a ceiling on payments to producers out of the Eady fund, and a figure of $210,000 was mentioned. That would be the yield on a pic with a distributor's gross of $616,000.

If U.K.'s Entry Into Common Mart Abolishes Protection of Brit. Films, Studio Union Sees U.S. Domination

London, June 5.

If Britain's entry into the European Common Market resulted in the abolition of protection for British films, it would mean a return to the almost complete domination of the British film business by the American industry. That's the considered view of the Federation of Film Unions (comprising the six unions in the studios) contained in a statement of principle endorsed at a meeting last week.

The FFU declaration accepts that the Rome Treaty makes no special reference to films apart from Annexe Three which lists films as one of a number of invisible transactions in respect of which member states undertake not to introduce any new restrictions on currency transfers.

Nevertheless, the Federation assumes that the general provisions of the treat will apply, and these include progressive abolition of all import duties; abolition of trading arrangements which disturb competition; free movement of workers within the community by the end of 1969; and abolition of restrictions on the freedom of the establishment and the free supply of services.

Sez Setup Dooms Brit. Indies

"We in Britain," comments the Federation, "can only interpret these conditions as foretelling the end of British independent film production. Not so much because of the fears of integration in Europe, but because of the repercussions which must clearly follow in respect of the main British competitor, the American film industry. Britain, like a number of European countries, is already a member of the Geneva Agreement on Tariffs and Trade, which forbids discriminatory measures by one country against any other member country unless the restrictions applies to all signatories. Therefore, if quotas are abolished within the European Community, America can oblige the European countries which are also members of GATT to abolish quotas affecting competition with them."

The FFU statement of principle lists the three main protective measures for British films as the exhibitors' quota; loans by the National Film Finance Corp.; and the Eady subsidy via the statutory British Film Production Fund, and if "these three aids are abolished, there would be little benefit to European film production broadly."

Sees Hybrid Prod. A Body Blow

The unions go on to explain that they are not opposed to the production of big international films as such, but a film industry, which is based almost entirely on hybrid mid-channel, mid-Atlantic production is doomed in the long run to cease to exist as a national industry.

For that reason, the FFU is particularly apprehensive of the free mobility of the labor clause in the Rome Treaty. The unions strongly oppose cheap labor being one of the determining factors where a particular film is to be made, and that co-operation with Europe must be based on the premise that the native industry in each country benefits and does not suffer. And that by the same token, the workers' benefit and do not suffer.

U.S. Pix Top Imports Into Israel in 1961

Tel Aviv, May 29.

According to official statistics, Israel imported 438 motion pictures in 1961. U.S.-made pix are leading the list of imports by a wide margin of 178. France is next with 90. England had 32 pictures. There were 15 imported from the Soviet Union. During the period, six Israel-made pictures were released.

Among the 438 imported pictures, 13 were vetoed by the Censorship Board. The censors ordered, that from now on, trailers which are sexier than the picture they forecast, should be run only at the evening performance when the percentage of youngsters in the audience is negligible.

Levy Lauds Brit. Eady Fund Aid

London, June 5.

All of the American exhibitor problems became British problems at the same time or a short time afterwards, but British exhibs had the advantage of the wonderful Eady Fund, which rewards the making of pictures. So said Herman Levy, general counsel of the Theatre Owners of America, addressing the golden jubilee convention of the Cinematograph Exhibitors Assn. in Bournemouth last week.

The TOA exec said this insured an additional supply. "You not only have available all the American pictures, but in addition, British pictures. There should be no more complaining about your quota—the Eady Fund is a blessing and I hope you all appreciate it."

Levy noted that one of the most critical problems facing exhibs in both countries is the shortage of product. And that one method of combatting that shortage had been the creation of ACE by American exhibs. But these things take time, he added.

IRISH CINEMA TRADE OFF NEARLY $5,000,000

Dublin, May 29.

Attendances at Irish cinemas dropped to 37,500,000 last year compared to 41,200,000 a year earlier, and 43,800,000 in 1959, according to official returns here.

Gross receipts slumped to $10,446,800 against $11,014,000 in 1960 and $11,396,000 for 1959. Further decline is anticipated this year with impact of Telefilm Eireann (Irish TV), which opened Jan. 1 and the closure of several cinemas.

Set Rumanian-Yankee Film Exchange Deal

Washington, June 5.

Newly inked cultural exchange with Communist Rumania provides for showing one U.S. film in four Rumanian cities and one Rumanian in four U.S. cities. American entry, to begin its Rumanian circuit June 4 in Bucharest, will be "The Old Man and the Sea" by Warner Bros. Russian film, to be shown in Washington on the same date, will be "Darclee"—biopic on the famous Rumanian prima donna.

"Old Man" will be exhibited in Clug, Iasi, and Timisoara in addition to Bucharest. After its D.C. premiere, "Darclee" will go to theatres in New York, Detroit and San Francisco. J. Jay Frankel will handle distribution.

On hand for the Bucharest preem will be Frank McCarthy of 20th Century-Fox, Shirley MacLaine and Jack Lemmon. Coming here for the Rumanian picture's debut will be Ion Florea, v.p. of Bucharest Film Studio, Ion Popesco Gopa, Rumanian cartoonist, and Silvia Popovici, listed as star of "Darclee."

'Barabbas' Preems At New Odeon, Haymarket

London, June 5.

A new West End cinema opened last night (Mon.), with the spectacular preem of "Barabbas" (Col.). It is the Odeon, Haymarket, the second new film house in the West End since the war. The Columbia, Shaftesbury Avenue, opened in February, 1959, is the other.

The new underground 600-seat Odeon is on the site of the Gaumont which opened in 1937 and closed in 1959. Prior to that it was the Capitol, which also housed the Kit Kat Club. The new Odeon is primarily designed as a hard-ticket cinema, prices ranging from $2.50 down to $1.05. The manager is Roy Money, transferred from Rank's Metropole, Victoria.

EVERYBODY WANTS Lisa

20th Century-Fox presents

Lisa

A masterpiece in the art of the chase that takes you from London to the Hook of Holland...through the casbah of Tangier to the beaches of Palestine.

starring

STEPHEN BOYD · DOLORES HART

also starring

LEO McKERN · HUGH GRIFFITH · DONALD PLEASENCE · HARRY ANDREWS · ROBERT STEPHENS · MARIUS GORING

Produced by MARK ROBSON · Directed by PHILIP DUNNE · Screenplay by NELSON GIDDING · Based on the novel by JAN De HARTOG

CINEMASCOPE COLOR by DE LUXE

IATSE's Dick Walsh Confident

Continued from page 4

the U. S. I don't say they all have to be made in Hollywood per se. But they can all be made in America.

On that point, which led into labeling country of origin, IA chieftain said nothing new had developed since he last discussed "Made In" tag. He felt that government cannot control production outside their countries, but lack of U. S. labels on pix is sufficient indication to prove pix were produced elsewhere. The labeling plan is now up to Washington, he averred.

On his recent trip to London, Walsh conferred with George Elvin, secretary of ACT (Association of Cine Technicians), and Sir Tom O'Brien of (NATKE) National Association of Theatrical Cinema Employees of Great Britain. He found British production unemployment also concerned both execs.

"All unemployment in Hollywood is not due to 'runaway' as it is the lack of production here."

He spoke to 60 industry union leaders and they all feel the same, IA topper held.

Retracing his thoughts to exhibition, Walsh bolstered his previous remarks by recalling a visit to the Drury Lane Theatre in London, more than 50 years old. "It's the oldest in the world and you would figure sometime or other it would have passed out. But it has been remodeled and always kept in condition so that today it still serves as a prominent gathering place for the theatre-going public."

With this as a cue, Walsh sounded off on lack of exhibitor and producer cooperation to advertise and exploit to get the public back into theatres.

"Now is the time for exhibitors to put on campaigns, when all you have to look forward to on tv is repeat programs. Theatremen should put on top campaigns, let the public know what is showing and to some in no uncertain terms.

Philosophy

"The business can improve if both exhibitor and producer work hand in hand. There are many ways to do this, just as before. But now is the most opportune time to take advantage of, particularly in view of outdoor competitive resorts and other forms of entertainment attracting the tv diehard."

Walsh also believed all theatres should be in the best of condition. Enterprising showmen will ask patrons what they are anxious to see, cater to their audiences more than just accepting the admission price at the b.o.

Insofar as he and IA are concerned, union generalissimo said, "We can advise along lines of equipment but not tell an exhib how to sell the public. That's up to the management. After all the management knows its operation best. We know the technical side of presenting pictures at their best once the public is in the theatre. That is all we are concerned with."

Walsh said IA recently was part of the annual Union Label Industry Show at Portland, Ore., where more than 55,000 people attended Sunday (26). In five days, 300,000 of 900,000 population saw the show, he estimated.

Union products and shop exhibits feature event which, according to Walsh, is advertised and exploited with considerable showmanship. He pointed to result as vindication of an industry joining forces for best impressions with the public. He doesn't see why pix industry can't muster forces along the same lines, both in exhibition and production.

The next Union Label Industry show will be held in St. Louis.

Walsh's 'Yes, But —'

In regard to the House subcommittee Dent report from Washington on the "runaway" situation, Richard F. Walsh, head of International Alliance of Theatrical & Stage Employes, was reluctant to give an opinion because he did not appear in the Capital for the international's presentation.

However, he asserted, "It's the same situation over again. They say something should be done about it, but what is the big question.

"I noted the same objective the unions have from others, but how to do the job without ruining the world market is the big thing. That's about the best comment I can make at this time."

Although Walsh referred to John Lehners, biz rep for M. P. Film Editors, Local 1776, and O'Neill Shanks, biz agent of the Screen Extras Guild, for direct reaction since both leaders presented the union's position at the Washington hearings, both were unavailable at the week end. Lehners was in San Francisco for a local union sesh. Shanks was in Seattle.

However, John L. Dales, national exec secretary for Screen Actors Guild, stated: "The report seems to reflect the testimony given and on the whole I agree with its conclusions."

Commenting on the House Dent Subcommittee report from Washington, John L. Dales, national exec secretary for Screen Actors Guild, stated: "It seems to reflect the testimony given and on the whole I would say I agree with its conclusions."

Not Pro-Labor

Hollywood, June 5.

Asked his opinion of the Dent Subcommittee report on "runaway" production, A. T. Dennison, biz rep for the Motion Picture Electricians Local 728 tersely said "It's a dustoff of labor insofar as I'm concerned."

British Crews

Continued from page 1

that management was at least very likely half responsible for whatever difficulties there may be, and he did not feel that management had had a consistent policy in terms of labor relations. He believed there was scope for consistency and for a longterm plan of labor-management peace that would enable producers to plan films in relative peace and quiet.

Commenting on the day to day changes, Foreman asserted there was no feeling of security from anyone on the producing end or in the working categories. More recently, a new problem had arisen. At one time workers in the film industry here were regarded as a kind of glamor branch of the working class. Wages were high, they were close to the stars, and it was all very exciting. That was no longer the case, and today there were constant labor shortages, particularly among carpenters, riggers, plasterers and sometimes electricians. Outside industry was in many cases paying higher wages, and workers who stayed loyal during periods of redundanc were now leaving the industry permanently for higher pay and longterm security.

As a result, there was a very great scarcity of key workers, and a studio with which he was negotiating could not guarantee to have enough staff in certain categories to have his sets ready by his shooting date. It was impossible for a producer who was responsible for someone else's money to operate in that kind of atmosphere of vagueness and uncertainty, as they dealt in large sums of money and too much was at stake.

Production costs had risen, and he simply could not afford to take a chance. If he was forced to take "The Victors" out of Britain it would upset him very much, but he was caught in the middle and unless he could get guarantees that there would be enough workers to see him through he did not see what he was going to do. He added that if people like carpenters, plasterers, etc., were guaranteed yearly employment they would stay with us, and that is something that must be given serious thought.

Foreman also made a plea for the launching of a British National Film School to insure a flow of creative talent into the studios and safeguard the position for the next 10 or even 20 years. It didn't require very much and in two or three years it would begin to pay big dividends.

Dent Subcommittee Ducks Complex Questions Inherent In 'Runaway'

Washington, June 5.

The Dent Subcommittee which peeped at the runaway problem last fall took the easy way out of the sticky wicket and set up the State Dept. as the patsy.

The House group headed by Rep. John Dent (D-Pa.) cast no aspersions on either the guilds nor the producers, although its report leaned more to line taken by Motion Picture Assn. reps during the two-day public inquiry last October.

Biggest bogey, the report averred, is the subsidies held out by foreign governments which not only encourage "excessive" foreign filmmaking but lure U.S. producers to make the overseas trek.

State Dept. has been remiss in taking a tough policy toward nations bound not to do so under treaty (General Agreement on Trade and Tariffs), engaging in what the report said are "unfair" and even "illegal" subsidy policies. Wipe out the subsidies overseas, the subcommittee concluded, and only a "miniscule" runaway situation would exist.

The report pointedly turned down any idea of imposing quotas on foreign pix as a means of stemming the rise of quota barriers against U.S. film product abroad. But it did stress the need for State Dept. to wield its diplomatic powers against those nations which are mostly take and no give regarding film imports and exports.

This was in line with testimony of Eric Johnston who agreed that something might be done in the diplomatic area.

Quoting, in part, from the Dent Report, herewith:

"The subcommittee chairman made clear at preliminary conferences that he believed that there might be a question as to whether the problem actually fell within the confines of the subcommittee's specific study of the impact of imports and exports on employment. For example, among the remedies proposed by some of the conferees were various tax changs and labeling of foreign films. Nevertheless, the chairman promised to both groups that the situation would be thoroughly canvassed by him with the committee members for a determination on further action.

"Subsequently, the subcommittee decided on the basis of the chairman's appraisal, and particularly in light of one important phase of the problem—relating to import of foreign musical recordings and tapes for use in motion picture and tv film—that a further formal committee hearing should be held. The matter came on hearings before the entire subcommittee on Dec. 1 and 2, 1961, in Washington.

"Twelve witnesses appeared, three representing the major motion picture producer-distributors, and nine representing the various craft unions and guilds concerned with motion picture production in the U.S. Three witnesses spoke for the musicians union and two for the Screen Actors Guild, one of whom, Charleton Heston, is a distinguished and widely known actro. Representing the major American producers were Eric Johnston, president of MPAA; G. Griffith Johnson, the association's vice president for European and African operations who is an authority on the distribution problems of American motion pictures in the European area and the details on foreign production generally; and Charles Boren, the Producers' Assn. executive vice president in Hollywood who is the industry's authority on labor relations on the West Coast.

"The testimony can be summarized briefly as follows:

"(1) There has been a steady and somewhat sharp decline in the annual production of theatrical motion pictures in the U.S. during the last decade.

"(2) At the same time there has occurred a rapidly accelerating and tremendous increase in the production of film for tv in the U.S., so much so that the total amount of film footage currently produced in Hollywood may be in the order of eight to ten times as large as it was a decade ago. In itself, however, this latter fact is not of great significance as far as the socalled runaway production of theatrical films is concerned.

"(3) Total employment in the Hollywood area in the production of motion pictures has remained relatively stable during the past decade, being only slightly higher than it was ten years ago. Total payrolls, average personal earnings for all classifications, pensions, benefits, working conditions all have significantly improved. In fact, average hourly and daily rates for many types of employment are either the highest or among the highest in the world. Nevertheless, there are pools of unemployment in several classifications, such as musicians for example. Moreover, there is a dearth of employment opportunities for new, younger workers and apprentices and annual earnings for some classifications, while high by normal standards, are lower than they were a decade ago when theatrical film production was maintained at a higher level. This is largely because rates generally are lower for tv production than for theatrical pictures.

A Risky Venture

"(4) Theatrical motion picture production has become an increasingly risky business. Individual pictures have always been a gamble for public acceptance but the risk has now magnified as costs of picture production have multiplied almost astronomically. In its effort to compete with tv and free entertainment, the industry turned to making a type of product not to be found on tv. Thus fewer pictures were made, each requiring far larger investment. It was suggested that the cost of the same 200 American pictures produced last year was substantially greater than the more than 400 produced in a single year a decade ago. But the less er number of pictures currently produced significantly reduced employment opportunities in Hollywood.

"(5) American motion pictures are subjected to a vast array of drastic restrictions abroad. While there are no limitations on the import of foreign films into the U.S., virtually every other country in the world imposes some form of restriction on American motion pictures. These range from various tariffs, screen and import quotas and special taxes to outright bans on exportation of earned funds. As these barriers become higher and more drastic, efforts to hurdle or circumvent them have been intensified by American producers.

Significance

"(6) The foreign market is of the utmost consequence to the American producer. Without it he cannot exist—without it there would be no Hollywood theatrical studio operation as it is found today. Somewhat over half of the gross income of the American theatrical motion picture industry comes from abroad, the percentage varying for individual companies from just under half to almost 60 percent of total earnings. Moreover, since a large share of these foreign earnings comes from the very countries that are the largest producers appear to be under considerable compulsion to move carefully.

Foreign Subsidy

"(7) Throughout the world motion picture production is heavily subsidized by foreign governments who regard it as an art form, an imagemaker, and a vital propaganda weapon. Apart from the U.S., only Japan and India do not subsidize their domestic motion picture production but the pictures of neither of these countries compete importantly in the world market. Thus in the European markets where American producers earn their largest revenues, tremendous inducements are offered to produce pictures locally—inducements that range from an insurance against loss of up to 80 percent of the cost in one country to outright 30 to 50 percent in another. In fact, it has been found possible in some cases to meet conditions imposed by three subsidy-offering countries and secure subsidies from each for a single subsidy picture amounting to as much as 80 percent. Where risk is so reduced obviously motion picture production has soared, bringing in even many American producers who meet the conditions for production laid down by the foreign government.

"(8) While in some cases, and for some pictures, costs of producing abroad are cheaper than producing in Hollywood, this does not of itself appear to be a controlling fact in increased foreign production. In the case of spectacle pictures that employ large casts as backgrounds, or where reproduction of authentic locale maybe costly, the decision to produce abroad may be directly attributable to higher costs in the U.S. It is clear that the skill and experience of Hollywood's impressive reservoir of artists and artisans is undoplicated anywhere and that their collective ability and knowledge frequently results in lower net costs per picture.

Technology

"(9) Of some consequence in shifting production abroad are location requirements. Modern, large screen pictures and the necessity to present a superior product that will woo viewers away from the tv screen into the theatre has resulted in fetish for authentic background. While many of the recent socalled big pictures almost had to be shot where the story required, it is nevertheless a fact that parts of them were shot in Hollywood, using mockup backgrounds. Unfortunately, a few others whose locale called for strictly American background have been set shot in England, Spain or Italy. In these cases, financial considerations involving a local subsidy or a star or producer appear to have been the determining factors.

"(10) A special situation exists with respect to the importation of foreign produced music recordings. This is a problem that appears to fall more directly within the subcommittee's overall concern. It has had a direct impact on employment of American musicians and its importation is due solely to lower costs abroad. A musician blows a clarinet or plays a piano exactly the same way in Paris as in New York, in Berlin or London as in Pittsburgh or L.A. The American musician cannot be automated to produce more bars per minute in order to compete with his European colleague who works for less money. It was pointed out that the cutrate foreign produced music recordings, tapes and tracks are not used by the theatrical motion picture industry in Hollywood. In fact, some theatrical motion pictures produced abroad even have had their music orchestrated and scored in the U.S. Principal use of the foreign music recordings are for tv programs, which on sheer volume alone require vast amounts of musical sound track for background and theme. Those foreign tracks become a library to be cut and spliced and used over and over again.

"These 10 points represent a condensation of the testimony. Like all summarizations, they omit the extensive documentation, the statistics, and the tables. Nor do they reflect the work and effort of the witnesses, the zeal of their individual presentations, and the serious concern that all have expressed about the problem.

Films Join Video

Continued from page 1

starting times of firstrun feature films. Even the drive-in theatres are included.

This is regarded as a "break" for the showhouses which are making known to the stores their appreciation for it.

All other loop department stores, including the largest one, now have joined in the publication of the weekly regular sized eight-page Shopping News started by only two of them a month after non-publication of the struck regular dailies here.

Until last week this Shopping News contained no other ads except those of the two starting stores. Ads for all stores now are carried.

To our exhibitor customers everywhere, our sincere thanks for your overwhelming response to the June 8th U-Day Jubilee Salute, and for your enthusiastic support throughout our Presidential Sales Drive honoring Milton Rackmil and celebrating our Golden Anniversary Year.

Look to the months ahead for the same great product which has made this Jubilee Year the greatest in the history of U-I, and look for more of these golden opportunities for golden profits with these forthcoming releases—"LONELY ARE THE BRAVE", "THAT TOUCH OF MINK", "THE SPIRAL ROAD", "PHANTOM OF THE OPERA" "IF A MAN ANSWERS", "TO KILL A MOCKINGBIRD", "FORTY POUNDS OF TROUBLE" "FREUD" and a continuing flow of other great box office attractions, produced by the industry's outstanding talents and starring the industry's greatest box office personalities.

Inside Stuff—Pictures

Writing in the London Sunday Express from the recent Cannes Film Festival, Thomas Wiseman goes into interesting detail as to "Advise and Consent," the Columbia release. Captioned as "the devastatingly frank American festival entry" the copy reads, in part, as follows:

"It is an endearing characteristic of the American people that they love to exercise their democratic right to see their form of democracy lambasted. In a mysterious way it reassures them that democracy does in fact work. There is something in this. I have just seen the first public showing of a film that lifts the domed roof off the Capitol, America's seat of government, and takes a sharp, hard look at some of the murky things that go on inside.

"It is called 'Advise and Consent,' was made by Otto Preminger, and is brilliantly and devastatingly frank about what happens behind the scenes in American political life.

"All the principal characters are men holding down high office in government. All are in some way flayed.

"None is spared. Not even the fictitious President of the United States (played by Franchot Tone). He is shown as being prepared to hush up a serious lie told under oath by the man he has nominated to be his Secretary of State.

"What happens in this film does not on the whole say much for democracy; but that such a film can be made and shown as an American entry at the Cannes Film Festival does say a great deal for the democratic system."

Thelma Ritter, in a guest appearance (30) on "Today" over NBC-TV, after scenes from "Birdman of Alcatraz" starring Burt Lancaster had been shown, said that twice-killer Robert Stroud's mother (played by her) is "too complex" for the actress to explain, and "for a great many psychiatrists" also. "He was her mother's son; she was obsessed with him and he with her," commented Miss Ritter. Mrs. Stroud spoke of "my son" as "though he were a genius," the veteran actress told Frank Blair.

The latter pointed out that Stroud had killed two men in a blind rage"—one in Alaska, and the other, a guard in Leavenworth Prison. Elizabeth Stroud was a "persuasive woman", she made "very powerful friends"—among "senators and others, newspaper, and the like," the articulate, gesturing Miss Ritter explained. She reached President Woodrow Wilson, although Mr. Wilson "was dying", did so "through Mrs. Wilson, and got President Wilson to sign a document commuting the son's death sentence to life imprisonment."

Embassy Pictures is on verge of closing a British distribution deal on Carlo Ponti's "Boccaccio 70," which the Yank company owns globally, outside the French-Italian market. The Blighty playoff could be set in a fortnight or so, when Embassy prez Joe E. Levine flips back to London, where he's also been conducting coproduction pows. Europa Films releases "Boccaccio" in the W. German-Austria territory, and Metro issues in Japan. Distribution is also set for Australia, Israel, Holland, Portugal, Turkey and most of the South American market.

Authored by an indie producer-director, "The Identical Twin," may be the only screenplay ever written in a skilift. Jerome Hill reports that he worked on it last winter out at Sugar Bowl, Calif., near Tahoe. An ardent skier, he found that the 20-minute trip to the top of the mountain was a perfect place in which to get work done. It only took two minutes to get down, and the break was "refreshing." It was a two-seat, side-by-side lift and he would ask that the other seat be left empty because "I'm working." He was oblivious to the other skiers' skeptical and quizzical replies.

Crawley Films Ltd. upped the impact of its new documentary, "Abitibi," on Canada's pulp and paper industry by editing-in of black-and-white 35mm footage made in 1917. Old film negative was discovered in the vaults of a Canadian paper company named Abitibi. Its discovery by Crawley producer Rene Bonnjere cued a complete rescripting to allow contrast of forest and factory operations almost half a century apart. Film won recent Canadian Film Awards topper for the best public relations film in Canada.

In order to provide both the trade and the public with information about the role which foreign films play in U.S. motion picture distribution, the Independent Film Importers & Distributors of America has established a statistical service on trade data. First two fact sheets available cover business in the U.S. done by films of foreign nationalities in the years 1961 and 1960. VARIETY's annual survey of foreign films in the U.S. market is quoted as the source for these figures.

When the International Film Seminars Inc., presents the eighth annual Robert Flaherty film seminar on the U. of Minnesota continuation study campus centre June 18-28, there'll be only a study of documentary films, but also others, per seminar director George Amberg.

Study will be made of 95,000 feet of "out-take" (left-over) film footage from the late Flaherty's "Louisiana Story."

The manager of the Chicago Theatre (B&K) was held up by two gunmen of a recent Sunday and forced to open a safe from which the bandits took $3,436. Another $5,804 in coins was left behind, apparently because it was too heavy. Robbers handcuffed manager and taped his mouth before leaving.

Lester Pollock, manager of the Loew's Theatre in Rochester, has been named consultant to the War Memorial Commission. Post is part-time, on a month-to-month basis, with salary of $300 a month. Pollock continues as Loew's manager.

Having signed Franklin Shaffner, Emmy winning director, 20th-Fox producer Jerry Wald is dickering for three more directors from the ozone field. One is currently in Hollywood, other two in Gotham.

CHAKIRIS IN BRITISH 'SIX' TO UNION FILM

Peter Horner's Union Film Distributors has picked up U.S. distrib rights to "Two and Two Make Six," new British Lion-Bryanston Films production with George Chakiris. Latter won an Oscar this year as best supporting actor in "West Side Story."

Pic is expected to be released in the early fall.

DOES THE PHOENIX BIT

Honolulu, June 5.

Kaneohe Theatre, shut down after a fire, has reopened.

Suburban showhouse underwent extensive renovation, with a new 40-foot screen, upholstered seats and air conditioning added. It's a 550-seat theatre.

Warner in 'PT' Command

Jack L. Warner, president of Warners, is taking a personal hand in the production of a single picture. That is, he's immediate supervisor over the production and he hasn't functioned in this capacity in several years.

The chief exec-studio boss has stationed himself at the helm of "Pt 109," an account of President Kennedy's experience in the South Pacific when he was a naval lieutenant during World II. Kennedy's part is to be played by Cliff Robertson in the film, which is to begin shooting in Key West, Fla., this month.

Warner customarily concerns himself with WB operations in the broad sense. He reportedly has a keen interest in the President and wants to be sure things go his way.

Norman Rydge

Continued from page 7

luncheon at the Lotos Club, Monday (28). "If you have outstanding, want-to-see screen fare, the public will come out even the admission is a bit higher."

Rydge explained that big pictures get $2 too in Sydney and some other big key cities. He cited "Ben-Hur," "Spartacus" and "El Cid" as blockbuster pix which have no trouble in doing extended-run, profitable biz in Aussie. Other films like "Breakfast at Tiffany's," "Lover Come Back" and "Come September" also score heavily Down Under.

The Greater Union chief indicated that tele did not destroy the film biz in his country but it had at least temporarily dislocated the habit of attending the cinema regularly. Australian exhibs have found that they have to compete with feature-length films on tv.

"Good screen productions gross more than ever before at Australian wickets," he explained, "but poorer product does worse than ever. I blame tele mainly for shuttering some of the 500 cinemas which have closed in the last few year. Oddly enough, even drive-ins have been hurt by tv in some areas."

Rydge expects Australia to be about 86% covered by television by the end of this year. There are approximately 1,300,000 tv sets in Aussie today.

Greater Union earnings (annual report will be out soon) for 1961 are expected to hold at the same level as in the previous year. Rydge will be in N.Y. for three or four weeks, and then will plane to his home in Sydney after a brief stopoff in Honolulu. He will be honor guest of the Motion Picture Assn. next Friday night. While in N.Y., he will confer with Capt. Harold Auten, Greater Union rep in the U.S., and other major film officials.

Sympathy & Unions

Continued from page 5

rather, it "illustrates the need to acknowledge the shadow personality which exists in everyone." The shadow personality is the "opposite personality."

Playing the dual title role is Maybelle Nash, a vocal coach who was prominent in the cast of "The Sand Castle." She'll be supported by Ellen Martin, who is principally a dancer, and John Holland, who has appeared in the legit "Ponder Heart" and "The Three-Penny Opera," as well as his own niece and nephew.

For the most part, Hill prefers to use non-acting pros, something which he feels is possible in films—if not in the other media—where the director is so much in charge. The idea is that actors often "overwhelm" a director, taking the concept of the picture away from the director. At best, there is a sort of "beautiful marriage" between the director and his actors, as in the case of the late Ernst Lubitsh, who was able to get across his extremely personal style with actors who had strong, definite personalities of their own.

In "Sand Castle," he reports, he did a lot of his shooting "silent." This enabled him to work with a minimum of equipment, which is likely to intimidate the non-pro, and it also enabled him to talk to the actors while the scene was being shot, almost to "choreograph" them. This is not always satisfactory, he recalls now, noting that some of the post-syncing of "Castle" is not good. He'll be shooting much more sound in "Twins."

"Twins" will run about 90 minutes, and thus there won't be the booking problem which his 65-minute "Castle" has run into. A 65-minute feature can run by itself in a very few situations, and it has been somewhat difficult to find a suitable running companion to the fantasy pic which runs from live-action to animation and back again. At one point it was booked with Ingmar Bergman's highly-acclaimed Oscar winner, "The Virgin Spring," and Hill was somewhat appalled, not because he doesn't like "Spring," but because he feels that much of "Castle's" appeal is to youngsters, whose parents would be more than a little upset to have them viewing the rape bit in the Bergman film.

These Boston Showmen Like Razzle

Ben Sack Reviving Big Orchestra, Re-Playing Organ When Met Turns Into Music Hall

By GUY LIVINGSTON

Boston, June 5

Ben Sack has taken over the Metropolitan for refurbishing and remodernizing and will open "a new edifice" July 12 with MGM's "Boy's Night Out." Theatre will be renamed "Music Hall."

Sack's move came Friday (1), when the 4,357-seat Metropolitan sold recently by ABC-Paramount to New England Hospital Centre, was immediately closed for the transformation task.

New England Theatre officials, who had been running the Metropolitan, outstanding film palace in Boston when it was built in 1925, for many years, moved out to headquarter at the Paramount.

The theatre has all the necessary equipment and trappings for presentation of legit shows, ballet, musicals, ect.

The reconstruction program now underway at the theatre, which will be closed for six weeks, involves the installation of a new square marquee, new airconditioning plant; extensive changes in the grand lobby, which will feature a multicolored water fountain with stereo continually playing in the background, art exhibits, paintings, etc., and new seats in pastel colors with white arms.

As part of the publicity for Boston's new Music Hall, the week of July 8 will be proclaimed "Sack Theatre Week in Boston" by the mayor and the governor. Three Sunday newspapers, Herald, Globe, Advertiser, will publish "Sack Theatre Editions." Bleacher seats will be built across the street from the theatre facing a temporary stage to be set up.

George Jessel will emcee the preem events with Hollywood personalities on hand. The preem will be a black tie affair.

A special pit band of 75 pieces led by Ruby Newman, will play an overture from the Academy Award winners which have played Sack Theatres, "80 Days Around World," "Gigi," "Ben-Hur," "West Side Story," "Bridge on River Kwai," and the long-silent giant organ will sound once more. There'll be a special invitational supper after preem at the Statler.

With completion of three projects in his expanding theatrical empire here, Ben Sack probably will dominate the motion picture exhibition scene in Boston. His theatres will range from one end of the city to the other.

On the north side, he has the Beacon Hill, and in the south side, and downtown Hub theatrical district, he has the Saxon, the Gary and the upcoming Music Hall, and to the southwest, he will have the New Capri, and the Commonwealth, under construction, in the Kenmore Square area.

Too 'Free' Fest Jury

Paris, June 5.

Jurors at Cannes Film Festival this year were so unconventional in their thinking that the result was a weakening of values in the prizes. This was notably the case with the "best actor" awards. These were wacked up six ways, four to the U. S. "Longest Day's Journey Into Night" cast and two to the British "Taste of Honey."

Look for Cannes next season to fix the categories on a mandatory basis from which jurors will not be permitted to deviate.

Embassy's 12 New Ones by Year-End

Excluding features it currently has in exhibition, Embassy Pictures will have 12 pix in release between now and the yearend.

Included are "Constantine and the Cross," "Devil's Wanton," "What a Carve Up," "Divorce, Italian Style," "Boccaccio 70," "Madame Sans Gene," "Seven Capital Sins," "Strangers in the City," "Love at 20 Years," "Sky Above and the Mud Below" (full-length documentary), "Crime Does Not Pay" and "La Viaccia."

Excludes the "Hercules"-"Attila" reissue package this summer.

Summer in Wings

Continued from page 7

the network's summer tv schedules, as of current formulations, look even duller than the par for recent re-run seasons.

But even as it girds for the traditional warm weather boom, exhibition's joy is much tempered by what's viewed as the wasteful bunching of stellar product slated for playdating. This is a standard gripe, only this year, it's held, the profligacy is more pronounced. "Where can I put 'em all!" thunders one booker expressive of the consensus. As before, the cinemas are lathered by distribution's seasonal time-outs, those dull periods on the calendar when the public is preoccupied elsewhere.

Of the past 60-day priod—the traditional boxoffice valley to summer's towering mountain of biz—the impoverished b.o. reportedly has hit new lows for many theatres, and in consequence, naturally, film company income has likewise been remarkably shallow in the aggregate. Basically, exhibition has been famished for quality on the screen. Of this, not much argument in any quarter. Product shortage, more aggravated than before, accentuates the desperation. To clarify, it's not just the usual withholding of topflight product at this time, but the actual numerical shrinkage. The downcurve is extending and, per all the portents, it is likely to be even more severe next year. This remains the crux of the showmen's bind.

Typically, the current business hiatus fills the air with forecasts of stepped up theatre mortality, respecting in particular the marginal operations, but increasingly posing a more widespread peril to the exhibition economy. No conflict is seen in this connection with those comparatively encouraging Sindlinger b.o.-attendance reports, since the business pattern for some time has evidenced a growing concentration of rental coin coming out of fewer situations domestically.

It affords no solace to the average exhib, however. To him, it's just an impersonal perspective of business failure.

Jack Durell, booker at the Rowley United Theatre office in Dallas for the last two years, now its manager in Memphis to succeed Johnnie Howell. Bill Wood has resigned as booker at the local Paramount exchange to move over to Rowley United to succeed Durell.

KAUFMAN-COATES SUE

Ask $335,000 From Allied Artists On 1957 Pact

Los Angeles, June 5.

Producers Herbert A. Kaufman and William D. Coates are asking damages of not less than $335,000 ($85,000 actual, $250,000 exemplary) from Allied Artists in a Superior Court suit involving their picture, "Gunsmoke in Tucson."

Duo claims that under a pact inked Dec. 18, 1957, they were to produce pic for AA at a cost of $229,875, and were to receive $10,000 producer fee plus 25% of all net profits for first five years.

Welles Bid to Cotten

Hollywood, June 5.

Joseph Cotten, erstwhile member of Orson Welles' Mercury Theatre in the late '30s, has received a bid from Welles to costar with Tony Perkins in "Trio," filmization of the Franz Kafka novel which Welles will produce and direct in Yugoslavia and Paris as a European coproduction.

Pair entered motion pictures together in "Citizen Kane," and Cotten also appeared in two later Welles productions, "The Magnificent Ambersons" and "Journey Into Fear."

National General Theatres Casts Rosy Horoscope on 240 Upcoming Films

Los Angeles, June 5.

Presaging a rosy outlook, research division of National General Theatres has whipped up for exclusive info of its execs a confidential resume of 240 literary properties planned for production in the immediate and near future by 10 major and indie companies. Data in some instances names casts and producers. Also starting dates. It doesn't, however, indicate projected budgets.

On the basis of a mean average of $2,500,000 per pic—give or take—the fiscal outlay for some 250 pix could very well figure between $600 mil and $750 mil.

In a number of instances, where pix are to be lensed abroad, it is so stated. Ditto where tentative or firm release dates have been announced.

According to an NGT exec, mangers do not have access to into. It's strictly for top echelon for guidance on present and futures. Each company is listed aphabetically by feature, cast, production starting date and availability of pix. The 38-page recap is corrected and brought up to date from time to time.

According to the latest listings, MGM tops the 10 producers with 42 pix on upcoming slates. Next is 20th-Fox with 38. Paramount following with 28. United Artists is next with 26; Columbia and Universal International, 25 each; Warner Bros., 16; Buena Vista, 13; Allied Artists, 12; American International, 5.

Herewith the companies and pix, in order of appearance in NGT's resume:

Buena Vista: "Sword in the Stone," "Those Amazing Careys," "Little Britches," "I Capture the Castle," "Savage Sam," "Old Ramon," "The Monkeys," "The Jungle Book," "Mary Poppins," "The Helpful American," "The Rainbow Road to Oz," "Bachelor Father" and "Journey to Matecumbe."

Columbia: "Lord Jim," "The Victors," "Try, Try Again," "Fair Game," "Lilith," "The Cardinal," "Two Hearts, Three Diamonds," "Playboy," "Dangerous Silence," "Mother and Daughters," "Cocoa Beach," "Good Lord, You're Upside Down," "Under the Yum Yum Tree," "Smile Of A Woman," "Daughter of Silence," "That Hill Girl," "The Warm Peninsula," "Nine Coaches Waiting," "The Long Ships," "King Rat," "The Willaway," "Three On a Couch," "The Last Frontier," "Man from Diner's Club" and "Fabulous Showman."

MGM: "Champagne Flight," "The Sea Gulls," "The Circus of Dr. Lao," "Tomorrow Is Another Day," "Feather In Her Hat," "The Legionaire," "The Unsinkable Molly Brown," "Snow Man," "The Haunting," "By the Beautiful Sea," "Take Me Out to the Fair," "Largely A Question of Love," "Carnival," "Alligators," "The Wheeler Dealers," "Cool of the Day," "Courtship of Eddie's Father," "Recollection Creek," "Mister, Will You Marry Me," "Three Bites of the Apple," "40 Days of Musa Dagh," "The Black Tulip," "Voice at the Back Door," "The Americanization of Emily," "South of the Angels," "Company of Cowards," "Twilight Horror," Winter of Discontent," "Rise and Fall of the Third Reich," "Power Play," "A Summer Affair," "The Masculine Principle," "Raditzer," "Travels of Jamie McPheeters," "The Bleak House," "The Alien Seed," "Very Important Persons," "The San Franciscans," "Inside Man," "Don't Leave Me Now," "The Prize" and "Moon Walk."

Paramount: "Paris When It Sizzles," "Papa's Delicate Condition," "Climate of Love," "Decision at Delfi," "Come Blow Your Horn," "The Second Mrs. Ashland," "Becket," "Bengal Tiger," "No Bail for the Judge," "Mistress of Mellyn," "All the Way Home," "The Girl Who Almost Got Away," "Purpose: Pleasure," "First Wide," "Yukon Trail," "Reunion," "Villa Mimosa," "World In A Jug," "Dear and Glorious Physician," "Boeing-Boeing," "The Long Pig," "The Wicked Ones," "The Churchill Story," "36 Hours," "It's Murder," "Affair in Arcady," "The Red Pawn," and "Instant Marriage."

20th-Fox: "Only for Love," "I Like Money," "Take Her, She's Mine," "Enemy Within," "Evil Come, Evil Go," "High Wind in Jamaica," "Love In a Cool Climate," "The Short Cut," "Ulysses," "Agony and the Ecstacy," "Jewel of India," "Other Side of the Mountain," "The Promise of Dawn," "Blindfold," "The Visit," "Voyage Out, Voyage Home," "The Jungle," "Trap for a Man," "King Must Die," "Gideon Goes to War," "Fate Is the Hunter," "Incense to Idols," "Shock Treatment," "Happily Ever After," "Co-Eds," "Lost Girl," "Night Workers," "Let It Come Down."

Also, "Battle of Leyte Gulf," "Patton," "Watcher in the Shadows," "Sound of Music," "Justine," "Greatest Raid of All," "Great St. Bernard," "Second Sin," "Drink to Me Only," "Revolt at Dakala."

United Artists: "Flight from Ashiya," "The Great Escape," "Five Pieces of Maria," "Kingdom of Johnny Kool," "Summer Flight," "Greatest Story Ever Told," "Irma La Douce," "Toys in the Attic," "Mound Builders," "Shot in the Dark," "Sigrid and the Sergeant," "The Sinner," "Kimberly," "A Bullet for Charlemagne," "Roman Candle," "The Great Race," "Ship of Poole," "Hawaii," "A Rage to Live," "Mister Moses," "Last of the Just," "Golden Age of Pericles," "The Perfect Setup," "Seven Men at Daybreak," "Look Homeward, Angel," "Lie Down in Darkness."

Universal: "Thrill Of It All," "A Gathering of Eagles," "The Chalk Garden," "List of Adrian Messenger," "Captain Newman, M.D.," "Touch Flame, Catch Fire," "Monsieur Cognac," "Somersault," "Tammy Takes Over," "The Iron Collar," "Marnie," "Montezuma," "In the Wrong Rain," "Next Time We Love," "Dark Angel," "Fish Story," "Fanfare," "D for Diamonds," "Four Heads of Harry Dean," "It Seems there were These Two Irishmen," "November 44," "The Art of Love," "One Arabian Night," "The Phantom Army," "Brass Bottle."

Warner Bros.: "PT Boat 109," "Not On Your Life," "Youngblood Hawke," "The Story of Edith Piaff," "A Distant Trumpet," "Act One," "My Fair Lady," "The Devil's Advocate," "Mary, Mary," "The Death Makers," "Seventeenth Summer," "May This House Be Safe From Tigers," "A Noble Profession," "Spencer's Mountain," "Love and Mrs. Sargent," "Camelot."

Allied Artists: "Frightened City," "Rider On A Dead Horse," "Judo," "Carnival Kid," "Soldier in the Rain," "Unarmed in Paradise," "Reckless, Pride of the Marines," "No Time to Cry," "The Trek," "79 Park Ave.," "Streets of Montmartre," "To Be A Man."

American International: "Reptilicus," "X-Man With the X-Ray Eyes," "The Sea Fighters," "Anzio Express," "Prisoner of the Iron Mask."

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Wald 8 A-Planning; Adds 'Co-Ed' (Koster)

Hollywood, June 5.

Jerry Wald has eight features in various stages of gestation with an estimated total cost running between $16 mil to $20 mil. Seven are included in 10-pix pact producer signed with studio topper Peter G. Levathes last August. There's no time limit on pix. Three already are accounted for in one form or another. That is, two are in release, "Adventures of A Young Man" and "Mr. Hobbs Takes A Vacation." Third, "Celebration," took off for Chino location last week with Shaffner at the helm.

Producer has added "Co-Eds" to his sked. It will star James Stewart, who also is being sought by director Henry Koster for his next, "Take Her, She's Mine." Star has a pic-to-pic arrangement with studio, no ticket to bind him from one film to another.

Besides "Co-Eds," Wald has coming up "Ulysses," "High Wind in August," "The Enemy Within," "Bohemians," "Lost Girl," "Night Workers," and "Let It Come Down."

Director Jack Cardiff and writer Allen McClelland are due from London this week for story seshes with producer on first "Ulysses" draft. Daniel Fuchs wound script on "Night Workers." Budd Schulberg is back in Mexico toiling with the final revise of Attorney General Robert Kennedy's book, and Meade Roberts has put the finishing touches to Paul Bowles latest novel "Let It Come Down."

SOL SORKIN'S ENTERPRISES

Syracuse, June 5.

Sol L. Sorkin, who has been manager of RKO theatres here for the last 13 years, is resigning to take over supervision of Slotnick Enterprises Inc., which has five film houses and a growing chain of drive-in restaurants in the Central New York area.

At present Slotnick operates three Syracuse drive-ins—the DeWitt, North and Lake Shore—as well as the Palace Theatre in Wolcott and the Sodus Theatre in Sodus. The firm also runs Carrols Drive-In Restaurants at Northern Lights, Valley Plaza and Erie Blvd. E. here as well as in Buffalo and Binghamton.

Sorkin began his RKO career in Manhattan at the Mayfair Theatre.

Show Biz Stox

continued from page 3

regard theatre and film equities as volatile under normal conditions and just too chancey in an erratic market.

According to many show biz execs, the investors seeking out values and believing they're finding them in the blue-chip issues are seemingly overlooking the financial stability of most of the entertainment trade.

Another factor is that the big trusts, pension and mutual funds, etc., rescusitated the market immediately following the May 28 collapse with their buying of major industry enterprises, plus the utilities. Somehow a large segment of show biz got lost.

Monday to Monday

	May 28 Closing	June 4 Closing	Change
AB-PT	29⅝	28¾	— ⅞
CBS	32¼	34	+1¾
Col	16⅞	17	+ ⅛
Decca	34½	38½	+4
Disney	31	30	—1
Loew's	27	24⅛	— ⅞
MGM	35	34¼	— ¾
MCA	38¼	43½	+5¼
Pan	40	41¾	+1¾
20th	23⅝	24⅛	+ ½
UA	27	27½	+ ½
WB	12¾	13⅛	+ ⅜
AA	3	3⅛	+ ⅛
Crama	10⅝	10⅞	+ ¼
Techni	11	10¾	— ¼

Note: Closing prices yesterday (Tues.) are listed in VARIETY's regular weekly chart on Page X.

May B.O. Take

Continued from page 7

"Day Earth Caught Fire" (U), "Only Two Can Play" (Col), "Through a Glass Darkly" (Janus) and "Lover Come Back" (U) were the runner-up films, few of them topping the $100,000 mark. Last-named, on top in recent months, was seventh in April.

A long line of films were launched near the end of last month, with a high percentage of them showing strong possibilities. "Road To Hong Kong" (UA), latest "road" picture of Bob Hope and Bing Crosby, was strong enough the first week out to any extent to take third position in VARIETY's weekly boxoffice survey. "Miracle Worker" (UA) also shapes as potentially big, being smash in N.Y. in two theatres, boffo in L.A. and socko in Philadelphia to top that city.

"Follow That Dream," also from United Artists, did well enough in the last week of May to finish fifth that session. "Escape From Zahrain" (Par), also new, was a bit uneven on its first four playdates. "Cabinet of Caligari" (20th), another newcomer, ranged from fair to big on its initial five engagements. "Mr. Hobbs Takes Vacation," also from 20th-Fox, was sock in Chi and sturdy in L.A. the first week out in circulation.

"Bon Voyage" (BV) was big on its second session at the N.Y. Music Hall, and is set to play at least four weeks. Fred MacMurray comedy promises to measure up to the showing of "Absent-Minded Professor," in which he also starred. "Lonely Are The Brave" (U), another newie, was rated fair-ish on preem in St. Louis. "Lisa" (20th) was fair on opener at N.Y. Paramount. "Taste of Honey" (Cont), still smash on longrun in N.Y., also is boffo in Boston.

"Last Year at Marienbad" (Astor), just getting started, was a runnerup pic two different weeks in May. "All Fall Down" (MGM) finished 12th another week.

"Spartacus" (U), starting out on popscale in several key cities, finished ninth the final week in May. "Rome Adventure" (WB) wound up 11th one week, but never did quite measure up to its potential indicated at the N.Y. Music Hall. "Black Tights" (Magna) was a runner-up pic another week.

'Cleo' at $10

Continued from page 2

people would be willing to buy a $10 "Cleo" ticket, with perhaps several times that going to a $5 top and still more for the $3.50 and $2.50. Oddly, the 85c ticket didn't appeal to many, perhaps they are the people who "would not walk across the street to see 'that woman'." Not indicated is whether or not the people who said they would pay 10 bucks to see the film would still pay that price if the lower price seats were available.

One 20th exec was queried last week on whether the company, in view of its fiscal problems, could afford to have two of its biggest budget pix, "Cleopatra" and "The Longest Day" which preems in October) tied up in roadshow release at the same time, considering the slow payoff.

20th, he says, plans to immediately follow the February preem of "Cleo" in New York with about 100 other hardticket launchings around the world. If each of those dates did an average of $25,000 a week theatre gross, that would mean a weekly take of over $2,500,000 (to be split, of course, according to the terms 20th has been able to angle).

Such a launching will involve a tremendous print cost. Even with 20th's subsid lab, DeLuxe, now equipped to turn out 70m prints, the prints required might cost a total of something over $500,000. Depending on the final running time, the cost could run close to $1,000,000.

Hoskwith Joins A-S

Arnold Hoskwith, after four years with General Artists Corp., has joined Ashley-Steiner agency, and will work on projects for both the legit and motion picture fields.

Before GAC, he was in the Warner Bros. story and talent departments for 13 years.

1,000 of IATSE Due in Las Vegas

Hollywood, June 5.

Exec board of the International Alliance of Theatrical Stage Employes will meet in Las Vegas for five days ahead of the Sept. 10 opening of the annual convention, at which time the agenda for the week's seshes will be mapped out, Richard F. Walsh revealed here. All the files and data from the Gotham headquarters will be moved out to Nevada convention, he added. Also assistants and secretaries, etc.

Walsh planed to New York after stopovers in Seattle, Portland and San Francisco enroute here to attend the industry testimonial dinner at BevHilton Saturday for international rep George Flaherty.

Nominations for new slate will be held Thursday, Sept. 13 with elections slated for following day. At this timee there is no opposition slate, Walsh stated. There will be more than 1,000 delegates attending with another 1,000 also to be on hand.

Elections, according to IA's rules, take place every two years. This year is it.

LOEW'S CHAIN SEEKS OKAY FOR D.C. HOUSE

Loew's Theatres may be heard this week on its petition before N.Y. Federal Court to acquire a 600-seat hardtop under construction in Washington, Circuit, which owns the Main Stem Capitol and Palace firstruns there, wants the new situation as replacement for a third house, the Columbia, which it formerly operated.

Petition, per form, asserts that the acquisition would not unduly restrain trade.

Edited Data Handout

Washington, June 5.

Motion picture companies distributed $1,601,000 in stock dividends during April—a $248,000 jump over April, 1961, Commerce Dept. reported that six companies—unidentified by policy—shelled out dividends in April, the same number as last year.

The cumulative stock melon from pic companies for the first four months of 1962 is smaller than that for the same 1961 period. Through April of this year, total dividends were $7,429,000 as against $8,045,000 through April, 1961.

Warmup Strategy

Continued from page 4

mittee feels the campaign has just started."

The three IA biz reps: A. T. Dennison, for Local 728, M.P. Electricians, in charge of the Hollywood protest; John Reimer, Local 80, M.P. Studio Grips, who headed the Bay City group; and Herb Aller, Local 659, International Photographers, who organized the Gotham sign toters, yesterday announced: "The result of the picketing in the three cities was not only enlightening but very stimulating and greatly encouraging."

In addition to the Local S-W house, theatres picketed same day included the Paramount, S.F., and DeMille, N.Y.C.

WANTED

Play or screen writer. Must be of German origin to write situation comedy for the film medium. Please submit complete resume. Box V-3313, Variety, 154 W. 46th St., N. Y. 36.

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center • CI 6-4600
WALT DISNEY'S
"BON VOYAGE!"
IN TECHNICOLOR
Starring FRED MACMURRAY • JANE WYMAN
MICHAEL CALLAN • DEBORAH WALLEY
ON STAGE: "STEPPING AROUND"

COMING UP: A TRADE ORG FEUD

CBS-TV Commitments on Specials

CBS-TV has $1,000,000 in commitments in the production of a few, selected specials next year, the commitment made prior to any sponsorship deals.

Included in the roster is the Ingrid Bergman starrer "Hedda Gabler," which carries a net program charge of $315,000 for its 90 minutes. Others are the opening of the Lincoln Center Sept. 23; three Arthur Godfrey specials, four "Young People's Concert" program. Latter series featuring Leonard Bernstein and N.Y. Philharmonic is produced by CBS-TV. Shell, the sponsor of the series last season, is expected to pick up the tab in '62-'63. No deal, though, has been set as yet.

The web's push on specials traditionally comes in June after sponsors have locked up their regular schedule for next season. What effect, if any, May's stock market gyrations might have on sponsors of specials is problematical.

In the category of possible specials on CBS-TV there are: Carroll Burnett in "Calamity Jane," produced by Bob Banner Associates; Leonard Bernstein and the N.Y. Philharmonic, produced by Robert Saudek. Telecasting of these specials will depend on first securing sponsorship. Ford again will be solicited for the Bernstein adult concerts, as well as sponsoring the opening of Lincoln Center. Failing Ford, others will be scouted.

Procter & Gamble has picked up the tab for the "Wizard of Oz" December rerun. "Miss Teenage America" contest has been set for Oct. 26, with sponsor holes yet to fill.

CBS-TV, eager to secure the new Judy Garland special, is helping to sell the other half of the show. It's understood that Sara Lee, which was supposed to alternate for the hour with Chemstrand, has pulled out of the new Garland hour, which carries a net program charge of $315,000. Show is as yet uncommitted to the network.

Goodson-Todman's 'Sweet 16' Anni Sparks Live Contrib to Summer TV

Like those formula-fed, post-war babies that are teenage giants now, Goodson-Todman is "sweet 16" and growing.

Beginning this month, and through the video dogdays, the game, panel and film show product of G-T will total 32 half-hours a week on the networks, an alltime peak for the company. Against the 60%-plus of rerun in the schedules, G-T's contribution will be 85% live. Besides the year-around quiz and panel staples, "To Tell the Truth" will go daytime on CBS from 3:30 to 4 p.m. June 18. "Play Your Hunch" will go nighttime in the NBC Bob Newhart slot June 20. "The Rebel" off-web film show will get a summer run of 12 weeks on NBC. G-T will be opening NBC's morning schedule and opening CBS in the afternoon. CBS has the company's latest entry, "Password," in the afternoon stripped and now in primetime weekly at night, where the last ratings gave it a better than 50% share of audience. G-T's network contracts clearly state the company's shows must not compete, which could cause complications.

With there low production costs and big audiences, the game and panel shows deliver a good cost-per-thousand to advertisers and are a natural for daytime's limited viewing. But partner Mark Goodson will tell you there is a lot more to the shows' success than statistics.

He says the secret ingredient is

(Continued on page 36)

Yea, Brethren

Whinnyfold, Scot., June 5.

Television is an ugly word in this northeast of Scotland village, where only one tv aerial mars the skyline.

The 50 fisher folk, members of the Brethren, are not allowed to have television. The one set belongs to a retired farmer.

Strong and outspoken in their faith, the fishermen are equally forthright in their condemnation of video programs.

Said one: "When I was a laddie, it was a thing of great interest to hear of a murder, even in the South of England. Now it is a matter of interest when there is not at least one every day.

"I think television is the reason for all this business of young lads using flick-knives. Things are going from bad to worse."

Purex Returning With 'World Of . . .'

Purex will have five firstrun "World Of . . ." hours as part of its NBC-TV buy in '62-'63. The 60-minute stangas will be done by Don Hyatt's special projects unit, with actual production going to Gene Jones.

It's certain that the Jacqueline Kennedy tv bio will be one of the five specials. This is the hour scheduled for the past season that was delayed because the First Lady decided to visit Southeast Asia and the time NBC planned to air the show and without footage of the trip, web brass thought the program might be incomplete. So it'll be finished for '62-'63. Since Jones is currently in Russia with Benny Goodman, chances are excellent that "World Of . . ." No. 2 will be on the jazz maestro. Other three topics are not set at all.

Four of last season's "World Of . . ." shows will be repeated this summer, also for Purex.

ABC's Tom Moore On Specials; 'Not Worth Trouble'

ABC-TV will be programming less entertainment specials next season. Tom Moore, the network chief who has always been cool to the special concept, is now absolutely frigid on the subject, stating that "they're more trouble than they are worth."

Present plans call for two one-hour specials by Bing Crosby and one 90-minute stanza by Deborah Kerr next season. Thus far, they have not been sold. In addition, there will be a series of half-hour shows with Edie Adams and Sid Caesar for Consolidated Cigars. Westinghouse, which had seven specials on ABC-TV during the season just completed, has not yet committed itself to any for next season and ABC-TV apparently isn't encouraging it to do so.

Moore said that specials interrupt regular programming habits and hurt audience flow. Moreover, he pointed out that some shows have been palmed off as specials that were not specials at all and, in any case, they usually take a beating from the press.

Another important grievance is that the bankroller of a special demands all kinds of promotions which, in sum-up, make them "more trouble than they are worth."

CHOOSE WEAPON --IRTS OR ATAS?

By ART WOODSTONE

The International Radio & Television Society and the Academy of Television Arts & Sciences inevitably will run afoul of each other, it is felt. It appears lately that tv's two major trade organizations have begun to overlap in the membership each seeks and the functions each wishes to perform.

A few weeks ago, the old Radio & Television Executives Society decided to rename itself—hence, IRTS. Very carefully, its officials omitted the word "executive" from the new name, because they felt it scared off performers, technicians and a variety of other, nameless, tv classes who were needed to give the middle-aged association fresh blood. IRTS made no secret of the fact that it was seeking to go beyond the traditional line of station operators, bookkeepers, time buyers, salesmen and the occasional performers who mainly populated the org when it was RTES.

A primary reason for expansion was more money. The old RTES couldn't readily afford to operate at a deficit, its leaders said; the more new members the better the org's chances for self-support. Until lately, it has had under 2,000 members.

The 14-year-old Academy has 6,000 members, largely from the "more glamorous" areas of broadcasting. Producers (who mainly shunned RTES), directors, writers, actors, technicians belong and, of course, radio talent is theoretically exempt while IRTS openly takes from both media.

These same classifications are now being actively sought for membership, and there is much conflict brewing over goals.

The Academy seeks in a number of ways to improve the arts and sciences of television, it says. It gives awards (Emmys) to encourage talent and it takes the money it gets for tv rights to the annual Emmycast (over NBC-TV) to support itself and further its library and lecture services, etc.

Maybe the only essential difference between IRTS and ATAS (apart from size and age) is that IRTS does not give awards any longer. Actually, it never did, but, as the RTES, it gave its support to the Peabodys, considered by many the chief contenders to the Emmys as television's major awards. Apart from this, IRTS seeks in its own way to better broadcasting's image. It doesn't have a library of major proportions for public use but it does have its own form of lecture bureau, via its luncheon meeting. Like ATAS, it also wants to expose it's own members to new tv techniques, which until now were primarily business techniques. Now that it has "broadened its base," however, it seems that IRTS will expose techniques that affect much more than profit & loss statements.

As IRTS begins to move—if it gains enough of the momentum its bosses want—things are bound to start popping, observers believe. There are those guys in any org who feel there's should be the only one in their industry, and since both IRTS and ATAS have powerful members, sometimes the same powerful members, there could be trouble.

Both IRTS and ATAS are fraternal, not in any traditional sense but in the sense of any trade organization: its members get to feeling a form of closeness, mutual pride, comaraderie. If the battle is joined, as expected, much of that comaraderie is going to be dissipated.

RCA's DIVIDEND

RCA declared a quarterly dividend of 25 cents per share of common stock, payable July 23.

The standard 87½ cents per share dividend on cumulative first preferred stock (for July 1 to Sept. 30) was also declared by RCA, to holders of record on Sept. 21, 1962.

Wall St. Jitters Dim Hopes For TV Outlays Among Institutional Advertisers; Sales at Snail's Pace

Hopes by the television networks that this might be the year for heavy tv outlays for institutional advertising by major industrial groups have been dimmed during the past 10 days by the uncertainty of the stock market. Under present conditions, it's figured that any big company, which has stayed out of tv up to now, will proceed with caution until market visibility improves.

U.S. Steel is now the only major company not predominantly pegged to consumer goods which is in tv. Network execs have been pitching to a group of other industrial heavyweights to tell their institutional story to the mass tv audience, instead of by occasional national mag spreads. In this category are the other big steel companies, such as Republic and Bethlehem, the chemical and the metallurgical industries, etc.

But the accent now has switched from longterm planning to improving those earnings-to-price ratios. The easiest way to do that is to cut back on advertising budgets which deal in sales futurities. One network exec said that stock options held by some major company execs might also dictate a policy to hold up stock market prices by cutbacks which could be damaging in the long run.

The sharp recovery of stock prices after the hard fall last Monday (21) eased some anxiety that some existing advertising commitments might be reduced. However, there have been no moves in that direction. Network sales execs, trying now to fill up the scattered holes in next fall's schedule, found new business virtually non-existent last week. "We don't know whether it was the stock market or Memorial Day," one network exec said.

BBC-TV: 99.4% Sure

London, June 5.

Last part of a three-stage expansion and improvement plan for BBC radio and tv, announced by Postmaster-general, Reginald Bevins, will bring a video picture to another 40,000 Britons, thereby giving BBC-TV a 99.4% coverage of the population.

At the cost of more than $700,000, some 23 new tv and VHF booster stations are to be built. Work is expected to start next year and the project is scheduled to be complete by 1964.

NBC's Soft-Pedal On Specials Puts Chrysler on Spot

Chicago, June 5.

The automotive penchant for tint this year is somewhat in conflict with NBC-TV's new outlook on specials for next season. Chrysler Corp. is figuring on three specs for the fall and winter and wants to place them all with NBC where color is available, but there may be some problems.

For one thing, the web has let on publicly that it wants to restore the good name of the "special" and won't put them on unless they're really special. Chrysler, and its agency, Leo Burnett, still haven't decided on what the specials may be, but if the web sticks to its new policy anent one-shots it's conceivable that there might be some difficulty with program acceptances. Chrysler intends to spend about $500,000 for each of the shows, and it's understood that one under consideration is a Danny Thomas-Jimmy Durante package that the William Morris agency is peddling.

But content won't be the only problem. The network figures to be at a loss about where to slot the specials. NBC is most anxious to get its new fall lineup well into orbit before preempting for specials; and the fall, of course, is when the automotive companies dramatically unveil their new models. Compounding this situation is the fact that the web is already committed to the Bob Hope and Hallmark specs, and then there will be a number of "actualities" and pre-election shows that will have to find preemptable periods in the fall schedule. These necessarily have to take precedence.

Naturally, NBC would love to accommodate Chrysler—especially since the company is doing all its business with the tint network next season, with alternate week sponsorship of "Empire" and co-sponsorship with Gillette in a sports package that includes the two All-Star baseball games, the World Series, and the Rose Bowl and Blue-Gray football games. It's nice to be loved by the sponsor, but some headaches may result from it.

Not Much Hope Left

Anybody wanna little Hope? The comedian's got a half-hour left to sell for next season and the price is around $300,000.

Considering how slowly sales for Bob Hope went this year, his next season on NBC-TV looks especially rosy. Chemstrand last week bought one of the two remaining half-hour availabilities.

The Chemstrand order is for one of the two 60-minute stanzas that fall before the first of '63. Remaining half is also in '62. Timex has half of all six Hope shows and Pepsodent has half of the four that come in '63.

AT&T Rides With Space Satellites

American Telephone & Telegraph has bought two half-hour specials from NBC News—both to mark tv's first space satellite. Times haven't been picked, but it's understood the twin airings will be carried shortly after the satellite itself is launched and the ensuing international transmission takes place.

At the moment, the three network news departments, with AT&T and government people, are still trying to work out what will be sent via that first international satellite transmission. Not only must international sensitivities be taken into consideration, but the networks themselves are sensitive about who might get the edge in prestige, if the programatics of one web are inadvertently favored over another's.

Date of the satellite launching has not been set. It was due soon, but apparently has been delayed indefinitely.

QUAKER OATS 250G TV SUMMER BUYS

Chicago, June 5.

NBC-TV has plucked an additional $250,000 in summertime biz from Quaker Oats, which has ordered August and September spots in "National Velvet," "International Showtime," "Dick Powell Show" and the Saturday night movies. Quaker buy gives Reynolds Aluminum relief of five participations in the Powell show.

Network now has only about 30 minutes of availabilities left during the summer months, attributing the hot weather upbeat this year to the trend to participation buying.

Closed-TV Subscription Network To Beam U.S. Shows to Soldiers O'seas

Frankfurt, June 5.

Details are now being worked out for a new project that would establish an American television network, with shows supplied from the States to subscribers among the American military men and their families stationed in Germany.

The proposed network would provide 10 hours of shows daily, probably from 3 p.m. until 1 a.m., utilizing CBS shows including "CBS Workshop," "Gunsmoke," "I Love Lucy" and other favorites.

An organization called Intag Electronics, headed by a retired Royal Air Force officer, John Roper-Robinson, is head of the project, which is now under consideration by the U.S. Army in Europe's top headquarters in Heidelberg.

The network, which may get into actual operation in November, would be a closed-circuit arrangement, piping the programs into homes where the subscribers pay a monthly fee and have a special electric outlet to permit the viewing.

A small monthly service fee plus an installation cost of not over $20 would be the expense for the customer.

Cities in the area of Heidelberg, including Mannheim, Bamberg, Kitzengen, Wuerzburg and Rhein-Main Air Base, would probably be the initial receivers of the shows, while the network could be extended throughout West Germany and include West Berlin.

Currently the United States Air Force in Europe has several closed-circuit stations operating free of charge for its viewers in Ramstein-Kaiserslautern and in the Bitburg-Spangdahlem area. Filmed shows from the States, with the commercials cut out, are shown to Air Force personnel in those areas. And the new closed circuit system would be somewhat similar, except that it would be privately operated and charge monthly fees.

Edgar Kobak Dies At 67; a Longtime Force in B'casting

Few broadcasting executives could boast a more variegated career than Edgar Kobak who died at the age of 67 on Sunday (3). The former president of Mutual Broadcasting, an advertising man, a publisher, consultant, parttime writer, Blue Network executive, vicepresident, trade organization leader and engineer, he died in Atlantic City where he'd gone from his N. Y. residence to attend a meeting of the Edison Electric Institute.

Kobak had been a director of Mutual for five years and under his helmsmanship the radio web was billed as "the world's largest network," a tag that hung on persistently until recently. Under him, the network added its 400th affiliate. Many of the MBS affils, of course, were small power outlets, but against the NBC, CBS, ABC competition Mutual had sought to give spread by covering every bit of territory it could.

The executive was born in Chicago and attended the Georgia Institute of Technology. Early in adulthood, he worked for the Georgia Railway and Electric Co. and for 18 years with McGraw-Hill Publishing. At M-H, Kobak served in its major offices, in N. Y., Chicago, St. Louis and in the company's circulation, advertising and executive depatments, then as publisher of electrical and radio journals. He was a veep and director of M-H and its subsids when he retired in 1934 to go directly into radio. In the same year he became a striper at NBC, in charge of sales. As to why he shifted into broadcasting, he once said: "It combined all three things with which I was deeply concerned — engineering, publishing and people."

Two years later, in '36, he joined the now defunct Lord & Thomas

(Continued on page 38)

Gillis and Schlosser Get NBC V.P. Stripes

Two more veeps have been added to NBC's roster of stripers. They are Nick Gillis and Herb Schlosser.

Gillis is head of biz affairs for tv programming at the network and Schlosser (once head of NBC's telefilm arm) is boss of talent and contract negotiations in the same department.

NAB Predicts '62 B'cast Revenues Will Be Way Up

Washington, June 5.

National Assn. of Broadcasters predict fat increases in broadcast revenues this year. Total radio revenues are expected to better last year's figure by 3.5%, the biggest increase since NAB began garnering financial data six years ago. Television is expected to take in 6.7% more than in 1961, the second highest in NAB records.

James H. Hulbert, NAB manager of Broadcast Personnel and Economics, said the estimates were based on data given in March by a group of representative radio and tv outlets as part of the annual financial survey.

Other highlights of the NAB report:

Radio — Two-thirds of outlets sampled expect an increase in revenue this year, while 10% look for a decline and 24% see no change. Larger market stations expect the heftiest increase—about 6%. Smaller mart outlets anticipate a 2.5% hike.

Television — Overall, 82% of tv stations look for a jump, while only 3% expect a decline from 1961 and 15% see no change in their take. Smaller market tv outlets expect the largest increase—more than 7%, while the largest market stations forecast a mean 5% rise over last year.

Kuralt Back to Rio For CBS After Cuban Jaunt; Describes Surveillance

Charles Kuralt, CBS News' youngest correspondent, has returned to his base in Rio de Janeiro after a 10-day visit to N. Y. and a three-week sojourn behind Castro's "Sugar Cain Curtain."

Kuralt, who will be 28 years in September, had applied for a Cuban visa two years ago. Functioning in Rio de Janeiro, as CBS News Latin American correspondent, he had heard nothing from the Cuban government until a little over a month ago when he found an unexpected letter in his mailbox. It was his visa. (Cuba has forbidden cameramen to export newsfilm from Cuba for the past year or so.)

Kuralt arrived in Havana on April 30 with a 16m film camera under his arm. He stayed in Cuba until May 23, filming everything from the May Day parade to sessions in a music school to Soviet heavy equipment being unloaded in Havana harbor. He said he shot some 3,000 feet of film, adding that he was under police surveillance much of the time, and was stopped from filming on a couple of occasions "when it seemed my camera was pointed in the wrong direction."

He said he got his film out of Cuba in two ways, some footage was taken out by a diplomat and some footage he carried with him on his flight to the states.

Kuralt reported on his Cuban visit on CBS-TV's "Calendar" and in a special "Eyewitness" broadcast aired two days after his arrival from Havana, May 23.

Mr. Piano Personality

BIG TINY LITTLE

and His W-I-I-L-D Group guest-starring first show from DISNEYLAND, KTV, Saturday, June 9.

Returning HARRAH'S Tahoe and Reno, starting June 18.

Debuting RIVIERA HOTEL, Las Vegas, Aug. 29.

On CORAL RECORDS

Mgt. Harold Jovien, Hollywood

Free World's TV B'casters to Meet In N.Y. Oct. 22-27

Nearly every key broadcaster in the non-Communist world has been invited to meet in New York the week of Oct. 22. The three American networks, the National Educational Television group and the U.S. Information Agency teamed to invite the members of the European Broadcasting Union, the same group that's responsible for Eurovision. Group has accepted.

EBU covers 25 countries in Europe and through associate memberships 21 nations in the Americas and Asia. Group normally meets in Europe so that the invitation by the U.S. carries special significance.

There were plans, however indefinite, to go ahead with an "International TV Assembly," the brainchild of members of the Academy of TV Arts & Sciences, a U.S. trade organization. This plan was aborted last year, and presumably delayed for 12 months. However, nothing—at least nothing public—was said by putative Assembly sponsors about regenerating the plan. Now, according to some observers, the invite to EBU virtually ends all chance for the American-inspired plan.

Actually, the EBU meeting and the proposed, but seemingly dead American plan (which was meant to be as international as possible under the circumstances of American inception) have the same essential goals: Exchange of programmatic and news ideas and properties, the discussion of technique in tv, etc. One of the things on the EBU agenda for Oct. 22-27 is tv satellites

Radio Set Sales Up In Britain, Thanks To Transistor; TV Down

London, June 5.

While the delivery of tv receivers to British retailers continued to decline during the first three months of this year, radio sales maintained a rise to reach a new record.

Estimates prepared by the British Radio Equipment Manufacturers' Association show that during the first quarter total tv receivers amounted to 292,000, some 15% less than the 343,000 receivers dispatched in the first quarter last year.

Within the quarter, January deliveries were down on the December level of 119,000 by 16,000. A further fall, to 91,000, was recorded in February, with a slight upturn to 98,000 in March.

The expansion in radio receivers —in the first quarter manufacturers delivered 548,000 sets (26% up on last year) including car radios—is put down to the popularity of transistor portable models. In the whole of last year, deliveries of radio receivers amounted to a record of more than 2,500,000.

A Chilly Summer for Brtiish TV

London, June 5.

It looks as if the British televiewer is in for a weird and awesome summer. For the vogue in summer video shows on both commercial and BBC television webs is leaning towards science fictionisms, macabre morsels and assorted spinechillers.

On the independent network, Associated-Rediffusion, which found success with the ghostly tales of "One Step Beyond," is to bring back a second run of its "Tales of Mystery" skein.

And, although ABC-TV has so far failed to screen a set of scaresome scripts from Wolf Mankowitz entitled "It Couldn't Happen," the web has slotted a Boris Karloff show called "Out of This World."

Over at BBC-TV, planners are seeking a slot for a sequel to the serial "A For Andromeda" which depicted the effects of an uncontrollable computer. Also on the stocks is a sci-fi serial, called "The Big Pull," an outer space story.

Even in the regions, the unknown has its pulling power. As, for instance, TV Wales and West's "Meet Maurice Woodruff" clairvoyancy entry.

TV War Breaks Out Between Two German Nets; Delay Opening of 2d

By HAZEL GUILD

Mainz, June 5.

West Germany's long and eagerly-awaited Second Television Network is not going to get into business on July 1, as it has promised. And the reason, according to some of the top officials associated with the new group, is that the other stations, members of the First German Network, are "blackmailing" it.

The First German Net, according to the German rules and regulations governing the two, was supposed to cooperate in preparing the programs and newscasts of the Second TV Net.

But, claims general manager Prof. Dr. Karl Holzamer of the Second German Television, the stations already in business have done everything possible to short-circuit, delay and overcharge the Second German TV.

On February 28, 1961, the Freies Fernsehen, which was supposed to bring the Second German Television into existence, was put out of business by a federal court which ruled it illegal since it was set up by West German Chancellor Konrad Adenauer. And the Second German Television, with its headquarters in Mainz, was set up to replace it.

According to statistics, the Second German TV got an allotment of about $9,000,000 for the period from January through June 1962 to put it into business. But that, according to Holzamer, is nowhere near enough.

The First German TV was supposed to sell its newsshows and weathercasts to the Second TV. But the price asked has been an incredibly high $37,500 per month.

In addition, shows produced by the First German TV are being offered for sale to the Second German TV at a price including all production costs plus 100% profit, Holzamer claimed at a press conference here.

The Second German TV is consequently stranded, without funds to pay for these costly ventures. And he sees no way to get the network into operation on its

(Continued on page 40)

Jay Lewis Leaving 'Variety' for NAB

Washington, June 5.

Jay Lewis, member of VARIETY's Washington Bureau for four years, is resigning June 16 to become publications editor of the National Assn. of Broadcasters.

John Couric, NAB's public relations manager, announced the appointment, which expands his staff to four.

Lewis was on the U.S. Senate staff of International News Service for three years, shifting to United Press International after the buy-up of INS before joining VARIETY in Washington in 1958.

VARIETY's Washington Bureau is composed of Les Carpenter, Dean Reed, Ned Curran and Mike Mosettig.

Neatest '62 Trick: NBC Radio Eyes $1,400,000 Profit

NBC Radio anticipates the best fiscal return in 13 years. Web sources report that a 40% increase in network profit is due for '62 over '61, which means that NBC Radio will net about $1,400,000.

It is common knowledge, through affiliates and others, that NBC netted about $1,000,000 in '61, itself a rarity in network radio which has been on hard times since '50 and '51, when tv moved up to preempt the limelight and most of the dollars.

The best year since 1950 that NBC Radio has had will be this year, 1962, on the basis of present returns. One of those returns was the first quarter of '62, the best quarter since '50, and this has got NBC's brass handclapping.

Funny thing is that NBC Radio this year is making its $1,400,000 or so with about half the program product it once had to sell to advertisers. One of the reasons given by the web for the profit, even in the face of decreased program output, is pricing. Web insists that it is really holding to a fixed price line, so that the fewer sales of '62 actually means more money.

MacLeish 'Fall of City' Vidversion on 'Accent'

Don Kellerman, producer of "Accent," will pull a switch tomorrow (Thurs.) night when he presents a refurbished version of the 1937 CBS Radio play, "The Fall of the City" on his tv series, "Accent on an American Summer." The tv program will feature Colleen Dewhurst.

"The Fall of the City," written by Archibald MacLeish, was presented on the old CBS Radio Workshop in 1937, featuring Orson Welles, Burgess Meredith and House Jameson.

John J. Desmond will direct the hour vidversion, which starts at 7:30 p.m.

O'Hara Okays TV But He Insists On Hosting and 50%

Hollywood, June 5.

Novelist John O'Hara, in making his more than 200 published short stories available for tv, stipulates that he appear as host on each segment. Further, he just doesn't want to sell them through the author's Linebrook Inc. O'Hara wants "part ownership" of any tv series which may materialize, his Coast literary agent H. N. Swanson states.

No O'Hara short story has ever been sold tv and, till now, they have not been on the market. About six years ago there was such a proposed series and pilot was made (emceed and intro'd by the author), but the pilot never sold and has been junked. The pilot was half-hour. Proposed new series would be one-hour, Swanson says.

SLICING UP THE SPOT SALES PIE

FCC: 'Lay Off Those Teasers'

Washington, June 5.

Federal Communications Commission admonishes licensees to lay off the teaser blurbs about which it is again receiving beefs from the public. Not the first time FCC has had to issue public notice on teasers, the warning was couched in sterner language. Specifically it made clear the culprits are opening themselves for fines (up to $10,000).

Commission's notice explains that teasers or "come-on" spots are ruled under Section 317 of the Communications Act because they don't identify either the sponsor or the product. As a refresher in the prescriptions of the Section, Commission quoted the pertinent clause:

"(a) (1) All matter broadcast by any radio station for which any money, service or other valuable consideration is directly or indirectly paid, or promised to or charged or accepted by, the station so broadcasting, from any person, shall, at the time the same is so broadcast, be announced as paid for or furnished, as the case may be, by such person . . ."

Commission said teasers many not only directly violate the above language, but that falsification of the program logs often is involved in listing teasers.

NBC-ABC Also Takes Up Cudgels On Behalf of Negro Artist in TV

NBC-TV program chief Mort Werner went on record over the weekend that his web fully intended to follow "non-discrimination" policy in employment of Negro actors. His letter followed by a few days a statement on the same subject and to the same conclusion by Hubbell Robinson, CBS-TV program chief. Simultaneously ABC comes out with a similar pro-Negro memo.

Werner said the purpose of his letter was to "direct attention to NBC's longstanding and continuing policy of non-discrimination in employment and of encouraging in all programs broadcast on our facilities a natural reflection of the role of minority groups in American life."

"NBC's employment policy," Werner said, "is simple, clear and well known: There can be no discrimination because of race, creed, religion or national origin against anyone seeking employment with NBC. This principle applies, without exception in all phases of NBC's operations."

Werner laid it out in more detail by declaring: "In programs depicting the contemporary American scene, NBC follows a policy of portraying all members of minority groups fairly and honestly, avoiding stereotypes, in a manner consistent with their relationship to the society as a whole and with the realities of everyday life. While this applies to all racial minorities, obviously its principal reference—because they constitute such a sizable minority

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A-R Out Front On Brit. TV Billings

London, June 5.

British advertisers spent a total of $24,670,800 in video advertising during April this year, a slight drop on the $25,177,600 of previous month, according to a statistical survey by Media Records Ltd.

Four major commercial tv contractors were again led by Associated-Rediffusion, which holds the franchise for London Monday to Friday. Granada-TV, however, followed closely with a $4,020,800 ad revenue gained from its Northern five-day setup. Associated Tele-Vision which operates seven days a week (weekend in London and weekdays in Midlands), earned $3,936,800 for the month and ABC-TV which takes over in the Midlands and North on Satrudays and Sundays picked up $3,077,200.

Regional companies, all seven days a week operators, shared the advertising loot this way: Scottish-TV ($1,397,200); TV Wales & West ($1,268,400); Southern-TV ($1,332,800); Tyne Tees-TV (1,159,200); Anglia-TV ($705,600); Ulster-TV ($361,200); Westward-TV ($439,600); Border-TV ($165,200); and Grampian-TV ($202,800).

Government took $2,444,400 in excise duty.

FCC's August Hiatus

Washington, June 5.

As always, Federal Communications Commission will take August off this year and so notifies those doing business with it so they can take the month off too.

No hearings or oral arguments will be held after the Commission has its required minimum once-a-month meeting Aug. 1. One Commissioner will be on hand during the month with the seven members taking turns to handle emergency matters and speed routine business that must go on.

Hagerty Sets Up Production Units To Beef Up News

Jim Hagerty, ABC's news chief, is pointing towards a polishing of production values on the network's news shows during '62-'63. In his second full season in the network post, the Hagerty strategy will be a continuation of his drive to turn his division into a first rate network competitor. During his first year, Hagerty quadrupled the number of tv network news stanzas and similarly beefed up the journalistic personnel in the field.

Currently, Hagerty is lining up the producers and technicians to package the message as neatly as possible. One immediate move has been the formation of stable production units to handle the various news shows. Hagerty also expects a considerable technical pickup when the web opens its new Washington office in late fall near the Mayflower Hotel in the city's downtown area.

On the programming side, Hagerty said there will be a stepping up of special documentaries, although this is flexible depending upon the headlines. Keystone of the ABC special news projects will be the "Bell & Howell Close-up" series which will open next fall with a study of the Soviet educational system. Originally conceived as a comparison between the U.S. and USSR school systems, Hagerty said so much good footage was shot in Russia that it was decided to focus on Soviet education and let the American public make its own comparisons. "Close-up" next season will comprise four hours and 14 half-hours.

Hagerty's department has come up with some special shows this month: On June 12 and 19, Democratic and Republican congressman will be tossing questions at each other in "Reports From Congress," two half-hours. On June 29 and July 1, another couple of half hours will be devoted to President Kennedy's trip to Mexico.

REPPERIES VS. B'CAST GROUPS

By HERM SCHOENFELD

Entry of all the major broadcasting groups and the television network o&o's into the spot sales business under their own banner during the past year is generating a terrific competition among all repperies for the top indie outlets in the key markets. Not only are the more powerful station rep outfits baring fang and claw in ripping away clients from smaller companies, but all the reps are facing competition from the station groups which are also pitching for outside outlets.

Metro Broadcast Sales, spot arm of the Metropolitan Broadcasting Co. chain of radio and tv stations, has just taken on representation for an outside Baltimore station, WCBM. H. D. (Bud) Neuwirth, v.p. over the MBC spot sales operation, said his company was looking for outside radio and tv stations in five major markets that would be compatible with the existing lineup.

Similarly, Storer Broadcasting's spot sales group is also planning to include outside station clients as is the Westinghouse chain. RKO General's spot sales group is presently sticking to its own stations. The three tv networks, which all have spot sales repperies for their o&o's, are enjoined by the antitrust laws from taking on any outside clients.

After one year of operation, Neuwirth stated that Metropolitan's decision to set up its own spot sales operation has been fully justified by the results. WIP, Metropolitan's Philadelphia outlet, racked up its highest national sales level in the last couple of months after it moved into its own station sales group when its repperv contract expired. Metropolitan's New York outlet, WNEW-TV, which is now repped by Petry, will join the MBC spot sales group as of July 1. Neuwirth pointed out that every broadcast group which set up its own spot sales agency has shown a sales upbeat in the last year.

Metro Broadcast Sales is now talking to some major indie clients to join its fold. The central pitch is that Metro is able to deliver to station clients Metropolitan's corporate know-how. Available to clients on a cuffo basis is the consultation of Bennett Korn, MBC tv station prexy, and John Sullivan, general manager of WNEW Radio. Also Metro is cuffoing Metropolitan's extensive research facilities to outside clients plus harnessing the public relations department under Phil Cowan and the advertising and promotion department under Murray Gross.

Neuwirth also stated that all outside stations in Metro would be able to utilize Metropolitan's independent news facilities at a nominal fee.

Schaffner, Cook Set Up Own Prod.

Producer - directors Franklin Schaffner and Fielder Cook has formed their own production organization, The Directors Company. First assignment of the outfit will be to produce seven hour-long dramatic specials for "Dupont Show of the Week" on NBC-TV next season.

Schaffner and Cook will be exec producers of all seven specials and will alternate in directing them. Majority of the material will be originals and all seven of the shows will be produced in New York, either live or taped.

Schaffner this week debuts as a film director on "Celebration," for 20th-Fox. Cook is preparing with producer Paul Monash a new hour-long series, "Project Hope," for the CBS-TV 1963-64 season.

More and More They're Talking Re Prospects for Educ'l TV in Britain; National Web Pegged at $30,000,000

London, June 5.

Executive thought around the British video centres these days is turning increasingly towards educational television. Whether the commercial stations and BBC-TV are plugging the idea of teachivee out of a genuine desire to further education or for the less noble prestige motive is a moot point in many circles. But the fact remains that almost every video concern has expressed thoughts on etv and recommended the introduction of it in one form or another.

Major proposal for its introduction has come from the Independent Television Authority. Government agency has indicated that a full national educational network should be set up under the aegis of educationalists, not broadcasters. It should be completely divorced from any existing video-operation.

Unofficial Authority source reveals that a national web could be installed for under $30,000,000 which, as the source points out, is a fleabite when compared with the country's whole educational bill.

On the other hand, BBC-TV, while in favor of educating, believes that this should be done subtly. Corporation feels a wider audience is to be gained from interlacing educational programs with more palatable offerings. In a precise move to show it means business, BBC has applied for additional video hours to accommodate pilot programs of a technical-cum-engineering content.

One regional independent station has not waited for extra hours to wade in with instructional programs. This is Ulster-TV which is now leading the way with late night "University of the Air" lectures. Associated-Rediffusion and Associated TeleVision and BBC have not been slow in developing a firstrate schools service and the former has dipped into the adult educational field with a "Try Out Your French" gambit.

Parade for extra time was led by ABC-TV which as long as two years ago wanted to run Sunday ayem instructional broadcasts as an extension to evening school classes available at many local schools.

Outside of specific tv circles which inevitably come under suspicion as being Pilkington-baiters, the interest in video instruction

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Whitaker to Host 'Verdict'

CBS-TV's "Verdict Is Yours," switching to a morning slot on June 18, will have Jack Whitaker replacing Bill Stout as new host and court reporter.

Whitaker also is host of CBS Sports Spectacular—a job he will continue to hold in addition to his "Verdict" stint.

Nielsen and ABC Call It Quits Over AM Rating Hassle

ABC Radio and the Nielsen company have parted company in a disagreement over the validity of the rating service. In actuality, Nielsen cancelled out ABC Radio when the latter refused to buy Nielsen's expanded coverage which goes into effect July 1.

ABC Radio Bob Pauley said he was willing to continue subscribing to the old service despite some basic objections. Pauley said the new service does not correct the short count which network radio has been getting from Neilsen's national rating service. He alleged that in one instance, far from isolated, that the total audience count in only five local Nielsen ratings exceeded the total audience of 178 stations in the national audience ratings for the same program and time. Pauley said he could not go along with Nielsen's expanded service until it corrected the "serious discrepancies" in its sets-at-home count.

Rapping the Nielsen service for underestimating the network audience by as much as 30% in the homes, Pauley said that the inclusion of transistor and auto radios would make for bigger, but not more accurate figures.

He said that web will continue to service advertisers with circulation figures which will be provided by some other rating service, possibly Pulse or Trendex, with whom ABC Radio has been talking.

NBC-TV Sales Services In Split Down Middle To Ease Work Burdens

The amount of work the NBC-TV sales services department has been doing has grown so heavy in the past year or two that departmental chief Steve Flynn went and split his staff in two. One of the chief problems is clearances in smaller tv markets, which have grown harder as the FCC has pushed the thesis of greater "local responsibility," and evidently the selling job that must be done (by all three tv webs, as a matter of fact) has been intensified.

Hence, Flynn made Arthur Johnson head of one of the two units, Harvey Gannon head of the other. Both report to him. Johnson's boys will run "direct sales efforts," a tripartate affair covering nighttime clearances, the extension of ad lineups (station sales) and co-op sales. Gannon heads "service functions," which takes care of operational arrangements for sustaining programs and such things as notifying stations where station breaks go, what programs are upcoming. Gannon's group also takes care of station clearances for stanzas that come outside prime time.

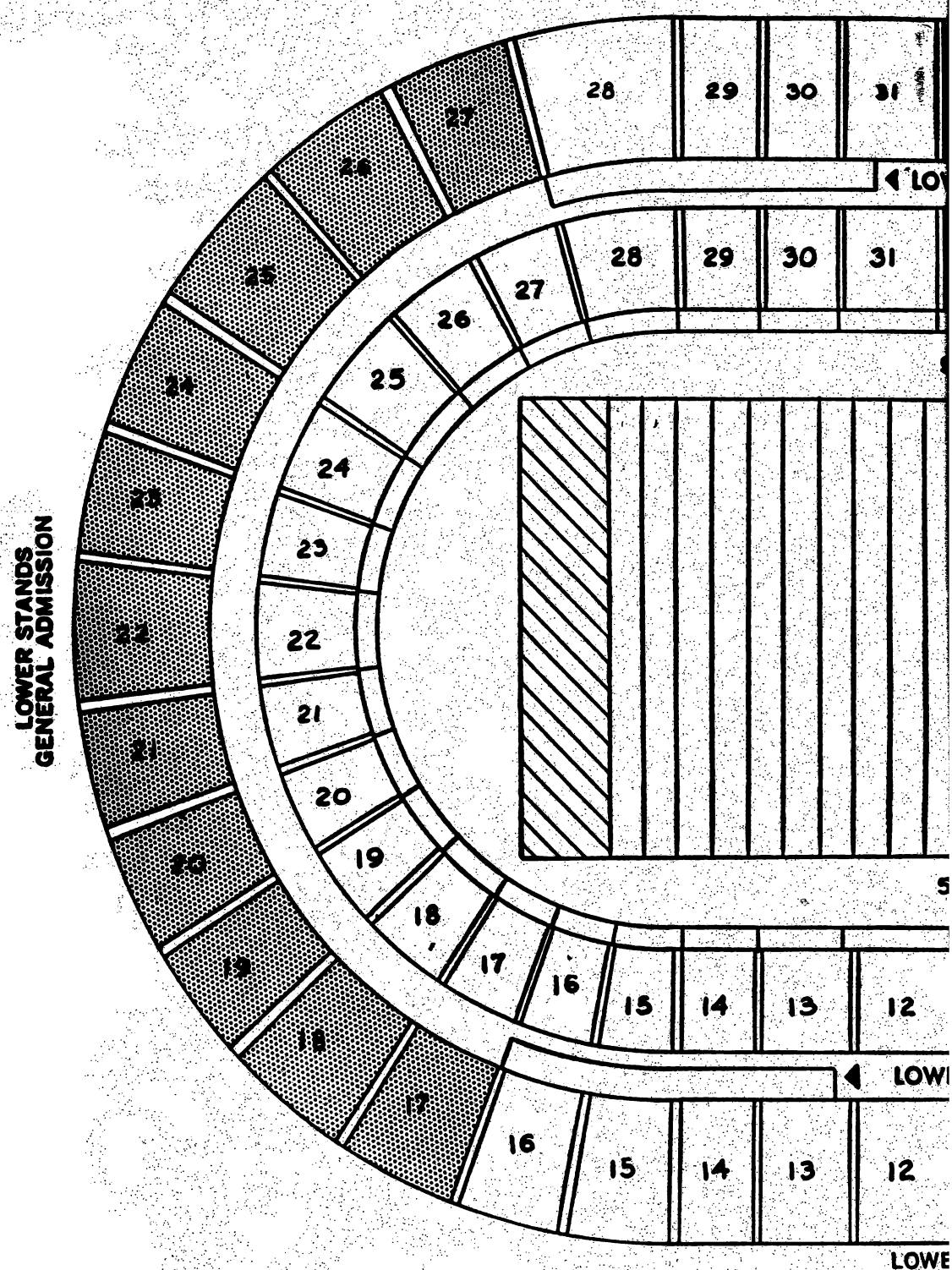
CBS Radio's May Biz All Sunshine

CBS Radio closed sponsor deals totaling about $3,000,000 during the month of May. Sponsor list includes U. S. Steel, Sinclair Refining, General Cigar, Chrysler and AT&T.

Shows inked for sponsorship include "Arthur Godfrey Time," "Garry Moore Show," "Worldwide Sports," "Suspense," "Bing Crosby-Rosemary Clooney," "Johnny Dollar," three special events, eight news and news analysis programs and nine features of the "Dimension" series. Sponsorships range from two and a half to 10 minute program units in length

Roster of "Arthur Godfrey Time" includes: Knox Gelatin, Kayser-Roth Hosiery, Onamia Corp. U. S. Steel signed for the Crosby-Clooney show; Nestle has moved in the "Garry Moore Show"; and Chrysler bought "Sidelights," "Worldwide Sports" and news.

Renewals came from Mennen, Liggett & Myers, Warner Lambert and General Motors.



Seating capacity:

That's a big stadium they play those AFL football games in.

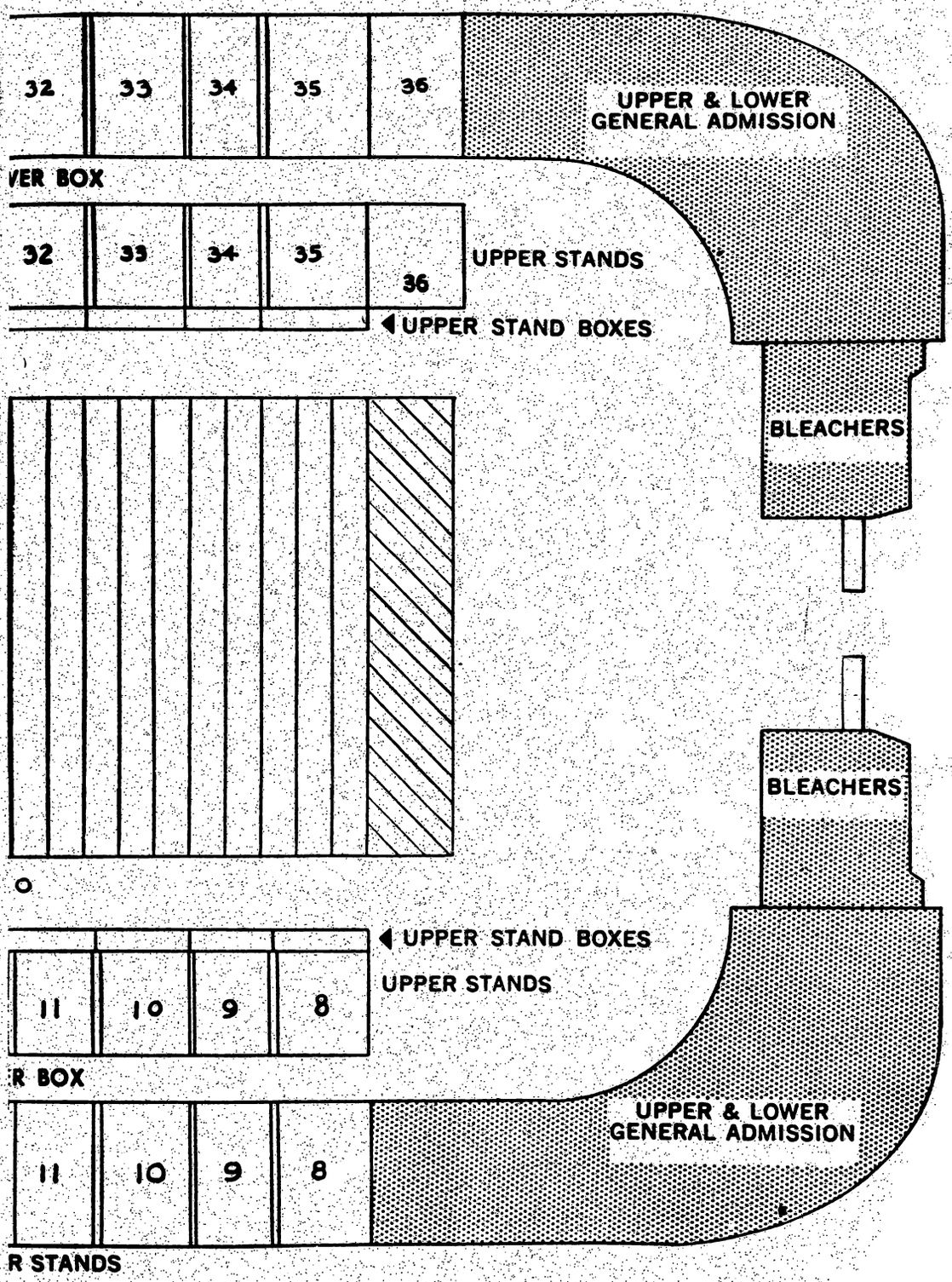
Every Sunday, come September, a conservatively-estimated turnout of 15,000,000 fans will take their ABC-TV seats (on the 50-yard line) and follow the AFL's exciting brand of football.

It's the AFL's 3rd spectacularly successful season on ABC-TV.

If you're looking for reasons why AFL football is such a good buy, look at the football audience.

Football, according to a recent Nielsen survey,* leads all major sports in attracting the top of the market—

AMERICAN FOOTBALL



15,000,000.

the younger, larger families with higher incomes.

And AFL football, with its razzle-dazzle, wide-open style of play that is made to order for home screens, delivers these responsive families in concentrated strength.

Huddle with your ABC-TV sales representative. Get the story on the extended coverage, exceptional reach and cost efficiency your sponsoring dollar buys on a full 18-game schedule, including the Big Championship play-off.

It's quite a story.

*Source: Nielsen special analysis.

LEAGUE...ON ABC-TV

Kaufman's Rundown on All-Spanish UHF Network, Lots of Mex Programs

Hollywood, June 5.

Los Angeles' new ultra high frequency channel, KMEX-TV, which begins operations here Sept. 15, will be the spearhead of a contemplated all-Spanish lingo group of stations planned by Spanish International Network, channels which will eventually reach the N.Y. and Chicago areas as well as L.A.

Plans of the network, which now has stations in XEM-TV, Mexicali, XEWK-TV, Tiajuana, and in Juarez, El Paso, San Antonio, and Nuevo Laredo, were disclosed here by Julian Kaufman, one of five members of the syndicate controlling the network.

Kaufman, who is veepee and general manager of XETV in Tiajuana and San Diego, and veepee of KLAL-TV San Antonio, said the group has already applied to the FCC for a license for a station in Paterson, N.J., which would reach the Spanish-speaking population of Manhattan, and plans to apply for a similar license in Chicago.

Other members of the combine are Frank Fouce Jr., the principal stockholder; Emilio Azcarraga Sr., Mexican tycoon who owns 20%; Rene Anselmo, in charge of videotape production in Mexico and Central and Latin America for Telesistema, Mexico City network, and Ed Noble, once owner of a large ad agency in Latin America, and whose uncle, Edward Noble, once owned ABC network.

Kaufman estimated the syndicate is investing approximately $500,000 in the L.A. channel. He said L.A. has 800,000 Spanish-speaking residents, and that the group feels this is the best potential market for such a station in the country.

While most sets cannot receive ultra high frequency, Kaufman explained that steps are now being taken so that Angelenos can receive channel 34. "If present sets permits, a strip to be placed in them, as some do, this can be done for $12.50, and will enable the set owner to see ultra high frequency. Converters can be bought which cost from $20 to $30. Some of the new sets can receive both VHF channels and UHF," he explained.

The Latin American-U.S. group tested some Spanish language programs for four months on KHJ-TV last year.

Best of Mexico City's programs will be shown here via tape, and programming contemplated includes musical, dramatics, soapers, he said. Eventually, tapes will be

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Storer's Commie, Animal Series

Storer Programs has two widely separated entries for the syndication market, one a pubaffairs series on communism, and the other an animal show, titled "B'Wana Don in Jungle-La."

The two-freshly produced series represents a major programming thrust of Storer Programs, a subsid of Storer Broadcasting, for the syndication field. Storer Programs, prior to its new productions, had acquired for distribution "Divorce Court."

"Communism: R.M.E.," series of 26 half-hour programs, is being produced in cooperation with United Press International and Movietone News. Scripts and production are under the supervision of Sherman Dryer. The letters "R.M.E." in the title refer to Winston Chruchill's description of communism as "a riddle, wrapped in a mystery, inside an enigma."

"B'Wana Don in Jungle-La" consists of 130 half-hour programs, available either for daily stripping or once-a-week programming. Program, with Don Hunt as the safari leader, has been on in Detroit and Cleveland and is the highest rated daytime program on WJW, Cleveland, according to Storer. Syndicated version, though, will be freshly produced for the market-by-market route. Deal for the series was made by Terry H. Lee, v.p. of Storer Broadcasting and head of Storer Programs, and Hunt, of Detroit.

CKLW's 30th Anni

Detroit, June 5.

Radio station CKLW, located across the Detroit River in Windsor, Ont., will celebrate its 30th anniversary during June by featuring programs and music of the 1932 era.

Former early 1930 favorites on CKLW, such as the morning show with Toby David and Joe Gentile; news and features with Myrtle Labbitt; newscasters Val Calre, Steve Douglas and Jack White; sportscaster, Bud Lynch; philosopher, Rev. M. C. Davies, and disk jockey, Hal O'Halloran, will be on hand to recreate their old programs.

Hannah Fisher's 'Resisters' Series

London, June 5.

Vidpic producer Hannah Fisher ("Robin Hood," "Four Just Men," etc.) is now in New York for final negotiations on her upcoming series, "The Resisters," which deals with the resistance movements against the Nazi occupation in Europe during World War II.

During her stay in Manhattan, Mrs. Fisher will be meeting with Victor Wolfson, who is writing the scripts, and with Harold Hackett, who is handling the projects for her. Negotiations are already under way with William L. Shirer to act as narrator and introducer.

Series will be a dramatized one-hour version of true stories from the archives of nine fomer occupied counties, and members of the resistance movements who are still living will be featured in the program. The skein will be filmed on location in the countries concerned, with studio work probably to be done in London. Discussions have been in progress for some time with the various countries on research and also in the recruitment of groups with whom the main unit can work during locations.

Despite Lack of Govt. Blessing, Wolper Doing Billy Mitchell TV Bio

Hollywood, June 5.

"Billy Mitchell," first military figure to be documented by Wolper Productions without official U.S. cooperation, has been set as the next segment in the "Biography" series for Official Films.

So that no compromises on the government's controversial stand will slant its treatment, series producer Jack Haley Jr., will produce the general's story without seeking footage or assistance from the Defense Department.

Interviews with Mitchell and footage shot during his court-martial have been obtained. Also secured are World War I films of Mitchell shown with young pilots Manfred Von Richtofen, Eddie Rickenbacher and Hermann Goering.

P&G in 52-Week Allen Buy on WPIX

Procter & Gamble has bought a 52-week spot run on the Steve Allen show, produced by Westinghouse Broadcasting and premiering in New York on WPIX-TV Monday, June 25, at 11 p.m.

Joining spot placements on the 90-minute comedy-variety spread by a half dozen other national advertisers, the P&G buy was via Leo Burnett agency, Chicago, for Camay soap. Contract begins July 1.

Klein's Tapped for Board

Harold J. Klein, ABC Films v.p. and global sales manager, was named to the company's board of directors.

Also upped in rank is Raymond C. Fox, the company controller, who was named administrative v.p.

KRIC Sale Okayed

Beaumont, June 5.

Purchase of radio stations KRIC and KRIC-FM by Texas Coast Broadcasters of Beaumont, Inc. has been approved by the FCC. Announcement was made by Max H. Jacobs of Houston, chairman of the board of the newly-formed corporation, comprising five businessmen who own and operate Houston stations KNUZ and KQUE-FM and Musi-King, a background music service.

CBS Animations In Personnel Cutback

CBS Animations, which was set up as a separate division about a year ago, has limited its activities strictly to animated commercials and is currently operating out of the Terrytoon Studios in New Rochelle.

The division, under the sales direction of Tom Judge, had functioned under CBS Films. Prior to its cutback, the division had gone into industrial filming and other areas as well as animated commercials. Judge and three other sales execs in the division were let go in wake of the cutback. Judge has moved over as an account exec in the N.Y. office of CBS Television Stations National Sales.

$1,110,000 Teledizing Suit vs. RKO-General, Offers Claims Breach

A suit charging conspiracy to destroy business and breach of contract and asking $1,110,000 damages has been brought in New York against RKO General and Richard O'Toole, Robert Leder, Herbert Saltzman and Leonard Golden by Teledizing Inc., which repped WOR-AM-TV in time sales to food stores.

Teledizing's complaint states that it was engaged in 1952 by WOR and in 1961 by WOR-TV as exclusive time sales reps to food stores under a merchandising plan. Saltzman, O'Toole and Golden were teledizing employees. In 1959, Teledizing lost its renewal contract with RKO and also its key salesmen.

The complaint charges that in March of '61 the defendants conceived a plan for appropriation of Teledizing's business with the participation of RKO. Saltzman and Leder (WOR-AM-TV general manager and veepee).

The complaint says that RKO was given the right to set up a merchandising plan similar to plaintiffs for sale to metropolitan chains while not competing with plaintiff's accounts. Teledizing charges that Saltzman and Leder conspired among themselves and with others to destroy plaintiff's business, hiring O'Toole and launching a plan with the Grand Union chain in violation of plaintiff's rights. It's also charged that O'Toole and Golden were induced to violate their fidicuary duties to sell the plan for RKO, and further conspired by harassing plaintiff's clients, putting them in a position to take over plaintiff's accounts.

Suit asks $1,000,000 damages for conspiracy and breach of contract and $110,000 for work and services.

RKO has made a general denial of all allegations

Deathless 'Valley'

Hollywood, June 5.

"Death Valley Days" will continue its record-breaking run for another year. Filming started here Friday (1) on 26 new episodes, with Filmaster, Inc., producing for U. S. Borax, which owns the show and has it on the air in some 150 markets via spot placement.

"Death Valley" has been going since 1930 when it started in radio. It moved over to the video side in 1952, with McCann Erickson repping Borax all the way.

Bob Stabler, Filmaster president, is executive producer of the series and has set three directors to meg the new episodes now rolling. Meggers are Bud Townsend, Frank McDonald and Sidney Salkow.

Union's Beef Over Nixon's Use Of Sacramento Station, Now on Strike

San Francisco, June 5.

Two broadcasting unions have challenged former Vice-President Richard M. Nixon to stop using the facilities of KXTV, Channel 10, Sacramento, in his campaign for governor of California. Station has been struck for 20 months.

National Association of Broadcast Employes and Technicians and American Federation of Radio and Television Artists, both AFL-CIO, are calling upon California's organized labor to back up their protests against Nixon's use of station.

NABET sent the Republican candidate a telegram May 25 asking him to discontinue his series of one-minute political spots on KXTV. No reply has been received, the union says.

NABET claims it has been informed that neither Democratic Gov. Edmund Brown, who is running for reelection, or Assemblyman Joseph Shell, who is contesting with Nixon for the Republican nomination, will appear on the station, either in person or by means of video recordings.

Road to Ratings

Minneapolis, June 5.

Life-time's non-network WTCN-TV, which goes in heavily for oldie movies programming, lost no time last week in bringing back the Bob Hope-Bing Crosby "Road to Morocco" (Par).

The reason: The station figured that there was a chance to cash in on ratings because the new Hope-Crosby "Road to Hong Kong" (UA) was opening at the local loop Orpheum and being given a lot of publicity.

The idea proved to be a good one. A hefty rating was garnered.

WABC-TV Upping Prime Time Rates

WABC-TV, N. Y. flagship of the ABC-TV network, hiked its prime time rate structure by about 30% last week. Minute prices in A time went from $1,575 to $2,100. Spots on the station's late night film shows went up from about $375 to about $425 per minute, depending on discounts. All existing commitments on the station prior to June 1 will be honored by a 13-week rate card protection.

WABC-TV made the move on the basis of surveys which indicated that the station had made substantial gains in audience over the past year. According to the station's figures, morning viewing is up 58%; afternoon is up over 30%; and late night viewing is ahead by 67%.

FEMME B'CASTERS SET FOR SEMINAR

Seattle, June 5.

List of speakers for the second annual American Women in Radio & Television seminar, to be held here June 10-16, is headed by tv producer Fred Friendly, FCC Commissioner T. A. M. Craven, Wall St. Journal president Bernard Kilgore, Claude Blair, AT&T v.p., director of space communications, and philosopher Mortimer Adler, director of the Institute for Philosophical Research.

Meetings will be held on the U. of Washington campus in conjunction with observance of Communications Week and on Seattle World's Fairgrounds. Seminar coordinator is Prof. Pat Cranston, U. of W. School of Communications. Seminar chairman is Mrs. Betty Ross West, national education coordinator of AWRT.

Seminar topic will be "A Study in Communication and Broadcasting with a View Toward Space Age Living, as Exemplified at the Seattle World's Fair."

Grumbles Tapped

Syracuse, June 5.

William H. Grumbles of Memphis, has been named general manager of Syracuse's new tv station, Channel 9 Syracuse, Inc., according to Asher S. Markson, president.

The new station, which will be an ABC affiliate, is slated to begin broadcast operations in the fall. It is an interim corporation formed by 10 organizations which have applied individually for a permanent license from the FCC, and has been granted a temporary license for use of Channel 9.

Grumbles owns radio station WHHM in Memphis.

IT'S PROF. NEIGHBOR

Kansas City, June 5.

Newscaster Howard N. Neighbor turns professor this fall when he joins the faculty of Park College at nearby Parkville, Mo. He has been appointed assistant professor of political science, the culmination of five years of studying toward a Ph.D. while he held down a job as newscaster for KCMO.

Neighbor receives his degree June 4.

4 New Educ'l TV Stations for Ga.

Atlanta, June 5.

Georgia moved swiftly as soon as it was learned that the state will receive $1,000,000 in Federal funds to help build four new stations in the State Department of Education's television network.

Cash, which will be matched by Georgia's School Building Authority, will become available to state early in the next school year beginning in September, State Supt. of Schools Claude Purcell said.

Proposed four new stations will boost number of state educational tv outlets to seven. Three stations already beaming lessons into classrooms are at Atlanta (WETV), Athens, home of the Univ. of Georgia (WGTV), and Waycross.

Sites for new stations will be at Pembroke, Pine Mountain (near Manchester), Fort Mountain (near Chatsworth) and a fourth location to be selected in July.

They are expected to be in full operation by the 1963-64 school year, Dr. Purcell said.

Ga. B'casters to So. Car. B'casters: 'Be My Guest'

Atlanta, June 5.

Georgia Association of Broadcasters has revealed that the 125-member South Carolina Broadcasters Assn. has accepted invitation to attend annual GAB summer convention to be held Aug. 5-7 at Holiday Inn at Jekyll Island, Ga.

Frank Harden, WIS, Columbia, S.C., president of South Carolina group, and his committee met with GAB officials last weekend to plan coordinated meeting. H. Randolph Holder, WEAU, Athens, Ga., is president of GAB. Jack Williams is executive secretary of GAB.

GAB-SCBA convention will be one of the first combined state conventions and leaders expect it to be the largest state meeting attendance-wise in history of industry. Holder estimates 400 will attend sessions at historic Jekyll, one of Georgia's Golden Isles, celebrated in song and story.

Both associations will share the social events and programs, but will hold separate business meetings on the final day of parley, when they will elect new officers.

TAC's 48 Stations

TAC, the outfit formed by Trans-Lux Television to act as a distribution center of pubaffairs shows to subscribing stations, now has about 48 stations involved in its operation. Some of the producing stations and personnel, for the first time, will get their first checks in June, in payments of telecasts of their shows in other markets.

For its first six months of operation, TAC reportedly is functioning in the black. It has about 54 programs in its library, the length of which varies from 30 to 90 minutes.

BIG 'E' IN TV'S COMMON MARKET

College Network for Mysteriosos

Plans are being worked out now for a 200-station "college radio network" that'll feature mystery programs never heard by most of this generation. A New Orleans exec, Steve Fargotstein, backed by a group of broadcasters, already has one ciggie company interested in sponsoring some of the dramas, all replays of the good old days of radio.

Theory behind the drama repeats (e.g., "Shadow," "Suspense"), is that the college kids of today not only never heard them before—and therefore create an entirely new market for product that nowadays can be gotten inexpensively—but the kids in dorms, etc., can't get to tv sets. On the other hand, a good mystery just before bedtime seems to have a collegiate appeal.

One of the execs reportedly is Ed De Gray, former ABC Radio topper, who now runs a consultancy and has had a finger in various station sales recently.

Fargotstein is considering too the inclusion of news in the college setup. Tie would be to college-owned & operated outlets and the feeding of the oldie radio dramas would most probably be done via cartridge tape rather than wire.

CBS Has Edge Over NBC on Brit. TV Air Time; WB Third, SG Fourth

London, June 5.

An analysis of American programming on British tv networks over a six-months span up to April last shows CBS in the lead with an estimated 25.3% of the screentime, followed by NBC with a 22.5%, Warner Bros. collared third position with a score of 18.7%, and Screen Gems placed fourth with 13.1%. None of the other U. S. outfits succeeded in reaching double figures.

One interesting feature of the breakdown shows that the two leaders hit the biggest paydirt on the BBC web, though the two-runners up did best on the commercial outlet. CBS chalked up 36.2% of American screen time on BBC, with 16.9% on ITA; against NBC's 33.7% and 13.9%. WB, on the other hand, only had 9.1% of the BBC playing time, against a hefty 26.2% on the commercial web, while Screen Gems had 7.5% on BBC and 17.5% on ITA. Several companies wound up with a zero score on BBC.

The percentages listed on the attached table are calculated on the size of the potential audience on either channel. The category "home hours delivered" represents potential audience total multiplied by the playing time.

One important factor to be taken into account is that whereas virtually all BBC-TV programs play the national network, the same is not necessarily true of the commercial web. More often than not regional sales have to be negotiated even after the show has been screened by one of the majors.

The analysis is confined to tv programming and excludes theatrical features shown on either network.

'Mikado' Initialer For Jess Oppenheimer

Hollywood, June 5.

First assignment for Jess Oppenheimer under deal with Larry Harmon whereby he will produce tv cartoons, will be an updated, 90-minute version of Gilbert & Sullivan's "The Mikado." Project has long been on planning board by Harmon, who turns out "Bozo the Clown" animated series.

Oppenheimer, who wrote and produced "I Love Lucy" among other series, recently discussed an indie production deal with Warner Bros.-TV, but nothing jelled.

Ormandy Sales

"Eugene Ormandy's Sound of America" has been sold to WGR-TV, Buffalo; WSB-TV, Atlanta; WBAL-TV, Baltimore; and WBNS-TV, Columbus.

The hour special, produced by CBS-TV o&o WCAU-TV, Philadelphia, has played on all CBS-TV o&o stations. It will ultimately be telecast in seven foreign countries as part of the second annual international program exchange organized by the CBS Television Stations division. CBS Films is handling domestic syndication.

800 HTS FEATURES INTO LATINO MARKET

Hollywood, June 5.

Republic's tv syndication division, Hollywood Television Service, has released a list of over 800 pix for the Latino market.

All films are English dialog with Spanish titles except "The Frontier Doctor," a half-hour series starring Rex Allen, which is dubbed. Sale of 389 of these pix was recently made to station WKAQ-TV, San Juan, Puerto Rico. About half of the features are post-48's with release dates as recent as 1959.

David Bloom, manager of worldwide tv sales, said that expansion of HTS sales effort would continue, since a number of films are also available in other languages including French, German, Italian and Portuguese.

Stations Embrace U. of Mich. Shows As Summer Fare

Ann Arbor, June 5.

TV station program directors are solving their summer replacement problems with kines and videotapes produced by the Univ. of Michigan's tv center, according to Garnet Garrison, the university's director of broadcasting.

A new high of summer distribution with 116 programs per week now scheduled from coast-to-coast is reported by Garrison. The kines and videotapes shipped from Ann Arbor encompass everything from history to hypnotism, discovery by telescope to discovery by microscope, dating to divorce, Milton to Mussolini. These shows can aid in educational credits for FCC reports, Garrison points out.

The university charges nominal fees for service out of state. The backlog of hundreds of programs in the Center's library are available on a very flexible schedule.

EXPORT & IMPORT VIDFILM PROBLEM

By MURRAY HOROWITZ

The big "E" for expansion of exports can be hoisted by America's tv exporters, as a group, as the industry's two trade organizations work side by side to increase the horizons for U. S. tv programs around the world.

The "E" flag, so important to U. S. dollar needs, though, is flying in the midst of stormy winds. One gust is the "image" controversy, argued pro and con from industry platforms; the other gust, which may reach angry proportions, is hardly discussed in the open by the trade. Latter involves the failure of key foreign broadcasters to get some substantial playing time for their product on tv in the U. S. It also involves the desire for U. S. producers to do their filmmaking or packaging in overseas markets, thereby spending monies as well as taking monies out of respective foreign countries.

On the positive side, any question of the future of Television Programs Export Assn. has been answered in the affirmative. TPEA's board of directors at a recent meeting renewed the contract of prexy John McCarthy for another year and at the board meeting thought was given to expand TPEA via hiring of agents in foreign markets. Metro, understood to be faced with a sizeable hike in TPEA fees, decided to withdraw from the organization. TPEA fees are based on a percentage of overseas sales for each member company. The 10 other companies, which includes the three networks, remained firm in their pledge with TPEA, though.

The likelihood of TPEA continuing for many years looks good. The other tv export association, a division of the Motion Picture Export Assn., headed by Bill Fineshriber, is limited in its membership to companies who are members of the MPEA. That limitation, unless the charter of Fineshriber's division is changed, automatically bars the tv networks and vidfilm producers with no motion picture company affiliations. Metro, like Screen Gems, had been a member of both organizations.

Even if MPEA's charter was revised, the networks are understood to be unwilling to join an organization in which they would be a minority force. Consequently, the forecast is that the two organizations will work side by side to harvest the foreign market, which in '62 looks like a $50,000,000 biz.

The storm warnings raised in the midst of these good tidings are these: Foreign broadcasters who spend tall coin for American product feel that their programming should get a play in the U. S. market. To date, that hasn't happened to any significant extent. Associated Television, of London, the parent company of Independent Television Corp., has had the best running success todate—but in the overall scale, it's success is limited. ATV and ITC have some big project[illegible] offing—and at this point it's a [illegible]ody's guess how they'll come off in the U. S. market, especially in the network area.

Screen Gems, the top exporter

(Continued on page 40)

Emmy Toppled From Chi Pedestal As Locals Scream It's a Mockery

By LES BROWN

Chicago, June 5.

If something drastic doesn't happen in the Chicago chapter of Academy of Television Arts & Sciences during the next 12 months, could be Price-Waterhouse will lose a customer. The fourth annual local Emmy Awards presentation, held last Thursday (31), could well turn out to be the last of them here.

The Emmy statuette was depreciated this year because of some competitive shennanigans within the local Academy by two of the Windy City stations. WBKB and WNBQ fattened their membership rosters just before the deadline to qualify for voting and, as a result, practically divided the Emmys between them this year. Under the circumstances, it's impossible to give much meaning or worth to the 1961-62 local Emmy statues.

The "deck stacking" in the Chicago ATAS chapter first came to the fore last March when Sterling (Red) Quinlan, veep in charge of WBKB, complained of some 60 new WNBQ memberships that came in overnight just in time for voting in the nationals. Quinlan charged that WNBQ had paid the membership fees and pressed its employees into the Academy chapter in order to gain a voting advantage.

Not long afterwards, new WBKB memberships began to pour in until the ABC station had more members than WNBQ. Quinlan insists that his station didn't pay for those but that staff members joined he Academy of their own volition to counteract the WNBQ strategy. Whatever the case, the number of awards won by each station this year was virtually in direct proportion to its membership representation in the Academy, which—even some of the Emmy winners will admit—makes a mockery of the whole thing.

WNBQ last year had the fewest ATAS members of any commercial station here and made off with only one award. This year it ranks second to WBKB in ATAS memberships and collected six awards (second to WBKB's eight). But even more indicative of WNBQ's play for votes in the Academy were the nominations, which gave the station a heftier representation in all categories than its output of live local programming would seem to warrant. As came out in the recent FCC hearings, the NBC o&o produces fewer programs locally than any other station in the market.

It is hard to imagine how—if the Emmy Awards voting were fair—the markets front-running station, WBBM-TV, could scare up only two awards and the indie WGN-TV could get only one. WBBM-TV produced some of the classiest documentaries of the year, and indeed some of the most consequential, but not one of them found a place among the nominations in that category. WGN-TV's only award was in the best musician category, and that went to a Chi Symphony Orchesra maestro Fritz Reiner who had appeared on

(Continued on page 40)

M of D's 4th Annual

Hollywood, June 5.

National Foundation of March of Dimes, for fourth straight year, will film an hour teleshow and release it to stations in time to spark charity's annual January drive. Edward A. Franck again will be exec producer on project. Name talent will be sought for the variety show. Last year's edition, "The Scene Stealers," got aired on around 500 stations, gratis.

Set by Franck to produce-direct edition which will roll at 20th-Fox's Western Ave. lot is Jack Donohue. Johnny Bradford will script, as he did last year. Serge Krizman is production designer. Howard Ross (on loan from "Here's Hollywood") will coordinate talent.

Comr. Lee Lauds Local Indies For Home Lot Talent

Washington, June 5.

Commissioner Robert E. Lee applauded the role of tv's independent stations in developing local talent. He urged the establishment of an annual award to the station in the country doing the most "to develop local talent."

Remark was made at a Washington tv awards luncheon, where this commissioner, foremost UHF enthusiast on the Federal Communication Commission, also branded as "'tain't so" the gossip that UHF receivers don't last like the VHF.

Lee said he had kept his own home set on channel 23 for at least 40 hours a week for "many, many weeks." And, he added, the reception is fine.

Lee passed out awards to WTTG's "Festival of the Performing Arts," to NBC's "David Brinkley's Journal" and to Washington's new UHF, WETA, an educational station on channel 23. The awards were selected and sponsored by the local chapter of the American Assn. of University Women.

In giving the award to Metropolitan Broadcasting's WTTG, only local commercial independent, Lee said the development which impressed him most during the recent special Chicago hearings was the insight it provided into the problems and the contributions of indie stations in major markets.

"I would like," Lee said, "to see a new national television award set up to give recognition each year to the station which does the most to develop local talent."

KTRK-TV TINTS UP

Houston, June 5.

KTRK-TV returns to shows with hues after some years of nothing but black and white. Color shows will be periodic.

US Programming on British Television

Monthly Average—Nov. '61-April '62

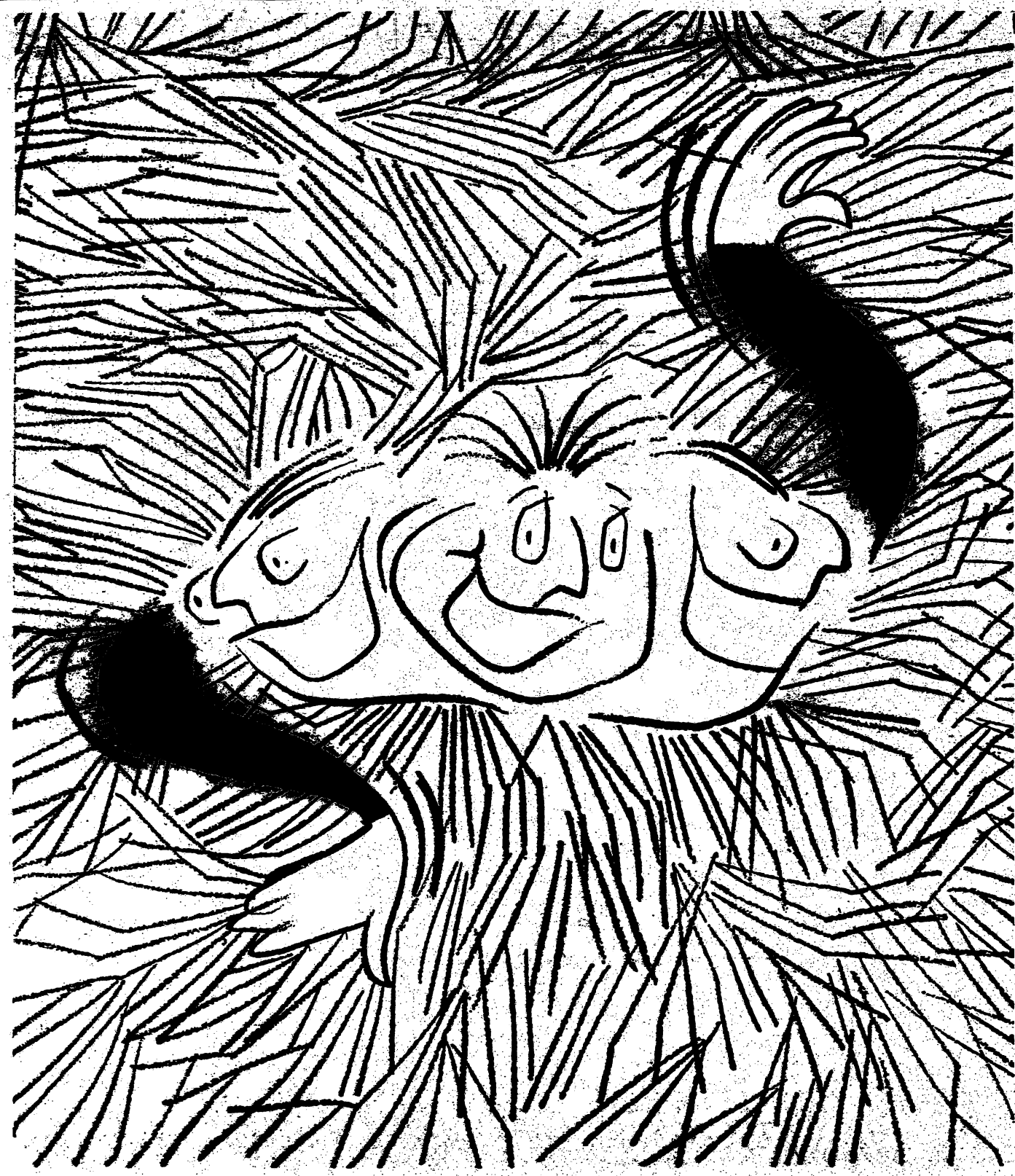
	BBC		ITA		Total (BBC & ITA)	
	Home Hours Delivered	%	Home Hours Delivered	%	Home Hours Delivered	%
CBS	121,094,000	36.2	72,199,500	16.9	193,293,500	25.3
NBC	112,826,000	33.7	59,244,000	13.9	172,070,000	22.5
ABC			12,220,000	2.8	12,220,000	1.6
WB	30,390,000	9.1	112,628,000	26.2	143,018,000	18.7
ITC (US)			36,263,500	8.4	36,263,500	4.7
MCA	43,384,000	12.9	15,218,000	3.5	58,602,000	7.7
Screen Gems	24,965,000	7.5	75,327,000	17.5	100,292,000	13.1
Ziv-UA			7,018,000	1.6	7,018,000	0.9
20th-Fox	2,098,000	0.6	2,980,000	0.7	5,078,000	0.7
UAAP			21,415,000	5.0	21,415,000	2.8
NTA			5,789,000	1.3	5,789,000	0.8
Misc.			9,409,000	2.2	9,409,000	1.2
Total	334,757,000	100	429,711,000	100	764,468,000	100

$1,000,000 Sales Mark On 'Mickey Mouse Club'

Hollywood, June 5.

Syndication of Walt Disney's "Mickey Mouse Club" has passed the $1,000,000 sales mark, according to Buena Vista prexy Irving H. Ludwig. Show is syndicated on a five-days-a-week basis comprising 130 programs selected from best material of original 1955 season, and is down to half-hour from original hour format.

Ludwig reported Sept. 10 is starting date, with 5-6 p.m. time slot. He said many of the stations which purchased show have already sold out for first 26 weeks.



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*For a complete rundown on these and other successful Sponsor case histories contact your nearest Seven Arts sales office.

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For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

TV-Radio Production Centres

IN NEW YORK CITY . . .

Two representatives from Visatone Television, Ltd., of Sydney, Australia, arrived in New York this week to discuss possible coproduction filming with various major U.S. film companies.

They are **James Millington-Drake**, director, and **Ross Hawthorn**, producer. Both of them have several samples of Australian film production. While in N.Y., they will headquarter at Charles Michelson's office.

Richard Rosen, son of **George Rosen**, radio-tv editor of VARIETY, to wed Margery Fischer, of New York, this Sunday (10). Newlyweds to honeymoon by car to California, where Rosen becomes associated with Bill Periera as architect-city planner in development of Irvine City.

NBC program development veep **Grant Tinker** and **Mary Tyler Moore**, who is **Dick Van Dyke's** tv spouse, married recently in Las Vegas . . . **Joan O'Brien**, of NBC-TV programming, back from European vacation . . . NBC daytime program chief **Bob Aaron** is father of another son, born Friday (1) in New York.

ABC-TV execs are meeting with the affiliates' board of governors at the Savoy Hilton Hotel, N.Y., today (Wed.) . . . N.Y. City Mayor awarded WABC-TV a certificate of merit for its "stay-in-school campaign Station is now launching a monthlong "Jobs for Youth" campaign for high school students . . . **Lou Tyrrell** has been named chief engineer for WABC-TV and **Bon Okulski** has been upped from account exec to national sales service manager . . . **Donald J. McGannon**, Westinghouse Broadcasting Co. prexy, named chairman of the steering committee for National Library Week in 1963 . . . **Paul E. Pepe** has joined the Kalmus Co., public relations firm, as viceprexy . . . ABC International Television and CFTO-TV, Toronto, are holding a cocktail party today (Wed.) at the Roosevelt Hotel, N.Y., to run down the Toronto market for agency execs . . . **Bill Todman** received the Distinguished Alumus Award for 1962 of Valley Forge Military Academy, Wayne, Pa., at Academy ceremonies. Todman is class of '34 . . . At a presentation in WPIX-TV studios last week, the station's exec veepee and general manager **Fred Thrower** handed over his station's first $50,000 payment in the $250,000 contribution to New York's new educational station WNDT. Receiving the check was Educational Broadcasting Corp.'s **Howard Shepard** . . . **Eddy Pola**, Granada-TV exec has come here from Hollywood on a talent search for "Chelsea at 9," the English web's variety stanza . . . **Jane (Lynn) Dender** is ankling American Research Bureau where she headed publicity in N.Y. to join the Don Kemper ad agency, also in p.r. . . . Followup review of CBS-TV's "The Defenders" last week erratumed by transposing names of two guest leads. It was **Richard Jordan** playing the son (his tele debut), and **Harold Stone** was the father.

Allen Ludden, host of CBS-TV's "Password," back in town after taping three weeks of the series on the Coast . . . **Bert Berman**, producer of CBS-TV's "Verdict Is Yours," in town for a visit . . . **Raymond Burr** back from Europe . . . **Barbara Sapinsley**, staffer of CBS-TV's "Twentieth Century," off to Greece on three-weeks vacation . . . **Rod Serling**, creator of CBS-TV's "Twilight Zone," one of the judges to select Miss Arizona for upcoming Miss Universe Pageant . . . **Hank Warner**, director of CBS-TV press info, vacationing in North Carolina . . . **Don Kellerman**, producer of CBS-TV's "Accent," back in town after two weeks with taping crews in Independence, Mo., Sea Island, Ga., and Monticello, Va. . . . CBS News **Blair Clark, Ernie Leiser, Bill Leonard** and **Bill Eames** to San Francisco for yesterday's (Tues.) coverage of the California primaries. Leonard continues on to Seattle for Republican Committee meetings June 6-10 . . . Sunday's (3) session of the First International Jazz Festival in Washington, D.C., was taped for presentation on CBS-TV's "Look Up and Live" in August. Session was held at the Church of the Ephiphany . . . Candid Productions has been signed by CBS to produce a one hour special, the World Figure Skating Championships, which takes place in Milan, Italy, in March . . . **Alfredo Antonini**, CBS music director, will receive an honorary degree of Doctor of Humanities and Letters at commencement exercises of the U. of Tampa next Monday (11). Maestro Antonini received a Masters Degree from the Conservatory of Milan and is founder and chairman of the music department of St. John U. . . . **Sylvia Williams**, p.r. assistant in the radio-tv department of British Travel Assn., ankled post to do freelance writing. She's spouse of CBS-TV press staffer **Dave Williams** . . . **Earle Luby** named story editor of "Twentieth Century" . . . **William Kronick** signed by exec producer **David L. Wolper** to produce and direct "Story of An Actress" . . . First use of CBS-TV's wireless portable tv camera at a sporting event will take place Saturday (9) during coverage of the Belmont Stakes.

IN LONDON

Fred Corbett, hitherto associated with Ulster-TV's topical magazine program, "Roundabout," has been elevated to news chief for the commercial station . . . **Eartha Kitt** recorded for five separate BBC-TV departments before she planed back to the U. S. . . . On Friday (8) BBC Radio devotes an unscripted broadcast to the Campaign For Nuclear Disarmament at which the Committee of 100, leaders of the campaign, can defend its views . . . ABC-TV selected **Philip Jones** to helm the **Frank Sinatra** concert for charity . . . Associated-Rediffusion's house magazine Fusion has been judged the best designed journal in the country in the annual competition of the British Association of Industrial Editors. Mag's designer **Derek Cousins** received an award as did **Ronald Elliott**, the editor . . . Associated-Television received a note of praise from the Minister of Health, **Enoch Powell**, on the 500th edition of "Emergency—Ward 10" . . . Formal extension of BBC's charter until 1964 was okayed by Parliament . . . Granada-TV sports and social club arranged visit of stars, producers, directors, typists, make-up girls etc. to visit New York tv studios . . . **John Paul**, actor dropped by ATV for demanding high fees, has landed a role in BBC-TV's kidvid series "Swallows and Amazons."

IN WASHINGTON . .

Patricia C. Humphrey former production assistant to WRC-TV's **Inga Rundvold** tapped as p.r. coordinator for the NBC o&o . . . **Fred Fiske** of gimmick-happy WWDC is victim of latest stunt, being assigned chore of mowing the "lucky listener's" grass and thereby acquiring moniker of first "grass-tronaut". . . Maryland-D.C. Broadcasters Assn. will feature panel discussions at their annual meet this year at Ocean City. Washington reps on the discussion groups are **Clayton Sanders**, ad director of Peoples Drug Stores, and **Nella Manes**, media director of Kal, Ehrlich & Merrick.

IN CHICAGO

Dr. Frances Horwich back in Chicago to do a new series for WTTW and the educational network. It won't be a revival of "Ding Dong School," she sez . . . **Mary Jane Clark** won't return to "Treetop House" when it resumes on WGN-TV next fall. Her baby is due in October. Station is casting for a replacement . . . WBBM-TV newsman **Hugh Hill** came down with abdominal pains and went into Passavant Hospital the night of the local Emmy Awards banquet . . . **Ray Rayner**, WGN-TV kiddie host, will play the male lead in both "Gypsy" and

(Continued on page 38)

London Agencies

London, June 5.

What has been termed the biggest merger in British advertising history has taken place between Armstrong Warden, Ltd. and Smiths Advertising Agency. New operation, Smith-Warden, Ltd., will have a turnover during its first full year of close to $8,500,000. American-trained Anthony Hyde is chairman . . . At a meeting of the European Council of the International Advertising Association here, Dr. Rudolph Farner, Erik Elinder and Leslie B. Cort were reelected regional vice-presidents for Europe for a further term of two years . . . Confined-to-tv advertising for Lever Bros. new Square Deal Surf detergent has recovered the 40% drop in sales last year, says agents Lintas . . . Grants of St. James' wholesale wine and spirit company, has appointed S. H. Benson International to handle all overseas advertising . . . Angel Face, a new lipstick by Cheseborough Ponds, is to be launched this week by J. Walter Thompson.

Intertel's Munich Branch; Plan TV Revues, Dramas

Intertel, video-producing Yank enterprise setting up non-interdependent units all over the world (and as far as in Australia) has rooted its West German branch in Munich. Unterfoehring's new and gigantic Riva plant is now the permanent scene of the company's activities divided into programming of entertainment (musical revue style) items and straight dramatic shows, all on Ampex tape, in the German language, and for Central-European consumption, with a view of later looping an appropriate selection into English.

Outfit, reported to be backed by equal parts of American, Dutch and West-German money, is headed by Eric Hazelhoff with the help of Pike Van Wavering. Fred Kraus takes care of the musical (up to 30 minutes) shorts. For the so-called theatrical section turning out one-to-two-hour features mainly based on American or British legit hits, Intertel signed Hans Jaray, Viennese in the acting, playwriting, and staging departments, but as a thesp also a graduate of Broadway (Dorothy Thompson's "Another Sun") and Hollywood ("Lydia" and "Carnegie Hall").

Jaray who at Intertel confines himself to producing has so far five shows canned and ready for release: James Barrie's "The Old Lady Shows Her Medals," Sutton Vane's "Outward Bound" (this with Austria's tragedienne, Paula Wessely) Maugham's "My Friend Jake," a ballet triptyc including a Johann Strauss item, and the Benatzky chamber-operetta, "My Sister and I."

Arthur Schnitzler's "Green Cockatoo" is shooting at this time, with Sartre's "Respectful Prostitute," Robert Sherwood's "Hannibal", Montherlant's "Port Royal," Chekhoff's "Three Sisters," and three more to follow, a round dozen of evening-length representations on a time schedule which must not exceed one year from starting date.

Eamonn Andrews In 2-Year BBC-TV Lockup

London, June 5.

Following the drift of top personalities from BBC-TV to the commercial opposition, the Corporation has secured the services of premier compere and personality Eamonn Andrews who, it is reported, has been approached by four different commercial tv sources.

Andrews is now under two years exclusive contract to BBC-TV, the worth of which has been estimated at between $75,000 and $85,000. Under the new pact, the compere is to be offered new shows. At the moment he handles "What's My Line?" quiz game, "This Is Your Life" and others.

He has a separate contract for his radio activities.

FM Tackles Some New Approaches In Bid For Place In Radio Swim; On Other Madison Ave. Fronts

By BILL GREELEY

Quality magazines are experiencing a mild boom in advertising revenues. Maybe FM radio can make it.

There are 990 FM stations in the country. Less than 25% are profitable. The problem is not with the 60% or so that duplicate AM programming, giving advertisers a slight bonus and listeners static-free schmaltz. It's with the independents offering quality to a limited audience.

One possible solution is the network, providing advertisers with a handy national buy and the stations with solid New York sales representation.

The QXR Network, recently taken over from the New York Times by Novo Industrial Corp. and currently in the throes of expansion, hopes to turn a profit for all concerned. As a public service of the N.Y. Times and its radio station WQXR, the QXR web was never out of the red. But James Sondheim, who started and managed the network for the Times and who is president and chief operating officer under the new set up, says it was on the way to making money, and with a current goal of 100 markets, he sees it eventually in the money.

The old web consisted of 16 eastern and New England stations receiving a direct feed from WQXR of some nine hours of programming a day, mostly musical. Currently lined up and slated for network programming by late summer are 19 more stations spotted around the country, including such markets as Chicago, Detroit, Houston, Kansas City, Los Angeles, Miami, Minneapolis, Pittsburgh, San Francisco and Seattle. Called the supplementary network, the new stations will for the time being carry network programming via tape.

The outlets must be "good music" stations, with some classical and the better light music and no singing jingles or blatant blurbs, and a problem has been some of the major markets that have no such FM stations. These include Atlanta, Dallas, New Orleans, Denver, Phoenix. But the situation could change if the network takes off.

Important factors in the QXR expansion are the establishment of a "research bank" on FM and the first nationwide spot sales organization, FM Spot Sales, to rep only FM stations.

QXR execs point out that there are, contrary to general belief, more than 70 research studies on the medium, based on more than 250,000 interviews. There's also a national study now available. All in all, it should supply plenty of ammunition for that "leave behind" material the agency media men want.

According to QXR's available research, the medium's most telling advantage is its reach in the high-income audience. Also, annual FM set sales have gone up from 1,000,000 to 2,500,000 in three years; there are now 16,000,000 FM sets in 14,000,000 homes—a potential audience larger than any magazine.

Needham's New & Live

Chicago-based Needham, Louis & Brorby claims it will be agency of record on the only live (on tape) new tv shows that will take the air for a summer network run.

Agency's programming veepee James G. Cominos says client S. C. Johnson has slated "Celebrity Talent Scouts" in the Garry Moore Tuesday 10-11 p.m. NBC time, taking an alternate half of the Irving Mansfield produced stanza (with Jim Backus as host). And client State Farm Insurance will be alternate sponsor on "Face to Face," filling for CBS-TV's Sunday night Jack Benny show (SFI has half the Benny show). "Face to Face" is a Ralph Edwards production with Warren Hull as emcee.

McCall's Apartness

The Society of Magazine Writers is one group that knows McCall's magazine is in the circulation numbers race for real.

Society recently requested free subs from the major slicks, Sunday supplements and class mags to set up a current library for member use. Cooperation was nearly 100% wih easily a score of the publicaions coming through with complimentaries.

McCall's nixed the request with a rejoinder from publisher Herbert Mayes that, in effect, read like this: "I have always maintained a policy of fair compensation with writers for their work. When they want my product, I expect them to pay for it."

McCall's sister mag, Redbook, kicked in without a hitch.

Adsville: Public relations at its most conservative: A Puerto Rican restaurant on Amsterdam Ave., La Muralla China, has a notice in the window, "We are closed by a surprise fire. We will open very soon" . . . While domestic billings of McCann-Erickson have taken a substantial slide, Interpublic's subsidiary with a creative reputation, McCann-Marschalk, has picked up $14,000,000 in new business . . . New York's Spanish-market beer drinkers, always slighted by the strictly ofay Rheingold beauty election, will pick Miss Latin America via Schlitz Brewing, the Leo Burnett ad agency and radio station WADO . . . Chester H. Lauck, exec assistant at the Continental Oil Co., Houston, received an honorary Doctor of Laws degree from Atlanta Law School. Lauck for 31 years was "Lum" of radio's "Lum and Abner show . . . Talk of Procter & Gamble's possible shift of some $3,500,000 from tv to mags got a shrug from one agency tv topper—"It's an alternate-week, half-hour buy for them."

With the Station Reps

In the currently very nervous rep business, one man's good news is another one's bad.

The news that Metropolitan Broadcasting's new group reppery has taken on a Baltimore station outside the chain (see separate story) is bad news for independent shops. There will be a lot more to come from Met and other house repperies.

John Blair & Co. proudly announces acquisition of radio station KIMN—"considered one of the most public-minded stations in its area" with an editorial policy—which is bad news for hard-hit Avery-Knodel, the station's previous rep.

Advertising Time Sales has the glad tidings that it has taken over national sales for the Pelican group of Louisiana—the KPLC stations in Lake Charles, and the KALB stations in Alexandria (Lake Charles is a single-station tv market). Once again the loser is Avery-Knodel, which has recently lost stations (primarily via new owners) in Duluth, Buffalo and Salt Lake City.

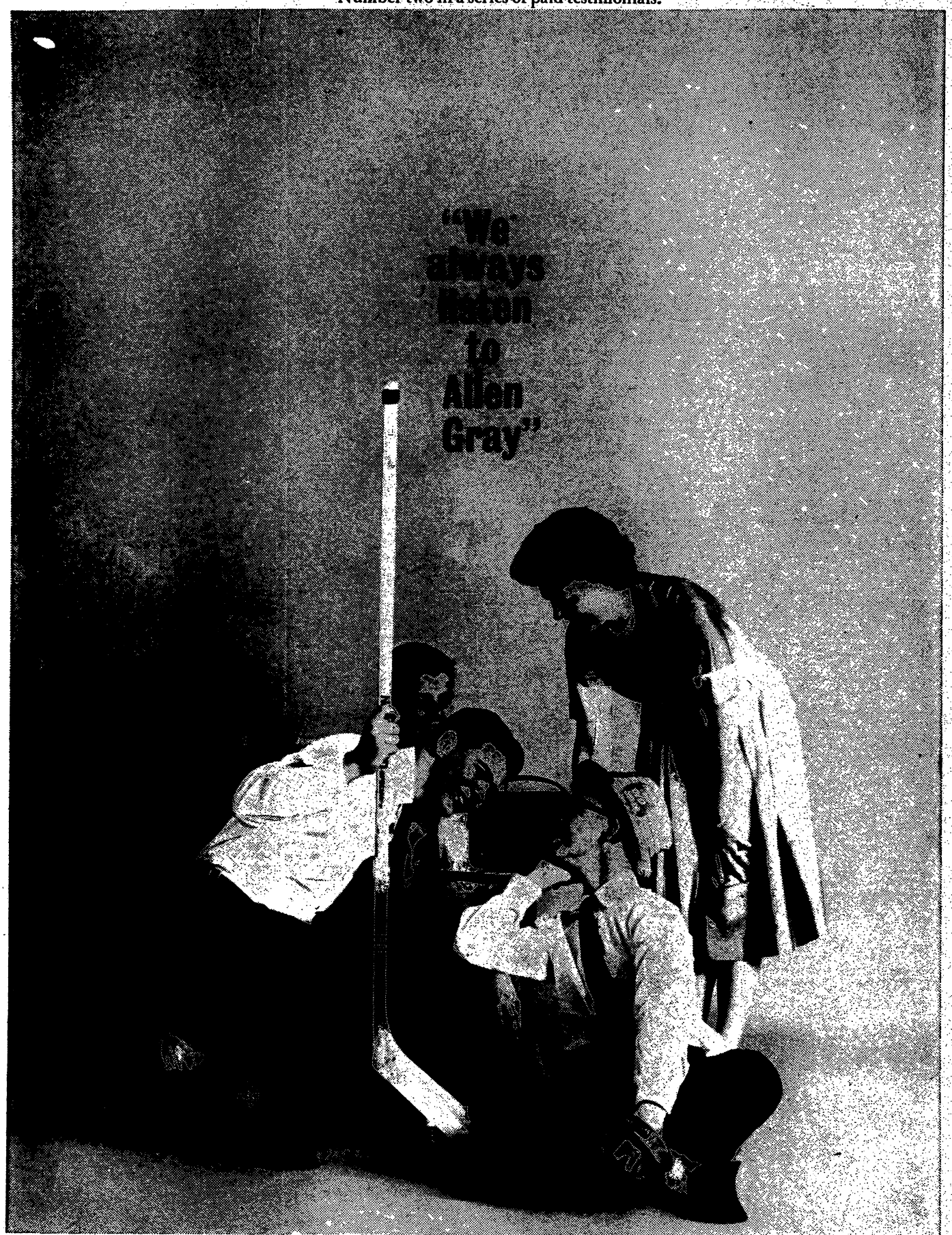
Briefs: Radio Advertising Bureau has picked up 214 members since Jan. 1 . . . Joining the sales staff of Meeker are Gene MacLean Jr. and Lynn Hall . . . Joseph Kelley and Michael Keenan, assistant media directors at Lennen & Newell, have been promoted to associate media directors . . . Harry Harkins has been named manager of Bolling's Atlanta office.

ABC Radio West Sets Up Own Station Sales Org

ABC Radio West, ABC Radio's western regional network, has set up its own station sales organization. Group, covering 104 stations in 11 western states, had been represented by Avery-Knodel.

Robert Pauley, ABC Radio prexy, and Jack Mann, manager of the western regional web, made the move because of the sharp upheat in business. ABC Radio West, which was billing $3,900 a week last year, is currently grossing $16,000 a week. It's figured that this could be further enhanced by a specialized selling job. The new station sales outfit, yet to be formally named, is setting up offices in Los Angeles, Chicago and New York.

Number two in a series of paid testimonials.



"KURT GRAY, BRUCE GRAY, BEEZER GRAY, MRS. LEE GRAY"

Allen Gray is listened to by more Mothers of hockey players and sandlot shortstops who say, "Allen Gray helps on-the-go families really score with news about food products that don't throw the budget out at home ...and, he knows how to help housewives go extra innings with the daily chores by inviting them to meet interesting people, commenting on the big and little things in life and offering 'em a refreshing pause."

WCBS RADIO 880
101.1FM

A CBS OWNED RADIO STATION

ASSIGNMENT: PERU—ITS PEOPLE AND POLITICS
With Betty Adams
Executive Producer: Ron Little
Producer-Director: Phil Galligan
Writers: Adams, Ira Lurvey
60 Mins.; Mon., 10 p.m.
PARTICIPATING
WBZ-TV, Boston (film)

WBZ-TV newswoman Betty Adams and cameraman-producer Phil Galligan returned from a 15,000-mile, three-week news assignment in Peru last year—a little the worse for wear, but much the better for tv.

Burro and shanks mare served them best in their journey from the Andes Mountains to the Amazon jungle, from the capital city of Lima to the agricultural and industrial centers.

The opus, telecast by the Westinghouse outlet two weeks in advance of Peru's national elections, featured timely and revealing interviews with presidential candidates, ranging from conservative to communist.

But the real power of this most professionally done telementary was not in the politics of Peru, but in its people. "Assignment" graphically illustrated the almost unbelievable contrasts between dire poverty and high living, between ancient cultures and modern wars.

Miss Adams' penetrating narration and Galligan's fine lens work brought into sharp focus the face of human misery, and enormity of the need for social reform.

Miss Adams and Galligan were equal to the challenge. "Assignment" was a hard-hitting yet sensitive, first-rate analysis of the trouble below the border. *Guy.*

WARMUP TIME, CRACKER BASEBALL, SCOREBOARD
With Ed Thilenius, Randy Jackson
Producer-director: Dick Christenson
7:15 p.m., Wednesday
PARTICIPATING
WAGA-TV, Atlanta

After a five-year hiatus, Atlantans are getting to see their beloved Crackers, enrolled this year, for the first time, in the Triple A classification of the International League, on tv.

Town was excited over AAA affiliation (St. Louis Cardinals is parent club) and did not hope for videocasts of games. WAGA management stirred around, however, dug some sponsors and a scant week before the season started in April a schedule of 10 telecasts was announced.

Ed Thilenius, WAGA-TV's sports director, is principal spieler and his partner is Randy Jackson, ex-major league infielder who spent 10 years with Brooklyn and was with them in two World Series.

Thilenius, an old pro with plenty of radio and telecasting experience, and Jackson make a good team. Jackson is rather flat when it comes to routine chores, such as lineups before the game. He should repeat names and positions of players and spell out such monikers as Davaliilo, Morejon, Gaglianio, Buchek, Sadowski, etc., for benefits of video fans who like to keep boxscores.

When the game begins and Jackson starts talking he becomes alive and his knowledge of the sport becomes evident. His technical explanation of strategy, comments on plays and technique are what baseball devotees like to hear from someone who knows whereof he speaks and Jackson shines in this department.

Warmup Time is a 10-minute segment preceding game during which Thilenius interviews managers and outstanding players of both clubs. The same sponsors are on Baseball Scoreboard, an additional 10 mins., which Thilenius also handles.

Crackers on tv have a good following, due partly to the fact that play by play radiocasts of game, via WPLO, are heard on FM only, with Hank Morgan doing the spieling. Morgan, however, does give inning-by-inning summary of play on WPLO's AM side.

Cracker management uses showmanship and gimmicks, such as night tickets, to lure crowds into Ponce de Leon Park, where games are played. Wednesday night's crowd was 8,320 as compared to 1,720 paid the night before.

Thilenius and Jackson seem to be lucky for Crax, who beat Richmond the night of the telecast, but lost the night before and the night after they were on the air. *Luce.*

LA VIE ELEGANTE
With Robert Trout, others
Producer: Gordon Hyatt
Director: Karl Malkames
Writer: Hyatt
30 Mins., Thurs., 10:30 p.m.
WCBS-TV, N.Y. (film)

A tour of some of the remaining Manhattan mansions, remnants of a gilded age, was the subject of this well turned out half-hour documentary, "La Vie Elegante," telecast Thursday (31) night by WCBS-TV, N.Y.

Script by Gordon Hyatt, who also functioned as producer, was light, irreverant and witty. Robert Trout, the angular CBS newsman who does the nightly "New York Report" newscast for the station, functioned as guide.

Trout, formally dressed for the occasion, set the tone for the show at the start when he instructed the driver of his Duesenberg, "Home, Finley," he said, looking like a millionaire's millionaire.

Home was a variety of mansions, built by captains of industry with loads of money to spend and not a worry in their heads over obtaining servants. Visited by the camera, operating over the shoulder of Trout, were such mansions as the Andrew Carnegie House, now the New York School of Social Work; Stephen De Lancey mansion, Leonard W. Jerome house, now the Manhattan Club; Henry Villard houses, now the Archdiocese of New York, Otto Kahn mansion, now a convent and school, and other mansions along Fifth Ave. and elsewhere.

The light documentary ended in a nostalgic note, comparing the lack-lustre apartment buildings of today's rich with the mansions of the past. Even Trout, in sports cap behind the wheel of a sports car, looked deflated as he sped off his formal attire seeming just a rich, fleeting memory of a time gone by. *Horo.*

ROMEO AND JULIET
With Paul Peterson, Bonnie Nagy, Norman Baffrey, Jack DeVries, Henry Dankowski, Lynn Weber, Jan Pearce, others
Producer: Dave Bell
Director: Robert J. Livingston
Adaptation: Prof. Albert Johnson
90 Mins., Sat. (25), 7 p.m.
KRCA, L.A.

It is difficult enough for relatively inexperienced collegians to tackle high Shakespearean tragedy in the legit theatre, let alone to render it before the mercilessly perceptive eye of television. The intimacy of the home medium requires of a cast not only physical accuracy, but total absence of affectation and complete honesty, ease and penetration of characterization. Although these were missing, to a great degree, in the University of Redlands' drama department's presentation of "Romeo and Juliet," the 90-minute KRCA public affairs special certainly merits praise not only for its exposure of promising drama students but for its educational service to the community.

Difficulty in projecting the illusion of age (especially in supporting character roles), unfinished swordsmanship, and a tendency toward over florid, stiff and artificial delivery of Shakespeare's lines hampered the work of a willing cast. Nevertheless, there were some fine and affecting moments and passages in the production, crammed into a 90-minute niche without intermissions or commercial interruptions. Title roles were essayed with youthful fervor by Paul Peterson and Bonnie Nagy, with Norman Baffrey undertaking the juicy role of Mercutio. Jack DeVries as Friar Lawrence, Henry Dankowski as Capulet, Lynn Weber as Lady Capulet and Jan Pearce as Tybalt. Others prominent on the scene included Nancy Kimball, Fred Plaisted and Clark Armstrong. They all gave it the old college try.

Program, produced by Dave Bell for KRCA's "College Report" series, was directed by Robert J. Livingston and adapted for tv by Prof. Albert Johnson, chairman of the drama dept. at the University of Redlands. *Tube.*

Schenectady — Howard Tupper, who pioneered in this area with bowlingcasts, via "Tournament Time" over WRGB-TV, was presented with an award, at the annual GEX banquet in suburban Latham, as the man who had done the most to promote interest in the alleys game.

THIS IS NBC NEWS
With Ray Scherer, others
Producer-Director: Ralph Howard Peterson
30 Mins. Sun., 6:30 p.m.
PARTICIPATING
NBC-TV, from Washington

Main purpose of this new NBC news-feature show seems to be to introduce and promote news correspondents in their working environment. From the opener Sunday (3), viewers could easily take away the impression that Irving R. Levine, Rome correspondent, gets his stories in interviews with statues.

Introducing the Levine segment, anchorman Ray Scherer in Washington, said the "newsman's tour of Rome" would not feature scenes from the 100-lire guide book. But it none-the-less turned out to be a tracking of the familiar monuments and statuary—more from "Three Coins in the Fountain" than "La Dolce Vita." It was lifted somewhat out of the Fitzpatrick memorable sunset class, however, with an anecdotal Levine commentary and some artful camera work.

The show will feature a straight news opener and this time had a solid offering with cabled footage from the Paris air crash that took the lives of more than 120 Atlantans, and a followup from Atlanta affiliate WSB-TV. Newsman Ray Moore of the local station supplied an excellent wrapup, highlighted by an interview of a young man whose parents had been killed in the crash.

Windup was a brief and informative interview between Scherer and NBC's man in Havana, John Hlavacek, back from five months in Cuba as the only resident U. S. correspondent in Castroland. It was an enlightening few minutes, as Hlavacek discussed his "remarkable freedom": the great efficiency of the secret police; the country's economic decline in the face of the U. S. blockade and rigors of European trade; the Cuban people's continued friendliness toward Americans; and Castro's continued popularity—"He is a brave and honest man," the latter being something very unusual in the way of South American dictators. *Bill.*

Stanton's Editorial

CBS prexy Frank Stanton, in tonight's (Wed.) pretaped editorial on CBS-TV o&o stations, takes the position that the proposed postal rate hikes would be damaging to the diversity of the newspapers and magazines now available to the American public. It would be a saving in dollars for the Federal government at the expense of freedom of expression, Stanton maintains.

Stanton holds "The concept of raising the rates in the hope of cutting the deficit is especially hard to accept when you consider that, from the earliest days of the Republic, the Post Office has been a public service—not a business to be run at a profit or even to make its own way, but carried on at public expense. This is because it was long ago concluded that a necessary ingredient of democratic living is the dissemination of an unlimited number of organs of information, opinion and diversion."

In his five-minute editorial, telecast on WCBS-TV and other o&o's at 11:15 p.m., Stanton maintains that "the immediate impact of this proposed postal legislation would be felt by magazines and newspapers, not by broadcasting. But CBS opposes it because we believe that the freedom of the press, like all fundamental freedoms, is indivisible."

J. Edward Day, Postmaster General, will present the opposing point of view tomorrow (Thurs.) night at the invitation of CBS. Day's rebuttal will be five minutes in length and will be telecast at 11:15 p.m. too.

NEW 'BOMBA' SALES

Fifteen more stations have bought Allied Artists Television's package of 13 "Bomba, the Jungle Boy" features.

Roster of sales includes: KVOS, Bellingham, Wash.; WTVJ, Miami; WFGA, Jacksonville; KSYD, Wichita Falls; WJRT, Flint, Mich.; WAST, Albany, N. Y.; and KONO, San Antonio.

THE FIFTY FACES OF '62
With Eric Sevareid, host-narrator; Charles Collingwood, Walter Cronkite, Bill Leonard, David Schoenbrun, Robert Schakne, others
Exec Producer: Bill Leonard
Director: Martin Carr
60 Mins.; Wed., 10 p.m.
CBS-TV, from N.Y.

The blue-print of "The Fifty Faces of '62," dealing with this year's election campaign, now gaining momentum in the 50 states of the Union, might have seemed exciting on paper, but the documentary played pretty dull on CBS-TV Wednesday (30) night.

There seemed to be too much meandering, too much looking back. Many of the issues didn't seem pointed enough. Sharper editing might have helped and an overall thematic pull which might have tied all the threads together in an exciting, multi-colored pattern also seemed to be lacking.

It was an ambitious undertaking, highlighting some hotly contested political fights being waged in many of the states. It was interesting to meet some of the candidates, Nixon's rival for the GOP gubernatorial nomination in California, Joe Shell, the current governor of Michigan, John B. Swainson, and his challenger, George Romney, and politicos ranging from a Republican gubernatorial nominee in Georgia to James Michener, the author entering Pennsylvania politics.

Exec producer Bill Leonard utilized a roster of nine CBS newsmen for the show, with Eric Sevareid in the anchor position. Walter Cronkite told of past elections; Charles Collingwood of "shadow candidates" and David Schoenbrun after some interviews rendered an analysis, as viewed from Washington. The Collingwood bit, done in humorous fashion, came off nicely. The others seemed weighed by too much formality before the screen. It had a "tv interviewing tv" stiffness which didn't come off.

In mid-May the heat of the contests isn't immediate. Show was billed as "a kaleidoscope parade of the earnest and humorous that mark the 1962 political campaigns." The humor was there in Collingwood and some of Sevareid's remarks. The bits and pieces parade was earnest, informative in parts, but in general dull. *Horo.*

EARLE PUDNEY SHOW
With Garry Stevens, others
Director: Hal Greene
25 Mins., Mon.-Fri., 6:05 p.m.
PARTICIPATING
WRGB-TV, Schenectady

The biggest, if not the only, live, informal music show in this area, led by Earle Pudney at piano, now has a second host, singer-instrumentalist Garry Stevens. The one-time name band vocalist formerly helmed "After-Six Seven" musical stanza in approximately the same time slot. Stevens substituted for Pudney during a portion of latter's hospitalization for major surgery; stayed on, following the return of the then-not-completely recovered staffer.

Usually, a four-piece combo—bass, drums, guitar and piano accordion—backs the show. Guests include chirpers and others from area night clubs, among them Roth's in Schenectady, Neil Hellman's Motor Inn and Kaye's in Albany, Cafe Lena in Saratoga. For a local program, the talent is considerable, but not always used to best advantage. Unfamiliarity with video technique handicaps some of the femme canaries with floor show mannerisms. Technical side, especially sound pickup at the start of guest interviews, and in chatter between the regulars could be improved.

Pudney fingers the ivories well, although he is hardly a jazz performer. Stevens is more of an extrovert. His voice is pleasant, and his style is particularly adapted to ballads.

Of the guests seen, trumpeter Clyde McCoy and pianist Marion McPartland both from Hellman's have been the top names. McCoy, tooted a fine trumpet, although he did not always blend with house unit. Miss McPartland displayed her unique jazz pianoing. Gene Streidel, a baritone with falsetto touches, balladed competently and appeared to have possibilities. Charlotte Easley, recently seen, needed to regear her delivery, too much side and down facing on camera.

Genessee Bear and Greyhound are among the advertisers. *Jaco.*

THE WACKY WORLD OF JERRY LEWIS
Producer: Ernest D. Glucksman
Director: Jack Shea
Writers: Joseph Siwell, Bill Richmond
60 Mins.; Tues., 10 p.m.
WESTINGHOUSE
ABC-TV, from H'wood
(McCann-Erickson)

Jerry Lewis, coming back to television after a long layoff from the home screen, turned up in a bumpily uneven special for Westinghouse. This excursion in wackiness was just not wacky enough. There were few surprises in a welter of familiarly styled routines.

Lewis sprung his top bit in the opener, a takeoff on the medico tv stanzas. Here, Lewis was shown wheeling a patient through some hospital corridors with the body getting stuck in swinging doors and elevators. The patient, completely swaddled, finally made the operating room where Lewis was the surgeon. The knife was applied and the patient bounced off the operating table. The patient was Jerry Lewis himself.

After this promising bit, Lewis dished up some less successful takeoffs on various show biz facets. He did a fair pantomime bit to Brook Benton's "Hit Record" disk, and also burlesqued the current vogue of folk and gospel singers. His slaughter of the Japanese Kabuki Dancers was probably good for some laughs to the handful in the audience familiar with this oriental theatrical idiom.

A foray by Lewis into a straight singing assignment on "Mammy," with Al Jolson overtones, was dull. Proceedings picked up somewhat with Lewis portrayal of various participants in an amateur hour tv show, playing a bird caller, a western singer and cricket trainer in effectively zany style. This whole routine, however, was dated like one of Lewis gags: "The UN has just received a telegram from the Congo: Send us more troops, they are delicious."

In this virtual one-man show, with an incidental assist from musical conductor Walter Scharf, Lewis appeared to be adlibbing many of his remarks. This brush of a prepared script became glaringly evident in some of the fumbling chatter uttered by Lewis in leading into the various bits. *Herm.*

FOR WHICH WE STAND
With Art Linkletter
Producer-Director: Jim Johnson
Writer: Jere-Witter
60 Mins., Tues. (29) 8 p.m.
AMERICAN SAVINGS & LOAN
KNXT, H'wood

This first of two hourlong specials enabled KNXT viewers, through the eyes of a dozen local sixth-graders, to recharge their patriotic batteries and learn or recall a few things about what makes Uncle Sammy run. Although many adults probably found much of the going somewhat platitudinous and condescending, its value as uplifting, edifying fare for school children is obvious.

Part I of "For Which We Stand," a project created and developed by Gardena schoolteacher Robert Content, KNXT general manager Robert D. Wood and program director-exec producer Leon Drew, deposited the 12 local youngsters in Washington D.C. and assorted points of national interest in order to acquaint them more intimately with the heart and soul of Americans. Among the spots visited: the Washington Monument, Jefferson Memorial, Lincoln Memorial, National Archives, Mount Vernon and Palm Desert, where the children engaged in a spontaneous question-and-answer session with an accommodating Dwight D. Eisenhower

One of the kids came down with the all-American mumps in Washington, and then there were 11—as accompanying station brass uneasily pondered the possibilities. But the rest of the party perserved mumplessly.

Narrator was Art Linkletter. Program was produced-directed by Jim Johnson, written by Jere-Witter, lensed by Jack Leppert, edited by Fred Nelson, sponsored by American Savings & Loan Assn. in the prime-time slot. All performed their functions competently. Part II beams next Wednesday. *Tube.*

when you've got ratings, and advertisers, and word-of-mouth – you know you've got a hit!!

THE HOTTEST KID SHOW IN THE BUSINESS

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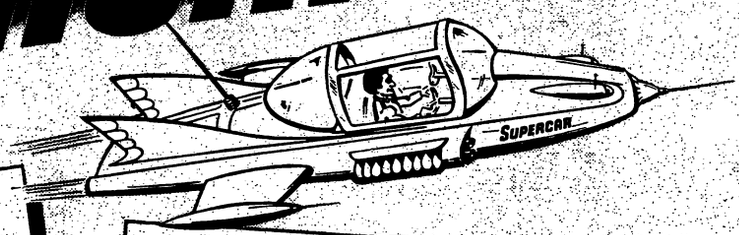

A SMASH IN NEW YORK

On WPIX, New York (Saturday, 6:30 PM) beats four competing programs with a 13.5. Ranks as top kid show... the highest rated program on the station over the week-end.

NUMBER 1 IN PITTSBURGH

On KDKA, Pittsburgh (Thursday, 6:30 PM) has climbed steadily since November to an 18 in March – to overwhelm competition and dominate the period with a 48% share!

NUMBER 1 IN DETROIT

On CKLW, Detroit (Thursday, 6:30 PM) has "owned" the period since last November with ratings as high as 21... and with a 40% audience share in March.

OUTSTANDING EVERYWHERE

First-time ratings include a 13 on KMBC, Kansas City (50% share)... 16 on KID, Idaho Falls (90%)... 17 on WKST, Youngstown (top children's show in market).

Source: March, ARB.

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Foreign TV Reviews

AMERICA ABROAD
Producer-Writer: Peter Hunt
Director: Michael Ingrams
60 Mins., Wed., 9:45 p.m.
Associated-Rediffusion, from London

The Intertel series, of which this was the sixth to issue from Associated-Rediffusion, has ranged from the brilliant to the dreary. But it's been a valuable means of highlighting vital, but little-regarded, facts. "America Abroad" was a middling success, which covered American aid to four countries in Asia and Africa, Cambodia, South Vietnam, Pakistan and Ghana. It attempted to assess the impact of this dollar expenditure and wasn't quite searching enough to pull it off.

This was probably due to the decision to take the countries in sequence, rather than counterpointing the film to make a point. Peter Hunt's commentary was succinct and thorough, but the format didn't allow him to develop an argument. The wife of an American doctor in Cambodia, for example, inveighed against the reluctance of most Americans overseas to desert their cocktail parties and mix with the natives, and it was an opinion that seemed to merit elaboration. In Pakistan, another American wife supported this view, but then it was dropped during the final visit to Ghana, where Americans and Ghanaians seemed to be mixing without any fuss at all.

Least satisfactory of the episodes concerned Southern Vietnam, which was perfunctorily treated and the arguments against bolstering a dictatorial regime through dollar aid scarcely got a look in. Similarly, in Ghana, there were buoyant glimpses of a Peace Corps teacher happily instructing the local children in French, and of an American rubber expert advising on the establishment of the crop. There was also a clear statement of Nkrumah's self-glorification and quelling of the opposition. But the two factors didn't somehow connect, and no momentous conclusion was drawn.

On the highest level, then, "America Abroad" didn't answer many of the questions it posed. But it did much to elucidate the ways in which aid is given, and there were appropriate tributes from the Cambodian ruler and anonymous Pakistanis. Also, the resentment of many at American social exclusiveness was clearly expressed.

The commentary was briskly delivered by Michael Ingams and Peter Dyneley. Ingams also directed, with quite a few smart touches. Perhaps the most telling shot was of a Cambodian highway, built at great expense by the U.S., which was somewhat of a constructional flop. The lesson was that it was better to spend a few dollars well than merely disgorge a lot. Which would apply to this program, too. *Otta.*

THIRTY MINUTE THEATRE
(Kind to Everyone)
With Irene Browne, John Sharp, Lockwood West, Hazel Bainbridge, Avril Elgar, Noel Harrison, Jane Eccles
Writer: Caryl Doncaster
Director: Jean Hamilton
30 Mins.: Wed., 9:15 p.m.
Anglia TV, from Norwich

One of the perpetual snarls from the minor provincial webs is that they don't get a square deal in viewing time on the major commercial network. It seems a fair criticism, and thus gave cause for preliminary applause for his 30-minute drama skein, the first two items of which issue from Anglia TV, whose main creative claim to fame is the series of nature programs called "Survival."

But the upshot didn't do much to encourage provincial enterprise in the future. Caryl Doncaster, who earned a merited name for herself with documentaries, proceeded to dissipate her renown by adapting a tale by Auberon (son of Evelyn) Waugh, which depended so much on the printed page for its tiny effect that it just didn't translate without embarrassment.

Idea was that Ninian Upton (Noel Harrison) returned to a village and conned its richest inhabitants into lending him money for his mother's funeral. Said ma, having been highly regarded when she was loaded, had been ignored when she lost her foot. Thus her former pals were guiltily inclined to write checks to give the old dame a handsome interment. The truth came out, Ma was alive and kicking all the time, and the lad had just gently eased them out of their money to line his own pockets.

This, even for a demi hour, was a pretty slim notion, and the payoff could be predicted early on, without the aid of astrology. It wasn't helped by Jean Hamilton's direction, who tried to achieve a stylized framework for the play's literary verbiage and finished up with a hollow over-emphasis.

The thesps battled uncertainly in the dubious idiom, and can be congratulated for avoiding the k.o. Noel, son of Rex, Harrison attempted a sly insouciance as the charming rascal, but was never really at ease. It was not entirely his fault.

It might be advisable for enterprising local webs to look for their local talent on an occasion like this, rather than stab at a sophisticated metropolitan idea — and succeed only in slaying the audience. *Otta.*

OUT OF BURNING
With Sir Kenneth Clark
Producer: Michael Redington
Director: Stephen Wade
60 Mins.: Wed., 9:45 p.m.
Associated TeleVision, from London

This program followed BBC-TV's attempt to appraise the new Coventry Cathedral and concentrated on its artistic aspects. Using Britains finest art critic and connoisseur, Sir Kenneth Clark, as guide, it was a tour of the new building, setting it in its cultural context and pinpointing its major innovations and insights.

Like the BBC-TV program, it kicked off with film of the original destruction of the old building. Thenceforward, its path diverged, for Clark embarked on a stimulating and helpful summary of its conception and achievement. He wasn't afraid to criticize some of the detail involved, such as the Swedish floor to the Chapel of Unity or the boulder imported from Bethlehem as a baptismal font. But he also fairly stated the problems to be surmounted. In a talk with the building's architect, he elicited that the committee had jibbed at the choice of Epstein to sculpt the external figure of St. Michael vanquishing the devil, "because he was a Jew." And architect Basil Spence also explained his reasons for constructing the new cathedral at right angles to the shell of the old one.

It was thus a most illuminating commentary, that lingered over such features as John Piper's magnificent baptistery window and Sutherland's tapestry. Stephen Dades' direction of Michael Redingtons production was splendid.

Certainly it ignored the religious significance, but it also avoided platitude. For Sir Kenneth Clark was not afraid to sum up by suggesting that, in a period without an established artistic style or a majority Christian following, it was practically impossible to build a cathedral as convincing as the Gothic structure it is intended to replace. *Otta.*

THE SECRET WAR
With Rene Cutforth
Producer: Peter Bale
Writer: Rene Cutforth
30 mins., Wed., 9:25 p.m.
BBC-TV, from Bristol

Without topicality or any clear point, this half-hour documentary, on wartime inventions dreamed up by British scientists, made for mild but decidedly tame tv fodder. Written and narrated by Rene Cutforth, the program consisted of film clips of experiments with "war-winning" gadgets that were sometimes successful and sometimes not.

Included in the assorted wheezes and dodges developed by the Directorate of Miscellaneous Weapon Development was a road that floated successfully on the sea. This was shown to be able to stand up to seven-foot waves without shedding any vehicle travelling on it.

Then there was giant, three-wheel, rocket-driven device designed to roll up to walls from the sea and blow holes in them. This was one of the backroom boys' most spectacular and least effective inventions. It either keeled over or never reached its destination, according to the power of the driving rockets. Other incongruous objects included an explosive hosepipe for clearing minefields; retro-rocketed parachutes; X-shaped wave breakers; floating airstrips and an anti-submarine bomb-sprayer called Hedgehog.

Film editing was deft and the commentary an explicit, humorous job. Program would have been aided some by action shots of those offbeat weapons that did reach active service. *Watt.*

DALY AT NIGHT
With Jonathan Daly, Frank Thring, Vikki Hammond, Horrie Dargie and Quintet.
Producer: Joe Latona
Director: Norman Spencer
HSV7, from Melbourne.

From time to time leading Australian tv identities have paid visits to the States and they all came back raving about Jack Paar. Producers do it, directors do it, even station managers do it. One personality even incorporated the couch on his nightly variety show to try and get on a Paar with Jack but is was a miserable flop instead.

Now young American Jonathan Daly has gone the whole hog and with the help of a new production company, DYT Productions, has sold Melbourne station HSV7 the idea that the Paar format is just the thing for their late-night viewers. The station has bought into the idea and the show is now midway through a 19 weeks initial season.

As America's Jack Paar has only had one brief outing on Australian tv, nobody really knows what he's like, except the tv travellers who come back all agog. If they judged from the first few outings of this thrice-weekly show, most viewers here must think that Paar is a young upstart of a man who is rude and doesn't know what he is talking about—if they judge on the image set by Jonathan Daly. Those who know, of course, say the resemblance is no closer than black vs white. Daly has a very favorable name in Australia for his previous visits with partner Ken Delo, a young, clean American pair who created more impact than many bigtime stars. In his new role as nighttime interviewer, however, Daly showed that he must have dallied when school was in and came over hopelessly out of touch with many topics.

Daly, like Paar, was also determined to be controversial. The only difference was, however, Daly didn't really know how, and most times he had to resort to rudeness to get his headlines. Nevertheless, the show seems to have something. Later additions to his cast have helped hep things up, among them well-known Melbourne actor Frank Thring, who likes to bill himself as a local "have toga, will travel" thesp because of his performances in some movie specs, including "El Cid" and "King of Kings," and a rare type of American chick called Betty Bobbitt, who says she's from Big Bear, near Norristown, Pa. The pair have won a lot of viewers for Jonathan with regular capers, such as hamming Macbeth. And, fortunately, there's been an endless supply of interesting visitors for the session, including Victor Borge, Edward Everett Horton, Lance Reventlow, and many others which has made many people wonder should there be a Daly in the At Night. Jonathan, however, has taken the hint, and is now presenting a more favorable, and more lifelike, image than he did when the program made its debut. *Burr.*

Ted Bergmann's Setup

Ted Bergmann has started his own tv production company—Charter Producers' Corp.—which will try to bring several independent producers under the one banner.

The former head of Revlon advertising and chief of the defunct Dumont network, Bergmann says plans call for revolving fund "available to a selected group of highly professional tv producers to prepare series and specials."

Tele Follow-Up Comment

Show of the Week

Something like a new surge of interest is being accorded the Allies' D-Day "Operation Overlord," that fantastic exercise that led to Europe's World War II liberation. For the invasion's 18th ann, NBC-TV's Show of the Week scored a documentary triumph with David Wolper's excellent film recap, which intratrade is apt to be regarded as a stellar trailer for Darryl Zanuck's theatrical commemorative, "Longest Day" as a soon-due 20th-Fox release.

Sunday's (3) DuPont entry was a vivid mosaic of highlights leading up to the securing of the Normandy beaches. It's scope did not include geopolitical or other backstage elements which could have hampered the big drama. Political-economic motivation was not the point of this—just the awesomeness of the outright military and human terms.

The film footage, dug from a dozen or so sources, was often remarkable, and much of it bore a never-before-seen aura. Viewers glimpsed both sides of the D-Day buildups, the decision-making Teheran confab, and, of course, the key figures, including Eisenhower, Rommel, Hitler and Eva Braun in the mountains. Primary focus had to be—and was—on the basic GI components. As the man who called the shots, Gen. Ike's tremendous burden was given forceful point by depiction as an omnipresent personality, huddling with aides or uplifting the troops. And finally, the massive assault on Normandy, which could only be etched as the nightmare it was.

If pictorially stunning, the hour was rendered the more effective by Malvin Wald's script, which had the virtue of being neither coy or pretentious. It settled for annotating the filmic document, not trying to top it, and actor Richard Basehart's reading was equally understanding. Elmer Bernstein's score lent fitting punctuation, likewise without stealing thunder. Withal, a notable remembrance. *Pit.*

Festival of Performing Arts

Courtesy of "Festival of Performing Arts" last week on WNEW-TV, N. Y., the tv audience was able to get a generous sampling of the type of "culture parties" being thrown at the White House under the auspices of President Kennedy and his wife. At one of the D. C. longhair wingdings last year, Pablo Casals, the celebrated Spanish cellist, performed in an hourlong concert. That same program was repeated for the "Festival" telecast.

It was a stanza of straight music and, like other musical offerings in this series, there were no production distractions. In fact, this program was the most austerely presented thus far on "Festival." Taped in a studio in San Juan, Puerto Rico, where Casals lives, the cameras trained on Casals, accompanied by pianist Mieczyslaw Horsvowski in a Schumann Adagio and "Song of the Birds" and joined by violinist Alexander Schneider for a Mendelssohn trio. Unlike the stanzas produced in New York, there was no studio audience for this show and its absence did tend to deaden the atmosphere. *Herm.*

Dinah Shore Show

Dinah Shore's season finale last Friday (1) over NBC-TV was far from one of the singer's best outings. Although boasting a roster of potentially effective guests, the show rarely hit its stride and toward the end with Miss Shore and visitors Robert Preston, Rita Moreno and Vic Damone plugging their latest LP releases (complete with displaying the platters) smacked of the intrusive.

Show opened cleverly enough with a "Teamwork" number featuring the participants wearing white coveralls with their names on the back to introduce them. Preston was largely wasted as a participant in the seg, being limited to the "Trouble" number from "Music Man," with which he has been associated both on Broadway and in the upcoming film version.

Miss Moreno was likewise muffed into a terp number which, although it was somewhat effective, didn't give her much chance to solo prominantly. Vic Damone got the best guest break, having a chance to warble a couple of tunes. He belted "You're Nobody 'Till Somebody Loves You" in good fashion and rendered "Maria" somewhat overdramatically, but in good voice.

Miss Shore's natural verve seemed a bit unnatural this time out. Her patter was strained and a number with Damone dueting on "In the Good Old Summertime" and "Give Me a June Night" lacked the comedy values that seemed intended. Earlier in the show, she rendered "Buttons and Bows" in stylish fashion and, following Preston's appearance, she coupled with the singer on "Goodnight My Someone" and "76 Trombones" to good advantage. Her ballading of "Jim" was also nice.

She got off a big plug for her latest Capitol LP, by waving it and then singing a medley of tunes from the album. She was then joined by her guests (each carrying one of their latest platter efforts). They soon got into a cute novelty number, "How to Make a Hit Record," but the excuse was questionable. *Kalt.*

Tonight

It just has to be: One of the reasons Jack Paar was so successful on his latenight NBC-TV cross-the-boarder is spelled Jonathan Winters. Last week, "Tonight" was spiritless until, on Wednesday (30), Winters showed up. True, he's sharp; his humor has a brilliance to it, but there is something almost manic about him that provides a touch of the magnetic late at night. Until he came, guest co-hosts Peter Lind Hayes & Mary Healy were involved in two nights of formalized tv, which doesn't particularly inspire around midnight, since that's the hour most people would rather sleep if there is nothing compelling at hand to keep them awake. But with Winters, the scene jumped.

Hayes is a man of definite capabilities. As he proved, first on Monday, then on Tuesday, he can deliver a routine with style, his chief faculty being, however, his remarkable memory for mustering up other people's gags. He did it with John Bubbles (of Buck & Bubbles), feeding him straight lines ad infinitum. He did it again with Frankie Fontaine, but after awhile the pace flagged. This inside show business stuff became overly routinized, if that's possible—and it is. Hayes played kind of a trade historian, but without being negative. Nevertheless the fascination of the gossip, is what can and, often does, rivet viewers to their living room couches when they should be abed. Hayes played it on the academic side, which is odd as he is first and foremost, a performer.

Miss Healy, his frau, is a pleasant lady, and she was on the scene largely because she and her husband are basically onstage inseparables. But her latenight contribution was limited this time, her songs were minor, her dialog equally so.

At night, Healy & Hayes established that their type of theatrical polish might better be restricted to daytime, in something like the Arthur Godfrey strip, which a nostalgic Hayes mentioned often last week. *Art.*

Open End

David Susskind whipped together a program for Sunday (3) called "Television Around the World." It missed Italy, Germany and the Iron Curtain countries, but it did give a reasonably representative if chaotic picture of tv in Australia, France, England, Japan and Canada. It wasn't always interesting, not even to somebody in the trade, because of the skittering range of conversation, but, just the same, because of the representatives these countries had on the WNEW-TV (N. Y.) program Australia, France, England, Japan and Canada all came off well. The U. S. did not, not because "tele" in this country is bad by comparison to those others but because the American panelist was the only one who left a poor impression.

Susskind could not be faulted. He was sure of his ground and,

(Continued on page 34)

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For the first time in the distinguished history of the Sloan Awards, a single company's radio and television stations have both won this award in the same year.

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VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week six different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S. ARB ratings cited are metropolitan area ratings.

(*) ARB's Feb.-March 1962 survey covered a multi-week period Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

LITTLE ROCK

STATIONS: KARK, KATV, KTHV. *SURVEY DATES: FEBRUARY 16 - MARCH 15.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG.	TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
1. Andy Griffith (Mon. 8:30-9:00)	KTHV	42	1. Amos & Andy (Mon.-Fri. 5:30)	KTHV	CBS Films	20	50	Wyatt Earp	KARK	12
2. Wagon Train (Wed. 6:30-7:30)	KARK	42	2. Quick Draw McGraw (Mon. 5:00)	KARK	Screen Gems	16	41	Request Theatre	KATV	14
3. Bonanza (Sun. 8:00-9:00)	KARK	38	2. Superman (Sat. 5:00)	KTHV	Flamingo	16	55	Assignment Underwater	KARK	7
3. Hazel (Thurs. 8:30-9:00)	KARK	38	2. Third Man (Mon. 7:30)	KATV	NTA	16	23	Price Is Right	KARK	31
4. Danny Thomas (Mon. 8:00-8:30)	KTHV	37	3. Grand Ole Opry (Sat. 5:30)	KTHV	Flamingo	15	52	Fla. Boys Quar.	KARK	8
4. Dr. Kildare (Thurs. 7:30-8:30)	KARK	37	3. 3 Stooges (Wed. 5:00; Fri. 5:00)	KARK	Screen Gems	15	43	Request Theatre	KATV	13
4. Perry Mason (Sat. 6:30-7:30)	KTHV	37	4. Yogi Bear (Tues. 5:00)	KARK	Screen Gems	13	39	Dick Tracy; Theatre	KATV	12
5. Ben Casey (Mon. 9:00-10:00)	KATV	34	5. Dick Tracy; Theatre (Tues. 5:00)	KATV	TPI	12	36	Yogi Bear	KARK	13
5. Gunsmoke (Sat. 9:00-10:00)	KTHV	34	5. Wyatt Earp (Mon., Wed., Fri. 5:30)	KARK	ABC Films	12	30	Amos & Andy	KTHV	20
6. Red Skelton (Tues. 8:00-8:30)	KTHV	33	6. Bat Masterson (Tues.-Thurs. 5:30)	KARK	Ziv-UA	11	28	Amos & Andy	KTHV	20

MEDFORD

STATIONS: KBES, KMED. *SURVEY DATES: FEBRUARY 16 - MARCH 15.

1. Rawhide (Fri. 7:30-8:30)	KBES	68	1. Mounted Police (Wed. 6:30)	KBES	ABC Films	52	95	Pierce Commentary; Sports; Weather	KMED	3
2. Perry Mason (Sat. 7:30-8:30)	KBES	58	2. Beachcomber (Thurs. 7:00)	KBES	ITC	52	88	King of Diamonds	KMED	7
2. Route 66 (Fri. 8:30-9:30)	KBES	58	3. County Show (Fri. 7:00)	KBES	Flamingo	44	77	Peter Gunn	KMED	12
3. Defenders (Sat. 8:30-9:30)	KBES	56	4. Highroad; Zobel (Sun. 7:00)	KBES	ABC Films	36	63	Bullwinkle	KMED	21
3. Ozzie & Harriet (Thurs. 6:30-7:00)	KBES	56	5. Shannon (Thurs. 9:30)	KBES	Screen Gems	33	59	Hazel	KMED	22
4. Checkmate (Wed. 8:30-9:30)	KBES	53	6. M Squad; Angels (Thurs. 9:00)	KBES	MCA, NBC	30	49	Dr. Kildare	KMED	30
5. Leave It To Beaver (Wed. 7:00-7:30)	KBES	52	7. Johnny Midnight (Sat. 6:30)	KBES	NTA	29	53	Wells Fargo	KMED	23
5. Mr. Ed (Sun. 6:30-7:00)	KBES	52	8. Champ Bowling (Sat. 5:00)	KBES	Schwimmer	21	81	All Star Golf	KMED	5
6. Andy Griffith (Mon. 9:30-10:00)	KBES	51	9. Huckleberry Hound (Fri. 5:30)	KBES	Screen Gems	20	59	Cartoon Carnival	KMED	14
7. Danny Thomas (Mon. 9:00-9:30)	KBES	50	10. Yogi Bear (Wed. 5:30)	KBES	Screen Gems	19	61	Cartoon Carnival	KMED	12

CHICO-REDDING

STATIONS: KVIP, KHSL. *SURVEY DATES: FEBRUARY 16 - MARCH 15.

1. Rawhide (Fri. 7:30-8:30)	KHSL	53	1. Everglades (Wed. 7:00)	KHSL	Ziv-UA	40	63	Millionaire	KVIP	15
2. Perry Mason (Sat. 7:30-8:30)	KHSL	49	2. Third Man (Fri. 7:00)	KHSL	NTA	35	58	Follow The Sun	KVIP	16
3. Defenders (Sat. 8:30-9:30)	KHSL	48	3. Blue Angels (Tues. 7:00)	KHSL	NBC Films	31	49	Room for One More	KVIP	21
4. Wagon Train (Wed. 7:30-8:30)	KVIP	47	4. M Squad (Thurs. 7:00)	KHSL	MCA	28	47	Hathaways	KVIP	22
5. Bonanza (Sun. 9:00-10:00)	KVIP	46	5. Mounted Police (Tues. 6:00)	KHSL	NBC Films	27	54	Magoo; Tracy; News; Sports; Weather	KVIP	11
6. Lassie (Sun. 7:00-7:30)	KHSL	42	6. Rescue 8 (Fri. 6:00)	KHSL	Screen Gems	26	54	Magoo; Tracy; News; Sports; Weather	KVIP	10
6. Password (Tues. 8:00-8:30)	KHSL	42	6. Ripcord (Thurs. 6:00)	KHSL	Ziv-UA	26	58	Magoo; Tracy; News; Sports; Weather	KVIP	9
6. Route 66 (Fri. 8:30-9:30)	KHSL	42	7. Beachcomber (Wed. 6:00)	KHSL	ITC	24	52	Magoo; Tracy; News; Sports; Weather	KVIP	12
7. Andy Griffith (Mon. 9:30-10:00)	KHSL	41	8. This Man Dawson (Mon. 6:00)	KHSL	ABC Films	23	51	News; Tracy; Magoo; Sports; Weather	KVIP	12
8. Disney's World (Sun. 7:30-8:30)	KVIP	40	9. Huckleberry Hound (Mon. 7:00)	KVIP	Screen Gems	22	31	Biography	KHSL	35
8. Gunsmoke (Sat. 10:00-11:00)	KHSL	40								

AMARILLO

STATIONS: KGNC, KVII, KFDA. *SURVEY DATES: FEBRUARY 16 - MARCH 15.

1. Ben Casey (Mon. 9:00-10:00)	KVII	44	1. Ripcord (Sun. 7:30)	KGNC	Ziv-UA	24	38	Lawman	KVII	22
1. Bonanza (Sun. 8:00-9:00)	KGNC	44	2. Peter Gunn (Thurs. 9:00)	KVII	Official	22	34	Sing Along	KGNC	36
2. Andy Griffith (Mon. 8:30-9:00)	KFDA	39	3. M Squad (Fri. 8:30)	KFDA	MCA	21	32	77 Sunset Strip	KVII	26
3. Powell; Hope (Tues. 8:00-9:00)	KGNC	36	4. San Francisco Beat (Sat. 10:30)	KFDA	CBS Films	17	49	Straightaway	KGNC	12
3. Wagon Train (Wed. 6:30-7:30)	KGNC	36	5. Sea Hunt (Fri. 10:00)	KVII	Ziv-UA	16	30	News; Weather	KFDA	24
4. Perry Mason (Sat. 6:30-7:30)	KFDA	35	5. Wanted Dead or Alive (Wed. 8:30)	KFDA	CBS Films	16	24	Como; West	KGNC	27
4. Sing Along (Thurs. 9:00-10:00)	KGNC	35	6. Bozo (Sat. 9:00)	KFDA	Jayark	15	54	Shari Lewis	KGNC	13
5. Danny Thomas (Mon. 8:00-8:30)	KFDA	34	7. King of Diamonds (Wed. 7:30)	KGNC	Ziv-UA	14	23	Top Cat	KVII	25
6. Gunsmoke (Sat. 9:00-10:00)	KFDA	33	8. Burns & Allen; Velvet (Mon. 7:00)	KGNC	Screen Gems	13	20	Cheyenne	KVII	32
7. Dr. Kildare (Thurs. 7:30-8:30)	KGNC	32	9. Huckleberry Hound (Thurs. 5:00)	KFDA	Screen Gems	12	32	Capt. Kidd	KGNC	15
7. Garry Moore (Tues. 9:00-10:00)	KFDA	32	9. Quick Draw McGraw (Tues. 5:00)	KFDA	Screen Gems	12	31	Capt. Kidd	KGNC	18
7. Hazel (Thurs. 8:30-9:00)	KGNC	32	9. Tightrope (Wed. 10:00)	KVII	Screen Gems	12	23	News; Weather	KFDA	22
7. Rawhide (Fri. 6:30-7:30)	KFDA	32	9. Trackdown (Fri. 10:30)	KFDA	CBS Films	12	39	Feature Film	KVII	11

GR'NVILLE-WASHINGTON, N.C.

STATIONS: WITN, WNCT. *SURVEY DATES: FEBRUARY 16 - MARCH 15.

1. Lassie (Sun. 7:00-7:30)	WNCT	53	1. Highway Patrol (Thurs. 7:00)	WNCT	Ziv-UA	39	68	Best of Post	WITN	17
2. Bonanza (Sun. 9:00-10:00)	WITN	51	2. Amos & Andy (Wed. 7:00)	WNCT	CBS Films	30	56	Pioneers	WITN	23
2. Perry Mason (Sat. 7:30-8:30)	WNCT	51	3. Ripcord (Mon. 7:30)	WITN	Ziv-UA	26	36	To Tell The Truth	WNCT	47
3. To Tell The Truth (Mon. 7:30-8:00)	WNCT	47	4. I Led Three Lives (Fri. 7:00)	WNCT	Ziv-UA	24	50	Shannon	WITN	22
4. Flintstones (Mon. 7:00-7:30)	WNCT	46	5. Huckleberry Hound (Tues. 6:00)	WNCT	Screen Gems	23	66	Funny Page; Farmer; Reporter	WITN	12
5. Ben Casey (Tues. 8:00-9:00)	WNCT	45								
6. Dennis The Menace (Sun. 7:30-8:00)	WNCT	43	Pioneers (Wed. 7:00)	WITN	Roebeck	23	43	Amos & Andy	WNCT	30
7. Wagon Train (Wed. 7:30-8:30)	WITN	42	6. Shannon (Fri. 7:00)	WITN	Screen Gems	22	46	I Led 3 Lives	WNCT	24
8. Dr. Kildare (Thurs. 8:30-9:30)	WITN	41	7. Bozo (Mon.-Fri. 5:00)	WNCT	Jayark	20	65	Funny Page	WITN	11
8. Welk; Bernstein; Boots (Sun. 6-7)	WNCT	41	8. Deputy Dawg (Mon. 6:00)	WNCT	CBS Films	18	53	3 Stooges	WITN	16
8. Ed Sullivan (Sun. 8:00-9:00)	WNCT	41	8. Third Man (Tues. 7:00)	WITN	NTA	18	38	Gertrude Berg	WNCT	28
8. Rawhide (Fri. 7:30-8:30)	WITN	42								

HANNIBAL-QUINCY

STATIONS: KHQA, WGEM. *SURVEY DATES: FEBRUARY 16 - MARCH 15.

1. Hazel (Thurs. 8:30-9:00)	WGEM	65	1. Ripcord (Fri. 9:30)	WGEM	Ziv-UA	37	61	Eyewitness	KHQA	24
2. Sing Along (Thurs. 9:00-10:00)	WGEM	59	2. Huckleberry Hound (Mon. 6:00)	WGEM	Screen Gems	24	52	Weather; Sports; Community Stock	KHQA	23
3. Gunsmoke (Sat. 9:00-10:00)	KHQA	54	3. Bugs Bunny (Thurs. 6:00)	WGEM	UAA	23	51	Weather; Sports; Community Stock	KHQA	22
4. Bonanza (Sun. 8:00-9:00)	WGEM	53	3. Jeff's Collie (Tues. 6:00)	WGEM	ITC	23	51	Weather; Sports; Community Stock	KHQA	22
5. Dr. Kildare (Thurs. 7:30-8:30)	WGEM	51	3. Quick Draw McGraw (Wed. 6:00)	WGEM	Screen Gems	23	52	Weather; Sports; Community Stock	KHQA	22
6. Father of Bride (Fri. 8:30-9:00)	KHQA	49	4. Two Faces West (Sat. 8:30)	WGEM	Screen Gems	20	32	Gun-Travel	KHQA	42
7. Father Knows Best (Mon. 7:30-8:00)	KHQA	45	5. Popeye (Mon.-Fri. 5:00)	WGEM	UAA, King	15	65	Hal Barton	KHQA	8
8. Andy Griffith (Mon. 8:30-9:00)	KHQA	44						Matty's Funnies	KHQA	10
8. Ed Sullivan (Sun. 7:00-8:00)	KHQA	44	6. Sea Hunt (Wed. 9:30)	WGEM	Ziv-UA	14	26	Steel; Circle	KHQA	40
8. Lassie (Sun. 6:00-6:30)	KHQA	44	7. King of Diamonds (Sat. 5:30)	KHQA	Ziv-UA	13	37	Lawrence Welk	WGEM	22
8. Rawhide (Fri. 6:30-7:30)	KHQA	44	8. Yogi Bear (Fri. 6:00)	WGEM	Screen Gems	12	28	Weather; Sports; Community Stock	KHQA	31
8. Red Skelton (Tues. 8:00-8:30)	KHQA	44								
8. Route 66 (Fri. 7:30-8:30)	KHQA	44								

It's Green-Up Time

For the curious who may be wondering why NBC has never before televised the climax of the Thunderbird Classic Invitational Golf Tournament, here's the inside reason:

There's never *been* a Thunderbird Classic Invitational Golf Tournament.

Until now.

Spanking-new as it is, though, the first annual edition of this competition has enticed the very cream of the nation's golfers, one of whom will be carting off the richest golf purse of the year—25,000 delicious dollars.

The quest for this prize (plus $75,000 in other awards) culminates this Sunday afternoon at the Upper Montclair (N. J.) Country Club. So, from 5 to 6 p.m. EDT on that day—in a Ford-sponsored telecast—we'll be bringing viewers live coverage of the final three holes.

Among the 120 stalwarts competing are such precisionists as Arnold Palmer, Jerry Barber, Doug Ford, Gary Player, Gene Littler and Sam Snead, all of whom have swung a golf club before.

The following Saturday, many of the same participants from the Thunderbird tourney will again be plying their salubrious but nerve-shattering trade before NBC cameras.

This time the occasion will be the 62nd annual National Open Championship at the Oakmont (Pa.) Country Club. There, from 4:30 to 6 p.m. EDT, our golf-oriented cameramen (the ones who are always watching for the birdies) will be keeping a live vigil at the last four holes. (Co-sponsors are the Wilson Sporting Goods Company and the Humble Oil & Refining Company.)

Even for Tom S. Gallery's NBC Sports Department, which prides itself on the quality and calibre of golf it brings viewers over the year, the live coverage of two such events as the Thunderbird and National Open wind-ups within a six-day period is quite unusual.

But the best insurance that our cameras will catch every moment of vital action at both finishes (as well as those non-vital touches that make up so much of golf's drama) is NBC's lengthy experience in the field. The upcoming championship at Oakmont, for example, marks our ninth consecutive National Open telecast.

For the golfers themselves, of course, experience and skill carry no such guarantee of a happy outcome. If they did, an accomplished veteran like Mr. Snead should have had a couple of National Open victories under his belt a long time ago. But it hasn't worked out that way. Next week, the indefatigable Sammy will be pursuing the elusive title for the 22nd time. There probably hasn't been a more relentless chase since "Les Miserables."

FCC Officially Orders CBS-TV To Tear Up Incentive Plan Contracts

Washington, June 5.

Dealing out what was in the cards anyway, Federal Communications Commission has ordered CBS to tear up its television affiliate contracts embodying the incentive compensation plan. FCC, with Commissioner Frederick Ford the sole dissenter, thumbed down the scheme as violative of the Commission's rules against affiliation exclusivity.

The action is part of a two-front war being waged against the incentive plan with the Justice Dept. taking on the network in an anti-trust suit aimed at undermining the incentive compensation plan. Commission's order, requiring CBS to renegotiate contracts with 40 affiliates, is a followup of its letter last October asking CBS to explain the plan.

The letter of inquiry took exception with what it regarded as the plan's inhibitions on selection of programs by stations from non-network suppliers, as well as its restraints on inter-network and non-network compensation.

Commission explained in its summation:

"We believe that the effect of the CBS plan is clearly to hinder a station from clearing for other network and non-network programs, and that it penalizes a station for so doing.

"In effect, the network is withholding a part of the compensation which the station could expect to receive under prior existing contracts until the substantial number of clearances desired by CBS have occurred. Although the plan does not contain an express requirement concerning a minimum number of clearances, its practical operation has the same effect. No public interest reasons in support of the plan have been offered.

U.S., OTHERS BID FOR BIAGI'S ITALO SHOWS

Rome, June 5.

RAI-TV, the Italo telenet, is reportedly doing a brisk business with segments of Enzo Biagi's new television show, "RT- Rotocalco Televisivo," requested by foreign video nets.

To date, items chosen from the first few biweekly shows of the Saturday night stanza have been requested by various networks, including ABC-TV, NBC-TV, Holland's NTS, West Germany's ARD, Belgium's RTB, Britain's BBC, Switzerland's SSR, and France's RTF.

Report on the Mafia, "Report from Corleone," was bought by all above nets. ABC-TV additionally purchased "The Wall" (on the Berlin crisis), "The Best Team in the World," "Fellow Citizen Salan," "The Undesirables," "The Job of Being King," "The Victors," "The Shadow of Peron," and "Meeting With the Emperor."

TV Followup Comment

Continued from page 29

ironically, when he's sure of his ground he says more in fewer words. The "heavy" was John G. McCarthy, of TV Film Export Assn., an American trade org, who managed to stay out of more trouble than he got into because, it seemed, that the other five panelists were trying to be patient. McCarthy was overtly the pitchman, selling the U. S. party line on tv. The others—Rennis Scuse of BBC; Jacques Sallebert of French Broadcasting; Lister Sinclair, of CBC; Leonard Mauger, of Australian tv, and Francis Yoshimura of Fuji's Japanese video arm—were trying their darndest to be honest and objective, not that they always were.

Scuse of England and Sinclair of Canada were generally in the forefront of conversation. To a degree this helped, since Scuse's lightness and accuracy and Sinclair's intellect hurried the pace of a slow program, and made a viewer forget that the U. S. was on this occasion mistreating itself.

Art.

Here's Hollywood

The question: "Where did you get the idea for 'Bullwinkle'?"

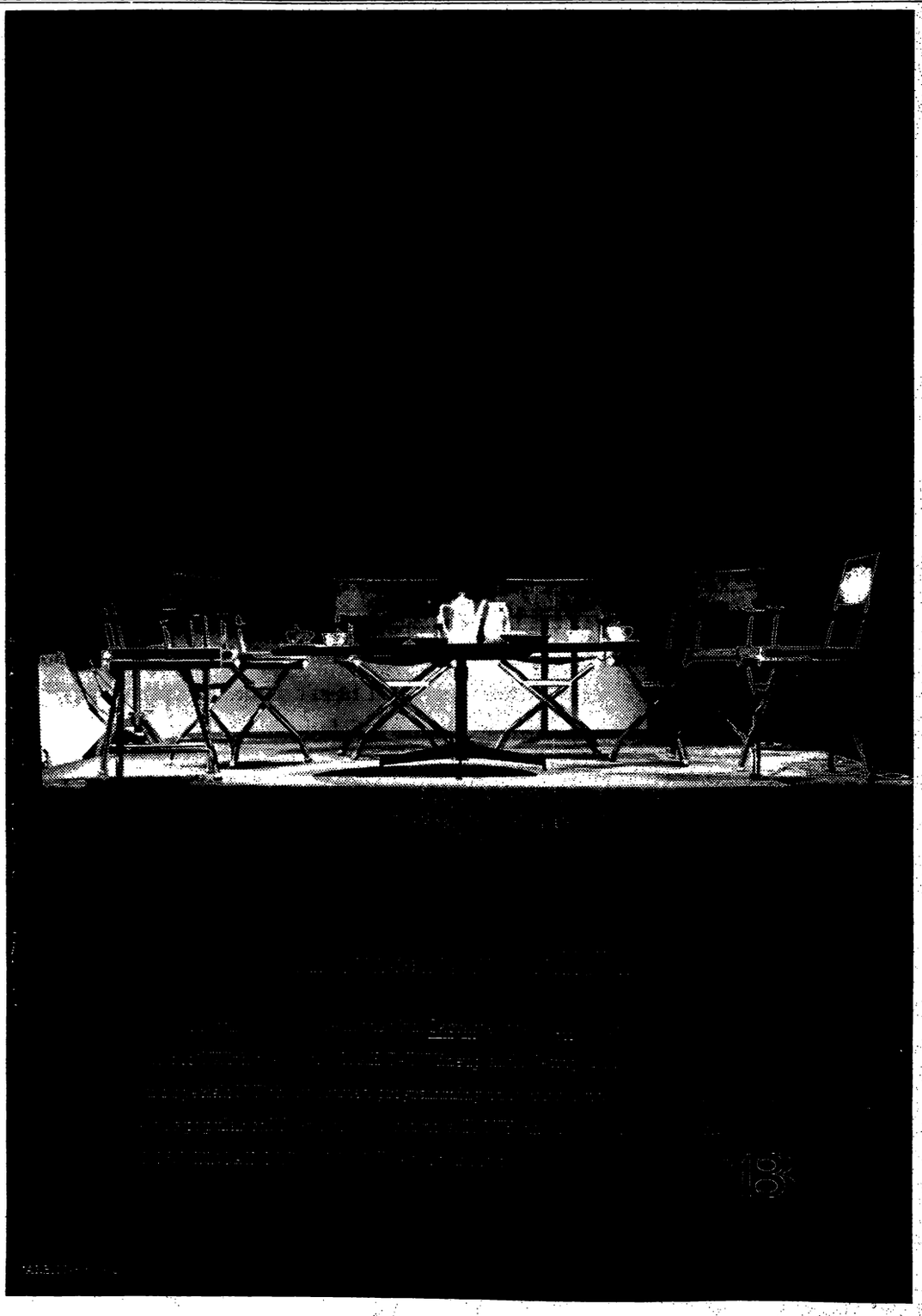
The answer: "We stole it from several other cartoon producers."

Thus transpired a typical exchange in Helen O'Connell's courageous but hapless attempt to obtain inside information from cartoonsmiths Jay Ward and Bill Scott on the NBC-TV edition of "Here's Hollywood," a madcap session that might aptly be subtitled "Fractured Interviews."

Nary a serious answer marked the 15-minute televisit to the forecourt of Ward's Sunset Strip studios, during which Miss O'Connell elbowed her way into wet cement, engaged in duets from "Sing Along With Bullwinkle" in company with the star, and made with the ill-fated queries as champagne glasses tinkled and a five-piece orch tootled in the forecourt background.

At face value, this was undoubtedly the most devastatingly fruitless interview since Burt Lancaster put the skids under Mike Wallace on "PM East" two weeks ago. Yet, as Ward chuckled and Scott deadpanned, and both tried, perhaps a little too hard to prove there's madness in their method, the Ward-Scott nothing-sacred attitude of enterprising irreverence managed to surface through the chaos, making it a novel, disarming and almost rewarding oasis in the electronic desert of daytime television.

Tube.



Earl of Mansfield To Churchwomen on Video Violence: Write Your M.P.

Edinburgh, June 5.

Two thousand women, meeting here at a Church of Scotland convention, were advised by the Earl of Mansfield to bombard their members of Parliament with complaints every time they see violence on tv.

"A great many of our young thugs and gangsters today get their minds turned, or learn their methods, from the showing of violence on television," he said.

"You can do a lot about it. You all have a member of Parliament, and when you see violence on tv, no matter on which channel, write to your member complaining. Eventually something will be done.

"Members of Parliament are very sensitive to large numbers of letters from constituents on a particular point.

"If you make your feelings felt, I think sufficient Parliamentary pressure can be brought to force the Government to stop these scenes of sadistic violence appearing on tv."

Perry, Aide to Collins, Exits for Own P.R. Shop

Washington, June 5.

John Perry, assistant to Gov. LeRoy Collins before and after latter's advent to the presidency of National Assn. of Broadcasters, is ankling the post to set up his own p.r. office here.

Perry, a former reporter and editor for the Tampa Tribune and St. Petersburg Times, has been working for Collins since 1955 except for interludes in which he participated in teach-vee projects —including NBC's "Continental Classroom" and the Purdue airborne ETV venture.

Perry is offering his services in the broadcasting, education, publishing and governmental relations fields, but will continue to serve Collins on a parttime consultative basis.

Dallas—WFAA is the winner of "The Governor's Special Merit Citation" for major contribution to traffic safety in Texas, 1961, WFAA manager George Utley has announced. Award was given to the station at the recent annual convention of the Texas Association of Broadcasters in El Paso.

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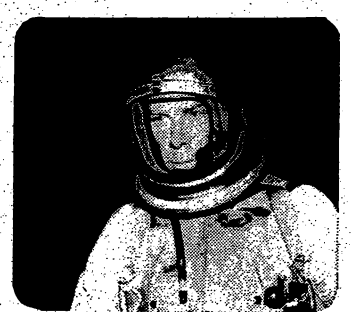

Anna Maria Alberghetti, Eddie Albert, Pier Angeli, Pedro Armendariz, Desi Arnaz, Lew Ayres, Lucille Ball, Lloyd Bridges, John Drew Barrymore, David Brian, Rory Calhoun, Lee J. Cobb, Robert Coote, Joseph Cotten, Johnny Desmond, Dan Duryea, Jo Van Fleet, Joan Fontaine, William Frawley, Harry Guardino, Jean Hagen, Trevor Howard, David Janssen, Ernie Kovacs, Piper Laurie, William Lundigan, James MacArthur, Margo, Lee Marvin, E. G. Marshall, Raymond Massey, Dina Merrill, Martin Milner, Cameron Mitchell, J. Carrol Naish, Lloyd Nolan, Hugh O'Brien, Janis Paige, Marisa Pavan, Tony Randall, Aldo Ray, Carl Reiner, Gilbert Roland, Janice Rule, Jane Russell, Maximilian Schell, Rod Serling, Red Skelton, Jan Sterling, Susan Strasberg, Barry Sullivan, Rod Taylor, Franchot Tone, Claire Trevor, Vivian Vance, Eli Wallach, James Whitmore, Walter Winchell, Ed Wynn, Keenan Wynn

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SAN ANTONIO, KONO-TV
PENSACOLA, WEAR-TV
LONDON, ENGLAND
PARIS, FRANCE
ROME, ITALY
BEIRUT, LEBANON
MANILA, PHILIPPINES
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Goodson-Todman's 'Sweet 16'

Continued from page 17

the way the shows "capture reality," the spontaneity that catches both the plain-folk contestants and celeb guests as they really are. A bit defensively, perhaps, Goodson says it's an ingredient that many show biz veterans don't understand because they think in terms of scripts that are written and songs that are sung.

Industry outsiders in general, he says, put the company in a unique position via misunderstanding of a sort. "We give it (production) a kind of attention that people outside are not aware of. They are aware of what goes into a 'Bonanza' or a special." But the production savvy of G-T's live ones, which air with a look of simplicity, is not understood.

Goodson says there are 15 G-T rejects for every show that makes it. Yet, to his recollection, there hasn't been a show presented to either advertiser or networks in the last five years that has failed to go on the air.

None of the Goodson-Todman shows has the booster of big-money prizes (and none ever has), except "The Price Is Right," where a contestant can stash an impressive pile of loot in product prizes. And the merchandising budget for that show, says Goodson, is $7,000 a week for the daily strip and $11,000 for the weekly nighttimer (retail value would double the figure). Even "Price" is constantly watched and injection with "idea gimmicks" if the formula seems to be tarnishing a bit.

There also is a gimmick or two in origination, according to Goodson. He says the panel and game show will always be essentially a New York production. It's his feeling that New York supplies a more suitable type of celebrity (other than actors and actresses) and the "New York atmosphere" also provides a better type of panelist than the Coast.

While the partners say that the company will always be primarily a "live" producer, the film wing has been revitalized with new execs and new projects. Bill Todman says there are seven projects in the works—aimed at the '63-'64 season—and the talks with networks will get underway in the next couple of weeks. Among film proposals is the "Skyscraper" hour anthology (that's been around for awhile) and a dramatic show, possibly and hour, scripted by playwright Clifford Odets. There's also the previously announced 90-minute vidtape dramatic series, "Broadway Preview," which may embrace works of foreign playwrights an tv scripters as well as domestic.

British Educ'l TV

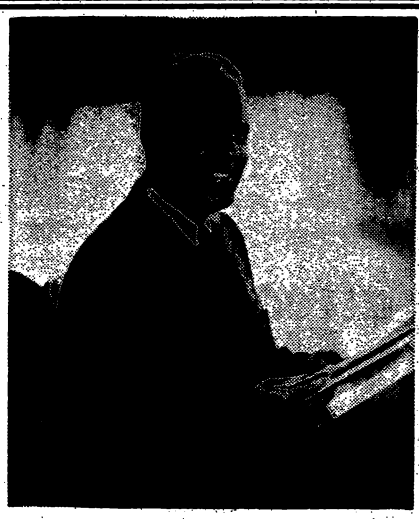
Continued from page 19

for the masses and minorities has noticeably grown.

Newly-formed Institute of Educational Television recently invited leading educationalists-in-tv from America to explain methods used in the U. S. British university heads and other interested parties are, according to John F. White, prexy of the National Educational Television and Radio centre of America, showing a big interest in the theory of the airwave classroom. White gained his opinion after many hours talk with British teachers and the like.

As further proof of the tv companies' keeness to help teach through tv, the commercial contractors have donated a hefty piece of change to the London-based Educational tv film centre which reputedly cost about $1,000,000 to get under way. BBC is also cooperating with this venture designed to furnish underdeveloped countries with etv broadcasts.

Knoxville — Jack Hatcher, formerly with WLAC Radio in Nashville, has joined Knoxville's WBIR Radio as a member of the announcing team.



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Danny Taps Ellinson, Stewart as Producers

Hollywood, June 5.

Jackie Ellinson and Charles Stewart, who have been writers of "The Danny Thomas Show" on CBS-TV, have been named producers of the comedy series for next season.

They will replace Sheldon Leonard, who has produced the series for the past few years, and next season steps up to the exec producership of the show. Louis Edelman, who has been exec producer, is taking a leave of absence.

Production Lull Draws Near End; 10 to Roll in June

Hollywood, June 5.

Telefilm's annual production hiatus is nearing its end and at least 10 more series will go into production in June, to give a hypo to employment in Hollywood. The low ebb in production comes after windup of a season's product, and before shooting on net season's films begins.

Among series going into production next month are MGM-TV's hourlong series, "Sam Benedict," "The Eleventh Hour," and "Dr. Kildare"; 20th-Fox TV's "Dobie Gillis"; Desilu's hourlong "Fair Exchange"; Selmur Productions' hourlong "Combat"; and the hourlong "Ben Casey."

In production now are the Revue series, "It's a Man's World," "Going My Way," "Laramie," "Wagon Train," "The Alfred Hitchcock Hour," and the 90-min. "The Virginian"; Warner Bros.' hourlong "77 Sunset Strip," "Hawaiian Eye" and "The Gallant Hours"; CBS-TV's "Gunsmoke"; NBC-TV's "Bonanza."

Production on just about every series gets under way in July, one of the first to go then being "Perry Mason," which rolls July 7.

TV: News, No Dolls

Continued from page 1

lic affairs entrepeneurs roam the globe to update the current event's story (and pretty soon every nook and corner will have been explored, extending into outer space), the man in work clothes and business suit who has just returned home from a day with other men in work clothes and business suits finds himself watching and listening to still other men in work clothes and business suits. Which is okay, up to a point, since tv or any other medium bereft of enlightenment will justifiably fade into oblivion.

But as the new heroes of tv today—the Dave Brinkleys, the Chet Huntleys, the Walter Cronkites, et al—spread their commendable wares over a larger and larger portion of the spectrum (and it's readily apparent to the naked eye that they're all bleary-eyed from over-exposure and triple-duty), the question also comes to mind: how long is it since tv has unearthed a new and glamorous femme star to slake the thirst of the aforementioned viewer in quest of relaxation?

With the single exception of Carol Burnett (but for entirely different reasons, stemming largely from her unique comedic talents) not a single new femme luminary of major consequence has been projected into the tv limelight in recent seasons. There's no question about tv becoming a man's medium.

Occasionally the sought-after glamor in the form of white tie, tails, ballroom scenes and pretty dolls dressed to the nines will show up on a Garry Moore show or a Perry Como episode, but by and large, whether it's new-public affairs or the run-of-the-mill Hollywood vidfilm product that's hell-bent for realism, tv today, for the man in work clothes and business suit, is simply an ertension of what he sees, hears and participates in all day long.

Boston—Hamilton Benz, former Concert Network salesman, joins WXHR here in sales and programming.

TAM's Top 20 in Britain

(Week Ending May 27)

	Homes Viewing (000's)
Coronation Street (Wed.)—GRANADA	7847
Coronation Street (Mon.)—GRANADA	7734
No Hiding Place—AR	6824
Play of the Week—ATV	6141
Top Secret—AR	6141
Armchair Theatre—ABC	6028
Take Your Pick—AR	5800
Dickie Henderson Show—AR	5573
Blackpool Tower Circus—ATV	5573
Emergency Ward 10 (Tues.)—ATV	5345
This Week—AR	5345
American Man Shoot—ITN	5232
Double Your Money—AR	5118
Take a Letter—GRANADA	5047
The Odd Man—GRANADA	5004
Emergency Ward 10 (Fri.)—ATV	4663
Probation Officer—ATV	4435
The Rag Trade—BBC	4322
Perry Mason—BBC	4208
All Our Yesterdays—GRANADA	4203

'Window Shopping' Axed; Stations to Get Time

ABC-TV is returning a half-hour of network programming time back to local stations starting July 2 when "Window Shopping" will drop out of the web's schedule.

Move brings a reshuffle of remaining daytime programs in which "Jane Wyman Presents" moves from 2 p.m. to noon and Alex Dreier's "Mid-Day Report" shifts from 1:25 p.m. to 12:55 p.m. Station time now will run from 1 to 2 p.m.

Negro Performers

Continued from page 19

—is the casting and depiction of Negroes.

"Our policy and objectives in this area were discussed in some detail in meetings recently held on the West Coast between representatives of the NBC program and broadcast standards departments and producers of all filmed NBC programs. We believe, however, the importance of the subject warrants its emphasis again, and in writing, so that all concerned will take affirmative steps to recognize these objectives in program planning and casting.

"The purpose of the policy, apart from its basic intention of assuring fairness in employment, is to present through our medium, where pertinent and within the permissive framework of dramatic license, a reasonable reflection of the contemporary American scene . . . Negroes are actually engaged in many occupations that are part of the background of storytelling, and accordingly there should be opportunities to include them in roles where it would be natural and realistic for a Negro to appear. This does not mean that any special effort should be made merely for its own sake to include members of racial minorities in programs that do not logically call for their presence."

ABC-TV, in a company statement, stated that it encouraged the hiring of the best talent available, regardless of color. Negro actors had played leading roles on many ABC-TV programs, among them "Naked City," "Day In Court," "Rifleman," "Ben Casey" and "77 Sunset Strip." Three Negroes have been crowned "Queen for a Day," one quite recently when the program originated in Philadelphia. Asserting it has had a long-standing policy of non-discrimination in employment, ABC says it plans to continue that policy.

TV Writers, Producers Resume Arbitration Hearings This Week

Hollywood, June 5.

Arbitration hearing between Writers Guild of America and the Alliance of Television Film Producers has been recessed until this week. The hearings have been held at the offices of the Association of Motion Picture Producers.

Witnesses the first week of the hearings were Four Star production veepee Tom McDermott; Richard Jencks, prexy of the Alliance; writer David Harmon, Robert Yale Libott and Morgan Cox; Samuel Newman, writers' rep on the panel and a member of the fact-finding committee; and exec secretary Michael Franklin of WGA West.

Writer and producer reps differ over interpretation of language of the telefilm contract inked in 1960, and purpose of the hearing is to resolve this dispute. The pact, which ended the 1960 writers' strike against tv films, established an industrywide fact-finding commission, which has been meeting to set up a new royalty plan for writers.

Members of the arbitration panel are attorney George Cohen, impartial arbiter; Newman, repping WGAW; and Dick St. Johns, Alliance rep.

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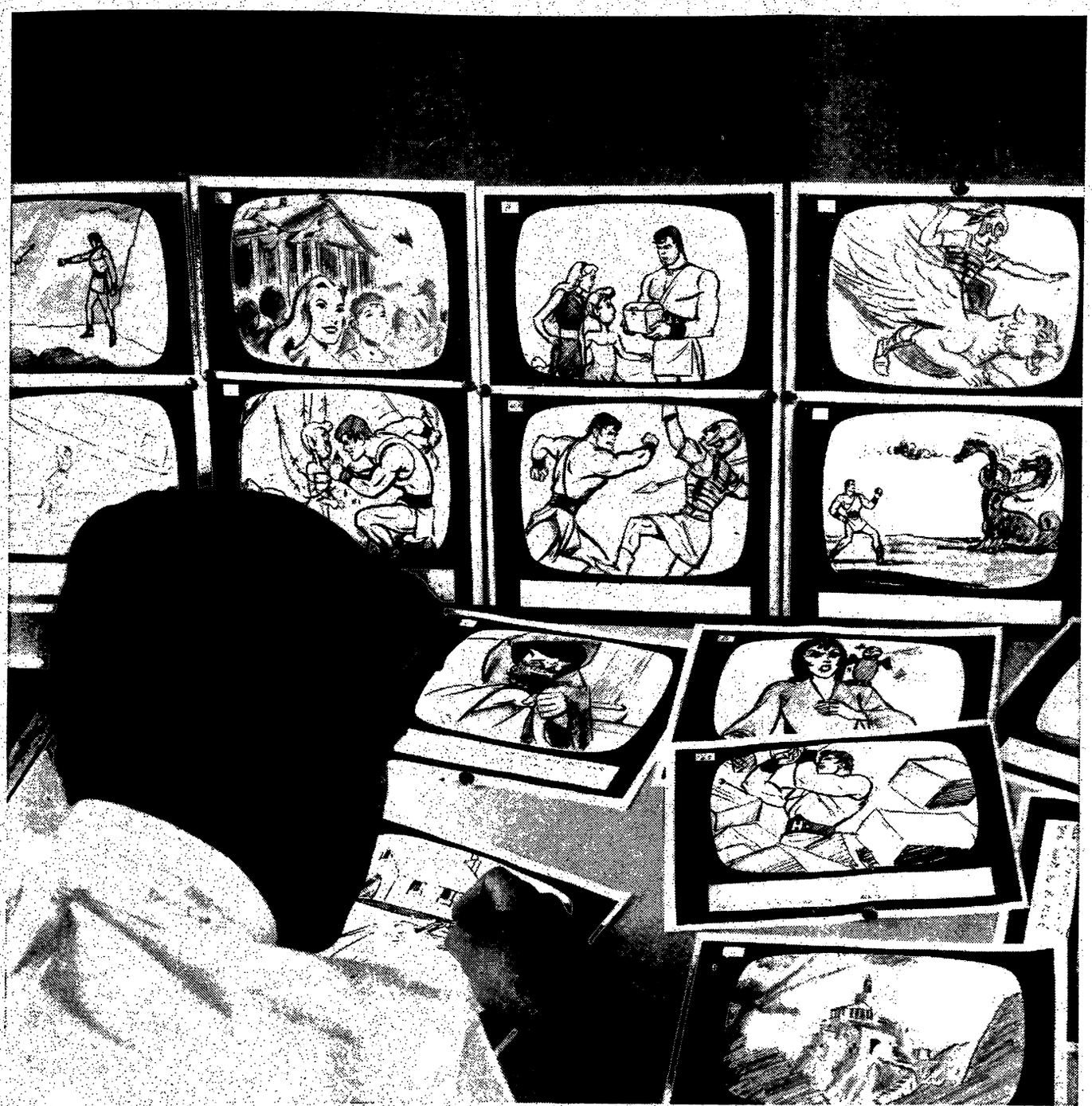

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From The Production Centres

Continued from page 35

"Do Re Mi" at Chicago Music Theatre this summer . . . Weather gal **Kit Woodhouse** got her notice at WBKB, and they're seeking a replacement . . . **Bob Lewandowski's** "Press Internationale" notched its first year . . . **Vince Edwards** kept the reporters waiting over an hour for a press conference last week because he heard they had good food at Fritzel's. But he came through graciously when he finally showed up . . . **Toni Gilman**, who does "Down You Go" on WGN-TV, will be featured in several shows at the new O'Hare Inn Theatre.

IN BOSTON . . .

WBZ-TV's "Big Brother" **Bob Emery** will be guest of honor at Thompson Academy graduation ceremonies Saturday (9), 50 years to the day after he graduated . . . Broadcasting Executives Club of N. E. to hold gala summer breakup party Wednesday (13) at Hotel Somerset . . . WBZ-TV cameraman **Bob Cirace** presented first place award in feature category at Boston Press Photogs Assn. ball Tuesday (5) . . . Mayor John F. Collin reports to taxpayers on new tax rate in special telecast on WNAC-TV Tuesday (12) from 6-6:15 canceling regular ABC evening report news program . . . WNAC-TV's "Expedition Boston" takes viewers on tour of city as a medical center with **Victor Best** as guide-narrator Tuesday (12), 10:30-11 p.m.

IN PHILADELPHIA . . .

Bill Campbell is filling in as host of WCAU's "Talk of Philadelphia" show while **Ed Harvey** makes a trip to Japan, Hawaii and other Asiatic spots . . . **John Schubeck** has joined WRCV-TV's news bureau. He was formerly with WJR in Detroit and WGN-TV in Chicago . . . **Varner Paulsen**, program director at WIP, a licensed pilot, will fly the station's plane and give direct traffic reports for routes in the Philadelphia area and seashore spots each weekend . . . **Sam Serota**, of WPEN, has been elected president of the Philadelphia Public Relations Association . . . WIBG logged a week-long program of station activities to mark the fifth anniversary of Storer Broadcasting Co. in Philadelphia . . . WTEL has added four more hours of daily Spanish programming to its schedule . . . WIP's **Marie Christie** has been named treasurer of the Philadelphia Club of Advertising Women.

IN CINCINNATI . . .

WCPO-TV top newsman **Al Schottielkotte** put in several days at West Palm Beach, Fla., conferring on departmental setup at Scripps-Howard sister station WPTV . . . Exec moveups at Taft Broadcasting have **Leon Lowenthal** as director of sales and **John T. Lawrence Jr.** as general manager of the FM division and **Nick Bolton** as g.m. of WKRC, Cincy . . . Exclusive of any direct radio or tv reception, Bethesda Hospital patients find printed capsules of news and weather information on their noon trays, courtesy of Crosley's WLW and WLW-T . . . **Jack Welsh**, who doubles as publicity man and telecaster for the River Downs track, is doing late night recaps of the days races for the fourth summer meet with a switch to WKRC-TV from WCPO-TV which now has its own sports program at the same time.

IN DETROIT . . .

Edwin G. "Eddie" Boyes, who joined the WWJ radio staff as an engineer 40 years ago, was honored at a luncheon at the Detroit Press Club. He currently is assigned to the WWJ transmitter operation, plans to continue working for a while yet. He undoubtedly is one of the oldest radio employees in point of service in the nation . . . **Karl Haas**, director of fine arts for WJR, will receive the honorary degree of doctor of music from Albion College . . . For the seventh successive year, **Fred Wolf**, WXYZ disk jockey and sportscaster, will narrate "Championship Bowling, filming 26 shows in the coming series . . . Both WJBK and WJR have scheduled discussion programs on the controversial medical care for the aged issue, with **Bob King** moderating the WJBK panel and **Frank Tomlinson** the WJR discussion . . . WWJ-TV will telecast the Paul Bunyan Scouting Exposition in which 35,000 Cub, Boy and Explorer Scouts will demonstrate outdoor skills in an encampment at the Michigan State Fairground.

IN MELBOURNE . .

Michael Denison and **Bunty Turner**, the Professor Higgins and Eliza Doolittle of Melbourne's "My Fair Lady," booked for a spot in **Corinne Kerby's** "Let's Make a Date" on ABV2 . . . **Toni Lamond**, GTV9's star singer-comedienne, rushed to hospital after her collapse through nervous exhaustion . . . **Percy Cerutty**, athletics coach of famous Aussies such as Herb Elliot and John Landy, in hot demand for tv after threatening to twig the nose of "Meet the Press" chairman **Reg Leonard** in the liveliest session on Downunder telehistory . . . **Coral Deague**, tv choreographer, back at work after the birth of a daughter . . . **Hal Todd**, well-known tv utility man, quit GTV9 to freelance . . . GTV9, after two unsuccessful attempts to make individual national tv stars out of local heroes **Graham Kennedy** and **Bert Newton**, are now teaming them in a third attempt to be called "The Best of Graham Kennedy and Bert Newton" . . . **Holly Winters**, Yank thrush, here for month's nightclub-tv season . . . **Joe Latona** to DYT Production Co. as producer of "Daly at Night" . . . **Ron Cadee**, 3KZ breakfast session emcee signed by HSV7 for new afternoon tv show "Make Mine Music."

IN MILWAUKEE . . .

"TV Kids' Club" new WTMJ-TV children's program (specifically slanted to 7 to 13 agers) now live from station's outdoor studio Saturdays 1-2 p.m., with games, songs, dancing & live animals included . . . WTMJ-FM increased stereo broadcasting to eight hours daily (Monday through Saturday) with seven hours Sundays, making one half station's weekly FM schedule now in stereo . . . "From Every Patriot Grave," a Civil War documentary, developed by WEMP's public service and continuity director, **Mary Lou Burg**, was aired Tuesday (May 29) 7-8 p.m. . . . WHA-TV, Madison, a link in National Educational Television, now showing a series of eight programs describing life in ancient Greece, with Prof. Paul L. MacKenrick of U. of Wisconsin Classics Dept., (recently back from Greece) enlightening homebodies on how archaelogists develop their theories from their discoveries . . . **Breta Greim** on WTMJ-TV's "Woman's World," Friday (June 1) had Mrs. Dan Mallory & daughter Indian dancing and demonstrating traditional Menomonee Indian cooking.

IN MINNEAPOLIS

Negotiations continue for sale by Time-Life of its non-network WTCN-TV and ABC affiliated WTCN Radio. Purchase of sister stations by local interests is rumored to be imminent. WTCN-TV lost its ABC tie-up to 20th-Fox's KMSP-TV over a year ago. Time-Life now has WTCN g.m. **Ted Streibert** spending much of his time working on its international operations. Streibert recently returned from a three-week European trip and is slated to go to Columbia shortly . . . **Mort Henken** of KSOO-TV, Sioux Falls, elected prexy of South Dakota Radio and Television Broadcasters Association. Named veepee was **Byron McElligott** of KSDN, Aberdeen . . . WCCO and Minnesota Twins sportscaster **Ray Scott** has been named top sports announcer for past three years in three different states—this year in Minnesota, last year in Wisconsin and two years ago in Pennsylvania . . . WTCN-TV and Radio news director **Sheldon Peterson** and public affairs chief **James Grant** continuing their editorial efforts to halt Minneapolis Star and Tribune strike by bringing community pressure to bear. Stations' editorials have supported position of newspapers' management in two-month-old walkout, urging residents to write to striking Mailers' union and ask it to reverse its stand. WTCN has scheduled spot announcements giving union's address and restating the station's editorial opinion . . . Disk jockey **Jerry Rosen**, formerly with KJR, Seattle, has joined Storz-owned WDGY here.

Canada Radio-TV In Big Tuneup For June 18 Election

Ottawa, June 5.

Radio and television in Canada area gearing high for this country's federal balloting June 18. The new television web, CTV, is not ready for a national coverage so its affiliated stations will operate individually, coverng local constituency activities. Exception will be Ottawa's CJOH-TV which will not only cover the area's 15 ridings but will have the national scene in its lap as well. Link with Montreal's CFCF-TV has been set with CJOH-TV for audio and video service that night and CFTO-TV in Toronto may come in on the deal. CJOH-TV will have a computing machine in its studios and expects to produce solid election forecasts as well as complete news coverage.

Canadian Broadcasting Corp's full national tv web will be in operation from Newfoundland to British Columbia, and its Trans-Canada radio network will cover the voting. Both AM and tv operations will preem as polls close at 7 p.m. on each time zone and continue until the final result is known.

CBC video will carry 20 minutes of coverage each half hour, leaving 10 minutes for local station coverage. On radio, regional and national coverage will occupy 25 minutes and local will get five minutes.

CBC has set a gab panel in Ottawa topped by Arthur Blakely, Montreal Gazette parliamentary chief. News staff in CBC "Election Central" at Toronto will be headed by Norman DePoe and James M. Minifie with Blair Fraser of Maclean's magazine as national commentator.

CJOH-TV's news gabbers and commentators will be Charles Lynch, Southam News Bureau Chief; Peter Stursberg of the parliamentary press gallery, and Bill Casey of the station's news staff. All three are regulars on CJOH-TV news shows.

Honolulu—Maui Island's second radio station, KNUI, expects to begin operations late in June. Eugene N. Panissidi, of Burbank, Calif., is the owner and H. Lawrence Golding is manager. Station will operate with 1,000 watts on 1310 kilocycles.

Mgt. William Morris Agency

Ed McMahon to Join Carson on NBC-TV

Ed McMahon is expected to follow Johnny Carson from ABC-TV next fall and become the latter's No. 2 man on NBC-TV's "Tonight" strip. McMahon, who seconds Carson presently on "Who Do You Trust?," will thus be filling the gap that Hugh Downs is going to make when Downs takes over as host of "Today."

Downs moves from latenight to early morning on NBC-TV in the fall—probably on Sept. 10.

Edgar Kobak Dies at 67

Continued from page 18

ad agency as a veep, then four years later returned to NBC to head up Blue Network sales. When the Blue Network split with the Red Network soon after, Kobak became an executive vicepresident.

In the late '40s, while with Mutual and after, Kobak became deeply interested in uplift of audio and tv commercials and also in the validity of audience ratings. In '47, the same year his Mutual hit 400 stations, was appointed to a committee to analyze blurbs, a number of which had just been criticized publicly.

In 1949, he opened his own radio-tv consultancy, and one of his clients in the latterday involvement was Miles Labs, for which Kobak eventually became a director. He was a director, too, with Information for Industry In Washington, the S&G Electric Co.; the Hickory Hill Broadcasting Co. in Thomson, Ga. He was a veep for Progress-News Publishing Co., and owner of Sunshine Plantation, both in Thomson, Ga.

The veteran radio executive liked to recall that in the early days of McGraw-Hill, when he was editing the company's electrical and radio publications, he made VARIETY must reading among his editorial associates — as a model for concise, lively copy—and as for himself Kobak remained a steadfast VARIETY fan. In fact, his last published work appeared in the newspaper only two months ago. It was a feature article commemorating radio's 40th anniversary and it reminisced about the early days. A significant note in the Kobak yarn was that he continued carrying the torch for improved standards in the medium.

In 1955, he became president of the National Society for Crippled Children & Adults and two years later he was made chairman of the Easter Seal campaign. He was a trustee of the N. Y. State Assn., the N. Y. C. Society for Crippled Children & Adults, the National Fund for Medical Education, the National Health Council and Goodwill Industries.

Kobaks survived by his wife, two sons, two sisters and four grandchildren.

Fort Worth—Bill Andrews for the last three years general sales manger here for KTVT-TV, has resigned from that position to become general sales manager for KCOP-TV in Los Angeles.

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West German TV Strife

Continued from page 18

planned July 1 starting date, he said.

He claimed that he has invited the managers of the other stations to meet with him and discuss these terms, but they have refused to turn up and have only sent lengthy letters of their proposals and counter-proposals. For over a year he has been negotiating without success, he pointed out, and there is no telling when the station can actually get going.

The Second German Net is supposed to be under the control of the various states of West Germany instead of coming under federal control.

Everyone of the over-a-million West German TV set owners plunks down seven marks ($1.75) monthly for viewing the television shows here. And 30% of this money has been allotted to the Second German TV.

This does not mean enough money for the net to produce enough programs to fill its two hours daily, which it had planned for its July 1 start. And without the cooperation of the other stations, which had been promised and planned throughout, the Second German TV cannot go, Holzamer stressed.

Shortly before, the Second German TV had announced that it plans to build studios in West Berlin and Bonn. But these constructions will also have to wait until the funding and programming is decided.

Meanwhile, the First German Television Net may be in for some financial difficulties. Committees of the two major West German political parties, the Christian Democrats and the Christian Socialists, have merged on one theme—banning commercials from West German radio and television stations.

They feel that since the viewers pay a monthly $1.75 fee for watching the German tv to the Federal Ministry of the Post, and this money is used for financing the shows, the viewers should not be exposed to any commercials. And they are planning to bring the topic up for legislation before the West German Parliament.

Meantime, a study just revealed that the television commercials accounted for about $20,000,000 for the various German stations during the first quarter of 1962, with an income of $6,500,000 gross from commercials in January, about $6,000,000 in February and over $7,500,000 in March. Losing this added money could mean that the German television stations would have to cut down considerably on their productions.

But on the other side of the ledger, the West German Ministry of the Post has just announced that by the end of 1964, about 85% of the television set owners in 1964 will be able to receive the Second Television Network shows—if they ever get going. And by the end of 1965, about 65% of the West German population would be able to receive the Third Program which has also been much discussed.

All-Spanish Network

Continued from page 22

used from other parts of Latin America, but at the present time most nations south of the border don't have tape. "We want to bring to Los Angeles events such as the Carnival in Rio," Kaufman said.

Bullfights from Mexico City will be seen here on tape once a week, and the entire card, running two-and-one-half hours, will be shown. NAB's tv code indicates cruel and inhuman treatment to animals should not be shown, but U.S. and Mexican ideas on this subject differ, and "we anticipate some criticism, but the fact remains people who will have to reinvest in order to receive our station will exercise self-censorship," the exec opined.

Newscasts will be live, of course.

The new station will be on the air from 5 p.m. to 11 p.m. or a bit later Mondays through Fridays and noon to 11 p.m. Saturdays and Sundays. The company has leased a building on Hoover street between Wilshire and Sixth street, and is remodeling it for studios.

Programming on language lessons and citizenship are also being planned live for the new channel. The syndicate's reps are currently interviewing candidates to manage the station.

Azcarraga owns 18 tv stations and 90 radio stations in Mexico.

The new station here will carry boxing, jai alai, probably soccer, and other sports from Mexico. News of the Spanish-speaking community will be stressed.

"I think this will be a real breakthrough in UHF, with top programming from Mexico and appealing to Spanish-speaking as well as other groups. This is a pioneering effort. I have no doubt of its success," said Kaufman.

A sales staff of four is projected for channel 34.

Big E

Continued from page 23

and the company which in actuality was awarded a Presidential "E" by Interior Secretary Stewart Udall, now is engaged in production of shows in Canada. It's scouting the field elsewhere, but nothing has jelled on the air as yet. MCA is understood to be scouting local production possibilities in Australia, Japan and Mexico.

BBC has achieved some distribution success with its prestige series, "Age of Kings"; its Canadian co-production, "Canadian Royal Mounted Police," and its National Telefilm Associates co-production "Third Man." There's the Intertel documentary series going for a second season, with different countries represented as producers. Also there's the CBS-TV o&o program exchange with foreign countries.

Then, as revenue producers for foreign markets, there are pix imports now making the round on tv. The total dent, in terms of monies and time on the air, though, is small, and it's far from a two-way street, travelled extensively, for example, in today's motion picture mart.

Some broadcasting execs say efforts to produce abroad are made time and again, even under network auspices, but for one reason or another, mainly in the creative area, the projects in most instances don't jell. Other execs point to the lack of "sophistication" of a good deal of foreign tv product compared to U. S. tv fare. "Sophistication" was put in quotes for what was referred to in most instances was the failure of foreign product to meet what is held to be popular American tastes.

Current export-import tv program situation is labelled by some execs as "just the beginning" of a developing two-way street. They use the motion picture industry as an example. Others in the trade refer to radio as their point of reference. U. S. radio, they point out, during its heyday was as domestic as apple pie.

Hirschman to Helm 60-Min. 'Twilight Zone'

Hollywood, June 5.

Producer Herbert Hirschman and his Double H Productions has signed a two-pronged deal with CBS-TV.

Deal calls for DHP to loan Hirschman to CBS-TV to serve as exec producer of the hourlong "Twilight Zone" series, which will go into production at MGM in the near future. Thirteen segs are being lensed for beaming next year.

Deal also involves Double H producing as a joint venture with CBS-TV a minimum of two pilots this fall, both hourlong series. Ziegler, Hellman & Ross repped Hirschman, who has been producer of "Dr. Kildare," "Hong Kong" and "Perry Mason" and was a director of "Playhouse 90."

Pre-Pilkington Jitters

London, June 5.

Widespread rumors that the government intends to set up a three-cornered committee — comprising representatives of the post Office, Board of Trade and one other Ministry—to study the Pilkington Committee recommendations have been neither confirmed nor denied by official sources. Alleged purpose of the committee is to mold the government's attitude towards Pilkington's findings.

It is widely thought that the politicians will rush a new tv bill through to avoid lobbying by adversely affected groups and to clear the decks for the upcoming debate on the Common Market that Parliament hopes will be through before the summer break.

If the government sets up the toplevel committee as is suggested, Pilkington's efforts could be rendered as ineffectual as those of the Beveridge Committee that 10 years ago, was almost unanimously against the introduction of a commercial network. Indeed, at least one section of the industry, the set manufacturers, is calling the study group a "sham committee" on grounds that it is not qualified to recommend on such major points as line standards.

Inside Stuff—Radio-TV

Federal Communications Commission has named four key staffers to sit on a panel designed to take some of the review workload off the commission.

The Review Board, which will pass on initial decisions in routine cases in lieu of the Commission, will be made up of: Donald J. Berkemeyer, Chief of the Office of Opinions and Review, Chairman; Dee W. Pincock, Asst. General Counsel in charge of regulatory matters; Joseph N. Nelson, Chief of the Renewal and Transfer Division of the Broadcast Bureau, and Horace E. Slone, Engineering Asst. to Commissioner Robert Bartley.

Only three will sit at a time, with one taking a break.

Metromedia, parent company of the Metropolitan Broadcasting Co., has been approved for listing on the New York Stock Exchange shortly. The company's stock has been traded over-the-counter.

To be listed for trading on the Big Board are 2,434,137 shares of common stock, of which 1,707,057 are outstanding, and $3,943,000 in 6% convertible subordinated debentures, due April 1, 1975.

Three college students will get intensive six-weeks training at Corinthian stations this summer as winners in the group's first summer scholarship plan.

Awards were announced by Corinthian prexy C. Wrede Petersmeyer and Dr. Harold Niven of Washington U. and prexy of the Assn. for Professional Broadcast Education. More than half of APBE's 64 university and college members submitted scholarship candidates. The winners, who start at their respective stations June 25, are Thomas Clark Dowden, Georgia U.; Donald Pukala, Illinois U.; and Joel Stanley Stein, San Diego State. The students get expenses and a $400 scholarship.

An interim of 45%, equal to about 31 cents on ordinary shares with a par value of 70 cents, together with a one-for-one scrip issue, is announced by Britain's Granada Group, the company controlling the tv network and a chain of picture theatres, etc. The shares currently are being quoted on the London Stock Exchange at slightly more than 11 times their par rating.

Accounts of the Granada TV Network subsidiary, which hitherto have been made up to April 30, are to be extended to Sept. 30 to bring them in line with those of the parent company.

Taft Broadcasting Co. expansion in the amusement field embraces a second de luxe bowling emporium with purchase of King Pin Lanes in Mt. Washington, an eastern hills suburb, for a reported $700,000 for assets plus option to buy land and building. President Hulbert Taft Jr. said payment is from the company surplus.

A year ago the company acquired Brentwood Bowl on the western edge of town. Each setup has 32 lanes, dining room and lounge with nightly entertainment. WKRC-TV programming has included pickups from Brentwood for several months and will extend to King Pin Lanes.

Series of promotions in business affairs of CBS-TV came in the wake of the appointment of Salvatore (Sal) J. Iannucci Jr., as business affairs v.p.

Named to the post of director of business affairs, administration, is Bernard Krause, currently manager-contracts, talent and rights. Robert A. Jelinek, currently a member of the business affairs staff, now becomes director of contracts, talent and rights.

Emmy Toppled From Chi Pedestal

Continued from page 23

only one or two outings of "Great Music From Chicago."

There was, needless to say, a good deal of disgust with this year's balloting evinced not only by the ATAS members belonging to the minority-vote stations but by WBKB and WNBQ staffers as well, including some who toted away awards. Most seemed to feel that the Emmy is doomed in Chicago if something isn't done to check the block voting. Equally necessary, many feel, is to take the nominating procedure away from the stations and to put it entirely into the hands of the members.

With the stations in a position to determine what shows and persons are eligible for the ballot, freelance performers and independent packagers were all but frozen out of the competition this year. As a for instance, Walter Schwimmer, who has several shows in national syndication, was out of the running in every category.

There's an implicit commentary on the current state of local television in that the "best performer" category was represented by two newsmen, two commentator-interviewers, and one weatherman. Also that two serious discussion shows and two longhair music shows were among the finalists for the "best entertainment program." One of the discussion shows, "At Random," won. It may be a good program, but it ain't entertainment in the conventional sense.

Alex Dreier of WBKB and Dan Q. Posin of WTTW, both perennial winners, won two awards each this year. Other winners were Jim Stewart, best children's performer; Lee Phillip, best sales person; Harry Volkman, best weatherman; Len O'Connor, best writer; Cliff Braun, best director; David McElroy, best local producer; and Dave Barnhizer, best national producer. The two hour WBKB documentary, "Countdown," was named best public service program.

Ironically, the awards presentations that were dominated by WBKB and WNBQ were telecast on WBBM-TV.

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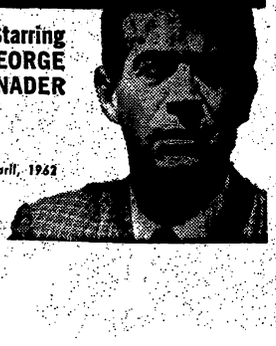
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Response? Just ask your audit survey to check a retail selling floor on Monday morning and watch merchandise advertised in Sunday magazines move out the front door! Or be in an advertiser's mail room when those bags of coupons start coming in!

The record shows that most big advertisers today agree that to make advertising dollars perform most efficiently, Sunday magazines should be part of the program. And when you start analyzing the efficiency of Sunday magazines you will quickly find you should start with Parade, reaching 11 million families all over America through their favorite Sunday newspapers.

Just remember that name . . . the call letters are PARADE, the basic buy of the other three networks, located at 733 Third Avenue, New York City.

Black's 'Movin'', Robbins' 'Midnite,' Blake & Lee's 'Sound' Top New LPs

BILL BLACK'S COMBO: "MOVIN'" (Hi). This package gets off to fast start with the title song, which also was a clicko single, and carries through a high-powered instrumental attack right through to the finish. The "Movin'" side will be a good sales lure but the listener, especially in the younger set, will find the rhythmic drive exciting throughout. Bill Black's bass leads the attack through such familiar rocking items as "Honky Train," "Be Bop A-Lula," "My Babe," "Work With Me Annie" and "Hey Bo Diddley."

MARTY ROBBINS: "MARTY AFTER MIDNIGHT" (Columbia). Marty Robbins is the kind of country & western singer who can take a stab at the pop field and make it stick. He did it in a previous album, "Just A Little Sentimental," and he does it again in this new roundup of a flock of pop-grooved standards. He has an easy-going ballad style that plays up warmth and sincerity of lyric handling. "Summertime," "It Had To Be You," "I'm In The Mood For Love" and "September In The Rain" are some of the oldies he takes for a pleasing round with the aid of the Jordonaires' choral assist. Erroll Garner's "Misty" and the Clyde Otis-Brook Benton entry, "Looking Back," are among the new ones that gain in stature through Robbins' treatment.

JEANNE LEE & RAN BLAKE: "THE NEWEST SOUND AROUND" (RCA Victor). This young team of femme vocalist and male pianist registers as a striking entry in the modern jazz sweepstakes. They've evolved some unique and arresting sound patterns based on subtle interweaving of voice and piano. It's a highly successful debut with standout items being "Blue Monk," "Season in the Sun," "Laura" and Blake's solo on "Church on Russell St."

CHARLES K. L. DAVIS: "HAWAII'S GOLDEN FAVORITES" (Decca). As the title of this array suggests, the LP showcases a variety of Hawaiian flavored items via the pleasant-sounding tenor stylings of Charles K. L. Davis. Henri Rene has arranged the chorus and orchestra participation smoothly and melodically. There are some native dislect numbers included as well as several English tunes, most of which extoll the atmosphere, foliage and other island treasures in light, lyrical fashion. Although the set tends to lean toward the saccharine, nice efforts by all concerned give it a listenable and pleasant feeling.

"SOUND TOUR: ITALY" (Verve). Another tourist-pegged LP produced by Verve in association with Esquire mag, this set is a colorful earful of Italo tunes served up by a fine-sounding orch under Kenyon Hopkins. The repertory covers many of the most familiar semi-classical themes, including "Funiculi Funicula," "Santa Lucia," "O Sole Mio," etc. Once again, it's a handsomely packaged set with some helpful sightseeing notes by Richard Joseph, Esquire's travel editor.

"MEMPHIS SLIM, USA" (Candid). This is a find for the blues buffs. It features fine, authentic vocal and instrumental performances on 14 mostly unfamiliar blues numbers that score consistently. Artists include Memphis Slim on piano, Jazz Gillum on harmonica and Arbee Stidham on guitar, all of whom turn in vocal bits too. There is a vitality and feel to the set that makes for enjoyable listening as the tooters deliver their material with interesting introductions and fine narrative quality. Included are talking blues, boogie woogie and various other blues interpretations — all handled in solid style.

THEODORE BIKEL: "THE POETRY AND PROPHESY OF THE OLD TESTAMENT" (Elektra). Swaddled in a deluxe package containing four pages of text, this is an interesting display of readings from the Old Testament. Although Theodore Bikel's readings sometimes tend to be a bit over-dramatic and pretentious, an emotional quality emanates that is often effective. Dov Seltzer has composed and conducted strong and lyrical music for the backgrounds while Marion Seldes lends acting support during the "Song of Songs" portion with clarity.

"DICK POWELL PRESENTS THEMES FROM THE ORIGINAL SOUNDTRACKS OF FOUR STAR TELEVISION PRODUCTIONS" (Dot). The title of this set tells the whole story. Dick Powell's Four Star tv production outfit is among the most active units in the medium and this LP showcases themes from many of its shows (some of which are no longer on the air) in their original versions. Herschel Burke Gilbert, Four Star's conductor, wields the baton on the session. Themes in the LP include those from "The Dick Powell Show," "Target: The Corruptors," "The Rifleman," "The Law and Mr. Jones" and "The Detectives." The treatments are all nicely-handled and, judging by the success similar themes have had in the past, this could be a coin-catching package.

"TEDDY RANDAZZO TWISTS" (ABC-Paramount). Though fading somewhat, The Twist still has something going for it and this outing is a rousing addition to the terp craze's disk library. Led by belter Teddy Randazzo, who is backed by an instrumental group called the Dazzlers, the LP crashes through a set of rock tunes with drive and a strong beat. Numbers include "Bo Diddley," "Shout," "Peppermint Twist," "Foot Stompin'," "What'd I Say" and "Cotton Fields." It's a solid Twist array, with possible action awaiting it at the cash registers.

BARNEY KESSEL: "LET'S COOK" (Contemporary). Jazz guitarist Barney Kessel and various top sidemen have cooked up a swinging tune array on this platter. Tooters include Victor Feldman, Hampton Hawes, Leroy Vinnegar, Shelly Manne, Ben Webster, Frank Rosoline and Jimmy Rowles. Tempo ranges from the rousing title tune through medium treatments on "Jersey Bounce" and "Just In Time" to a ballad attack on "Time Remembered." A swinging sound prevails with a light flavor which could also break through into the pop market.

RED GARLAND: "THE NEARNESS OF YOU" (Jazzland). Red Garland's fine jazz piano work handles a set of ballads with light and melodic styling via this set. Backed by Larry Ridley on bass and Frank Grant on drums, the pianist creates a soft and mellow mood with texture and polished effectiveness. Tune selection includes "Why Was I Born," "Nearness of You," "Where or When," "Long Ago and Far Away," "I Got It Bad and It Ain't Good," "Don't Worry About Me" and others. Its a pleasant-sounding LP, with values for both jazz buffs and others.

THE WEAVERS: "WEAVERS GOLD" (Decca). Some old Weavers' sides have been souped up for the stereo market via a technique which the diskery calls "Full Stereo." With or without the added audio gimmick, the Weavers are and were an exciting group as this package pointedly demonstrates. The group, made up of Lee Hays, Fred Hellerman, Ronnie Gilbert and Pete Seeger, whips through "Across The Wide Missouri," "Rock Island Line" and others familiar in the folk repertoire with a catchy and vigorous zing.

"RIKA ZARAI" (Epic). This is a set of Israeli songs nicely delivered by femme singer Rika Zarai. Backed by solid arrangements, she attacks her material with vigor. Most of the tunes are in a spirited groove but some ballads also enhance the set. It'll all in native tongue. However, the material and Miss Zarai's presentation have a feeling that often overcomes the language barrier.

"MUSIC OF THE SWISS ALPS" (Mercury). A variety of Swiss material, done by several native artists, has been put together into an atmospheric, pleasant-sounding package by Mercury. In addition to appropriate instrumental work, there is also some yodeling and other Swiss elements involved. A nicely-packaged LP, it features some text on Switzerland and the Swiss people, with a couple of color pix included, too.

LAWRENCE WELK

Presents a New Dot Album "YOUNG WORLD"

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Longplay Shorts

RCA Victor has slated 10 new albums for release this month, including **Henry Mancini's** "Hatari" score and sets by **Peter Nero, Norman Luboff, Marty Gold** and **Don Gibson** . . . Capitol veep **Joe Csida** planed to the Coast for huddles at the diskery's headquarters . . . ABC-Paramount is out with three new LPs featuring **Ed Kenney, Eddie Calvert** and **Teddy Randazzo** . . . Organist **Richard Ellsasser** is on a cross-country tour which winds up with a seven-appearance gig in Los Angeles, July 4-6 . . . Consolidated International Record Co. of America (CIRCA) has come up with a "singles sampler" to intro its 45s to deejays et al. First set, featuring 18 sides, will be out this month.

Epic Records has six LPs skedded for release this month in its international series, and its re-release single by the Jamies of "Summertime, Summertime" is outstriding its 1958 original pace . . . **Johnny Tillotson** will soon have a followup album on Cadence to his "It Keeps Right On a Hurtin'" single . . . Capitol has listed 17 new sets for June release, including a live recording of a **George Shearing** jazz concert, the first new LP by **Louis Prima** since his return to Cap last January and the Capitol debuts of six other artists . . . The stereo bow of ballet suites from "The Good Humored Ladies" and "The Wise Virgins," as performed by **Robert Irving** conducting the Concert Arts Orch, and waxings of Strauss and Wagner by **Erich Leinsdorf** are Capitol Classics releases for June.

Angel Records has seven new albums set for release this month, including the stereo premiere of **Johann Strauss'** operetta, "The Gypsy Baron," another edition of the late **Gerard Hoffun's** Music Festivals and Bach's "The Musical Offering," performed by **Yehudi Menuhin** and members of the Bath Festival Orch. The label has also come up with a prepacked classics library, containing 26 waxings from the Angel catalog, totalling 50 LPs of 24 titles in mono and stereo . . . **Goddard Lieberson**, Columbia Records prexy, was the speaker at Juilliard School of Music's commencement last Friday (1) . . . MGM Records rounded up a bunch of burlesque tooters to cut a followup LP to **David Rose's** click single for the label, "The Stripper."

Okeh Records, the Epic subsid, is releasing its first LP since its reactivation some months ago. It'll be "Dr. Feelgood and the Internes," a followup to the click single, "Dr. Feelgood" . . . Decca has introed nine new phonograph models which, added to the nine preemed in January, completes the company's 1962 phono array.

John Woolford, sales manager fo[illegible] division, has been transferred from New York to the firm's Chi office.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

HANK MANCINI . . . . . THEME FROM 'HATARI'
(RCA Victor) . . . . . Your Father's Feathers
Hank Mancini's "Hatari" (Famous), from the Paramount pic, is another standout instrumental composition by the hottest background writer in Hollywood. This has a surging melodic idea. "Your Father's Feathers" (Famous*), from the same film, is a light, colorful motif cue for wide spins.*

* *

EDDIE HODGES . . . . . MADE TO LOVE
(Cadence) . . . . . I Make Believe It's You
Eddie Hodges "Made To Love" (Acuff-Rose†) is a tailormade piece of material for this young performer who handles the cute lyric in an appropriately juvenile way. "I Make Believe It's You" (Jeffrey) is another ballad side pitched to the youthful set.*

* *

TEX WILLIAMS . . . . YOU GOTTA HAVE A LICENSE
(Capitol) . . . . . Ghost of A Honky Tonk Slave
Tex Williams' "You Gotta Have A License" (Central Songs†), something of a hit about a decade ago, is an amusing country entry which could hit big again via this highly pleasing slice. "Ghost of a Honky Tonk Slave" (Vokest), despite its title, is a serious-minded ballad with dubious chances.

* *

PAT BOONE . . . . . SPEEDY GONZALES
(Dot) . . . . . The Locket
Pat Boone's "Speedy Gonzales" (Buddi), a tune which a young singer, David Hill, tried to launch on RCA Victor a year or so ago, gets another solid slice which this time could put it over the top. "The Locket" (Westgate†) is a fair country-styled sentimental saga.*

*

CLYDE McPHATTER . . . . . LITTLE BITTY PRETTY ONE
(Mercury) . . . . . Next To Me
Clyde McPhatter's "Little Biddy Pretty One" (Records†) is a swinging, rhythm number without much of a lyric but with a beat which will get the teenagers clapping their hands. "Next To Me" (MRC†) is a rocking torch number with excellent chances on the strength of its solid lyric and fine handling.

* *

A. C. DUCEY . . . . . SPACEMAN
(Warner Bros.) . . . . . Beer, Beer Bottla Beer
A. C. Ducey's "Spaceman" (Valley Entertainment) is a topically pegged instrumental entry with some unusual sound effects and a good beat as selling angles. "Beer, Beer Bottla Beer" (Valley Entertainment*) is a cute novelty idea with chances.*

* * *

GEORGIA CAMP . . . . . WONDERFUL
(Atlantic) . . . . . Hey Doll
Georgie Camp's "Wonderful" (Mendoza†) is a fine ballad with an arresting beat and a solid lyric which this singer handles very well against a choral background. "Hey Doll" (Mendoza†) is a more routine rocking entry which doesn't go very far.

*

THE WANDERERS . . . . . THERE IS NO GREATER LOVE
(Cub) . . . . . As Time Goes By
The Wanderers' "There Is No Greater Love" (World) is a first-rate ballad workout by a solid rocking combo with a good track record recently. "As Time Goes By" (Harms*) gives this oldie the type of slice which will earn spins from the Coke set.*

*

ROBERTA SHORE-ROBIN LUKE
FOGGIN' UP THE WINDOWS
(Dot) . . . . . A Wound Time Can't Erase
Roberta Shore-Robin Luke's "Foggin' Up The Window" (Gil†) is a cute rhythm number with a commercial teenage lyric which this duo handles brightly. "A Wound Time Can't Erase" (Buna†) is an okay straight ballad featuring a solo vocal by Miss Shore.

*

ANITA BRYANT . . . . . FREE
(Columbia) . . . . . One More Time With Billy
Anita Bryant's "Free" (Pambill) registers as a highly listenable ballad in a commercial groove with a light beat underlying a catchy melody. "One More Time With Billy" (Aldon†) is another pleasing ballad slice which could pack a heavy punch with teenagers.*

JIMMY ELLEDGE . . . . . BO DIDDLEY
(RCA Victor) . . . . . Diamonds
Jimmy Elledge's "Bo Diddley" (Brenner†) is a nifty rhythmic tribute to the well-known rocking performer by a young singer who has a striking style of his own. "Diamonds" (Brenner†) is a less effective slow-tempoed ballad.

MARK MURPHY . . . . . LOVE
(Riverside) . . . . . Come and Get Me
Mark Murphy's "Love" (Feist) is an excellent addition to the catalog of standards, a standout number delivered in savvy style by this singer. "Come and Get Me" (Jazz Standard†) is another platter rating spins from jockeys playing classier material.*

* *

KETTY LESTER . . . . . ONCE UPON A TIME
(Era) . . . . . But Not For Me
Ketty Lester's "Once Upon A Time" (E. H. Morris) scores as a strikingly sensitive rendition of a lovely slow ballad. It could be surprisingly big. "But Not For Me" (New World*) is a solid slice of the Gershwin standard by this songstress.*

* *

ARETHA FRANKLIN . . . WITHOUT THE ONE YOU LOVE
(Columbia) . . . . . Don't Cry, Baby
Aretha Franklin's "Without The One You Love" (Arch) is a slow-tempoed torch number pitched up in style by this fine songstress. "Don't Cry, Baby" (Advanced*) is a deep-dyed blues number handled with a sure grasp of the idiom.*

*

JOEY DEE & THE STARLITERS . . . . . EVERYTIME
(Roulette) . . . . . Part Two
Joey Dee & The Starliters' "Everytime" (Jon Ware-Frost†) is a frantic twister which this singer and combo deliver in the familiar rocking groove where the repetitive lyric gets worked over in various registers. It runs over two sides in non-stop fashion.

Herm.

*ASCAP. †BMI.

BRIT. PUBS DOING THE CONT'L

British Indie Producers, With 25% Of Hits, Challenging Majors' A&R Staffs

London, June 5.

Significant aside from Dick Rowe, a&r topper with the Decca diskery, that he'd "rather have 100 a&r men than two" points up the changing face of the British record business. The a&r control within major disk companies is being severely challenged by a hardy new breed of independent producers.

In a trade that is wrapped up by the majors with just about 3% of the gravy falling to independent operators, the new breed has concentrated on producing disks for the key concern as opposed to rivaling them by setting up new labels. Top execs couldn't be happier, but the a&r staff is coming in for some stiff competition.

Fact that it now pays off to produce platters on a freelance basis is formation of a new company involving singer Cliff Richard, the Aberbach music pubbery and Leslie Grade of Britain's Grade Talent Agency. Triumvirate's production-only setup, to be called Shad-Rich, is casting around for an a&r manager to take charge of all recording. At a later stage it is planned to bring in some U.S. producers.

It's reported that Anthony Newley will soon be working under his own banner, too, while retaining ties with Decca. But if it is a logical development for successful artist to branch out into disk production, the freelance a&r men are taking it from the other end of the pole and are building their own stars.

Illustrative of this fact is the success of Acker Bilk who currently can do no wrong here and is a hit in the U.S. Bilk came from Dennis Preston's solo operations and is probably the biggest artist to be freelanced to Electric and Musical Industries this year. Preston also handles recording activities of many top traditional jazz-bands, most notable of which is the Chris Barber outfit.

Two other independent recorders, Mike Barclay and Philip Waddilove, are in business with click local artists like Eden Kane,

(Continued on page 48)

Marks Music Still Eyes Legit Scene; Buys Rights To B'way 'Baker Street'

E. B. Marks Music, which has been making an effort this season to invade the legit scene, has taken another step in that direction. It has acquired rights to the upcoming Broadway tuner, "Baker Street."

Alexander H. Cohen will present the show early next year. Based on Sir Arthur Conan Doyle's Sherlock Holmes, "Baker Street" has a book by Jerome Coppersmith, lyrics by Dennis Marks and music by Alan Friedman. It is the first Broadway venture for the writers.

The show has been set to open Dec. 10 in Detroit, followed by a move to the O'Keefe Centre, Toronto, beginning Jan. 7. The main stem preem is slated for Feb. 2, at a theatre yet to be announced.

This acquisition is the fourth legit property picked up by Marks this season. The only other Broadway contender was "Kicks & Co." the Oscar Brown Jr. tuner which caused a big stir and bombed in Chicago before reaching N.Y. The other two outings were the off-Broadway shows, "Fly Blackbird" and "All in Love." They were recorded by Mercury Records but both have closed.

Major roles are as yet uncast for "Baker Street" but Cohen has set Motley to handle costumes, Oliver Smith to design the sets and Michael Langham to stage the production. No original cast LP deal has as yet been made. Arnold Shaw, general professional manager of Marks under whose eye the firm has been making its legit campaign, will be working with Cohen in negotiating for the platter.

Shad-Rich Taps Youth As Its A&R Manager

London, June 5.

Tony Meehan, 19-year-old a&r man who only recently left the Shadows instrumental group, is to take over as artists and repertoire manager for the newly-formed Shad-Rich diskery.

Ex-drummer Meehan, who joined Decca less than two months ago as part of a special team of "independent" a&r men launched by Dick Rowe, is to handle all recording at the new company. He will not, however, record Cliff Richard, a local click singer, or the Shadows for at least a year owing to the artists' contracts with Electric and Musical Industries.

Shad-Rich is the production-only diskery formed by Richard, the Aberbach Music group and talent agent Leslie Grade.

British Copyright Org in Talks With Amateur Tapers

London, June 5.

The Mechanical Copyright Protection Society, which represents more than 4,000 composers, publishers and arrangers, will confer on copyright and its allied problems with a delegation of amateur tape enthusiasts.

Move marks the coming of age of the tape recorder which has been a domestic novelty for some 10 years but has now grown into what some sections of the music trade call "a major threat to disks."

Object of the meeting, besides discussion of copyright, is to explore a basis for an agreement whereby amateur groups pay for the music they record. Currently MPCS issues 20 licenses a year to amateur recording clubs which entitle them to tape any works that have no recording restrictions. Cost per license is just under $6. But when it is considered that there are nearly 200 groups up and down the country, the amount of "pirated" work is thrown sharply into focus.

Tape recorders are now being sold at the rate of 2,000 a week, one source estimates, and standardization of equipment has already spread widely in the industry. The increasing numbers of enthusiasts and the availability of tapes are known to be causing concern at the Musicians' Union, Phonographic Performance Ltd. (diskeries copyright organ) as well as MPCS.

A spokesman for the Society says: "The situation is becoming very difficult to control on the amateur front. Commercially it is much easier because the commercial user is a businessman and recognizes that royalties must be paid. We have agreed to meet the amateur groups in the hope we can work out a way to settle this problem."

MERC, SMASH DISTRIBS TO MARKET ENSIGN

Buck Ram, indie disk producer for Ensign Records, has set a deal with Mercury Records for the latter to market all Ensign masters via Mercury and Smash distributors. The plan calls for a set number of masters to be handled by Merc but does not specify that all must be released on the Ensign imprint. Also in the offing is some of Ram's product to be put on the Philips label.

Disks under this deal are already out featuring the Vanguards on Ensign and Ike Clanton on Merc. All Vanguards' releases are handled by Smash distributors while Clanton's waxings go through Merc channels. Platters by the Kampus Kids and Doug Sahm are also in the works.

EUROPE MAY FILL HIT TUNE DEARTH

By ROGER WATKINS

London, June 5.

While Britain today isn't exactly dancing to the lilt of continental tunes, indications are that it may be tomorrow. French, Italian, Dutch, Scandinavian and other European musical works are being picked up by many small and some major publishers from this country.

Indie operators like David Toff and Allan Crawford are fascinated with the continental rhythms and are bringing a flock of them into their orbit while the songs are still reasonably priced. In some cases a cash advance is not required so long as the European pubber is guaranteed the number will be "worked on" in the U.K.

Keith Prowse Music group, a key firm here, has been handling music from Europe although recent expansion has pushed these operations more into the background. Nevertheless, KPM still finds it profitable to snap up, say, an Italo tune and write English lyrics for it.

Picking Choice Pieces

Chappell's, Francis, Day & Hunter and Campbell Connelly all have operations widely deployed through Europe which pick the choicest pieces. "If there is a trend towards continental music," says a Campbell Connelly exec, "it is because of the lack of good material elsewhere in the world."

Nobody is claiming that the pubbers are lifting potential world hits from across the channel—although Eurovision Song Contest and San Remo Festival winners has clicked big in Europe — but substantial catalog product is being brought into Britain. This move is bound to have an effect in the long run.

Already the independent publishers are finding it easier to get exposure on Britain's monopolistic sound radio service, BBC. In March, for instance, the continental content of music played over BBC Radio rose to nearly 20%, a good 5% over the previous 12 months.

Gaining on Disks

At this point, obtaining a disk release for a non-British or non-American number still is difficult, but there are signs of cracks in tradition. Especially via Petula Clark of Pye, who is a resident of

(Continued on page 44)

Pitt to Host AFM Annual Conclave

The American Federation of Musicians will hold its annual international convention at Pittsburgh's Convention Hall, June 11-15. More than 1,200 delegates are expected to attend the session, representing most of the union's 600 U. S. and Canada locals.

Herman D. Kenin, international prexy, will deliver the keynote address on June 11. The following day guest speaker Robert Giaimo, Democratic House Representative from Connecticut who introduced the resolution which started the Thompson Subcommittee hearing into the economic status of the arts and performers, will address the conclave. Giamo also favors broadcasters contributing to the support of music (particularly records) from which he feels they benefit.

It looms as a fairly quiet meet, with no power struggles for control of the union or other vital matters pending. The usual reports of membership development and financial statements will be given and the international's exec board will meet before and after the convention. There will also be some pre-conclave regional meetings.

Some groups known to be in disagreement with certain union practices are expected to attend and possibly some activity may be created via these channels. But overall it appears that harmony will prevail this year.

AGAC Collected More Than $3-Mil. In Royalties Since '59, Prexy Reveals

The American Guild of Authors and Composers, the organization that collects royalties for writers from publishers, has gathered over $3,000,000 in royalties since inception of the plan which was instituted on a voluntary basis in 1959 and became mandatory in 1961.

This was revealed in a report to AGAC members by prexy Burton Lane who said that over 900 music pubs throughout the country now pay their royalties through the Guild. He added that total payments made through it for the four-month period ending April 30, 1962, were $233,000 over the total for the same period last year.

Lane attributed the increase to several factors. One reason, he feels, is that the Guild has gained strong acceptance among pubs. Although no member can call upon the Guild to institute an audit on a particular song, he points out, AGAC has turned up some errors while in the process of checking payments received. These errors have been called to the attention of those involved and Lane believes that such reporting has been welcomed by most pubs.

He stressed that AGAC conducts no special audits both because of the expense involved and because he feels that pubs could justifiably think that such a procedure, in addition to regular audits taken for Guild members, would be an unwarranted interference in the conduct of their business. AGAC does not represent writers in legal matters either because this must be undertaken by a writer on a private basis, as in the past. The Guild will, Lane said, furnish any info it has on a matter in litigation to its member and his attorney, however.

With this situation in mind, Lane believes that the next AGAC Uniform Contract will provide for an industry publisher-writer settlement and arbitration board that will facilitate disposition of disputes between writers and pubs. Such an arrangement does not exist under the present contract.

In other matters, Lane reported that he and AGAC attorney Leon Kellman attended Congressional hearings last month and recommended passage of bills which the Guild feels would afford greater writer protection. One bill concerns the extension of expiring copyrights until the Revised Copyright is passed, if it is, and the other is a bill providing criminal

(Continued on page 44)

Brubeck Big $7,169 At Hartford's Bushnell Hall

The Dave Brubeck Quartet drew 2,300 patrons to the Bushnell Memorial Hall, Hartford, Saturday (26) for a big gross of $7,169. Tickets were scaled to a $3.80 top.

Troubadour Productions presented the outing and the pianist has signed with the outfit for a date in October at the Philadelphia Academy of Music. Troubadour is also planning several other gigs with Brubeck for the fall and winter in Florida and other eastern states.

Forgash Buys Apollo Records & Pub Subsids

Apollo Records and its publishing subsids, Bess Music and Melhedd Music, have been purchased for an undisclosed sum by Herbert L. Forgash, president of Edgewood Corp. and Guardian Industries of Indiana. Edgewood is involved in film production and distribution and is expanding into the music field.

Morty Palitz, with Jubilee and Decca Records in the past, is v.p. and managing director of the new Apollo label and pub operations. Singer Johnny Desmond has been named v.p. and will also record for the imprint.

The Bess Music line will be reactivated under Palitz's direction. Its catalog contains considerable rhythm & blues and religioso material. Palitz plans increased LP output and will start an Edgewood label to release album and singles product. Forgash is blueprinting an artist management wing of the operation as well.

The new setup will headquarter in New York. Purchase was made from George Albert and took effect Friday (1).

FALLA BIG EMPHASIS AT GRANADA FEST

Madrid, June 5.

The 11th International Music and Dance Festival at Granada will this year present the concert version of Manuel de Falla's posthumous opera "Atlantida," with Victoria de los Angeles and baritone Luis Villarejo singing the principal roles. The Spanish National Symphony under the direction of Eduardo Toldra will accompany.

Sponsored annually by the Beaux Arts section of the Education Ministry in the colorful settings of Granada's famous Alhambra, the June 25 to July 5 fest will also feature the Hamburg Opera Company, directed by Leopold Ludwig, the Zurich Chamber Orchestra, directed by Edmod de Stotz, recitals by Victoria de los Angeles, harpist Nicanor Zabaleta, as well as choral interpretations by the Santiago chapel choir of the Catholic Kings and the San Sebastian Choral Group.

Festival this year will pay homage to de Falla with a program on July 2 dedicated to his music. On the program are "El Retablo de Maese Pedro," "Nights in the Gardens of Spain," and "The Three-Cornered Hat."

Opera performances and concerts will take place in the courtyard of the Carlos V palace. Recitals will be delivered in the Alhambra's Patio of the Lions and the Patio of the Cypress Trees. A classic ballet company, still to be announced, will perform in the Generalife Gardens. During the festival, an exhibition of Falla musical works and souvenirs will be publicly displayed at the Monastery of San Geronimo.

Jazz Becoming New Fad Behind Iron Curtain; Five Bands at Czech Festival

Paris, June 5.

Another sign of a possible Eastern Bloc thaw was the recent jazz festival held in the watering town of Karlovy Vary, the ex-Carlsbad, in Czechoslovakia last week. A visiting local jazz buff said it really jumped behind the Iron Curtain.

Bands from Czechoslovakia, Rumania, Poland, East Germany and Hungary confronted each other in this non-competing affair. Besides the morning and evening public concerts and all night jam sessions, there were the inevitable discussions about jazz and its meaning and place in the socialist states.

The buff pointed out that this was one of the first official jazz manifestations of its kind behind the iron curtain. He called it a big step forward, even if Russia abstained and promised to send an outfit next year.

He added that only a year ago an official Czech party paper wrote that jazz addicts in their blind fervor were prone to bring in hostile ideological attitudes along with the jazz.

Fest was not given much publicity, and was touted mainly as a trial affair which could turn into an annual event with Western groups probably joining in in the near future.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	2	5	I CAN'T STOP LOVING YOU Ray Charles	ABC-Par
2	1	11	STRANGER ON THE SHORE Acker Bilk	Atco
3	5	25	IT KEEPS RIGHT ON A-HURTIN' Johnny Tillotson	Cadence
4	3	11	SOLDIER BOY Shirelles	Sceptor
5	4	6	LOVERS WHO WANDER Dion	Laurie
6	23	3	PALISADES PARK Freddy Cannon	Swan
7	6	13	MASHED POTATO TIME Dee Dee Sharp	Cameo
8	19	2	STRIPPER David Rose	MGM
9	9	8	OLD RIVERS Walter Brennan	Liberty
10	11	4	SECOND HAND LOVE Connie Francis	MGM
11	7	4	MAN WHO SHOT LIBERTY VALANCE Gene Pitney	UA
12	15	3	PLAYBOY Marvelettes	Tamla
13	17	11	SHE CRIED Jay & the Americans	UA
14	25	6	I SOLD MY HEART TO THE JUNKMAN Blue Bells	New Town
15	12	7	ONE WHO REALLY LOVES YOU Mary Wells	Motown
16	—	1	SNAP YOUR FRINGERS Joe Henderson	Todd
17	10	9	FUNNY WAY OF LAUGHING Burl Ives	Decca
18	14	10	SHOUT, SHOUT Ernie Maresco	Seville
19	18	9	UPTOWN Crystals	Phillips
20	28	3	THAT'S OLD FASHIONED Everly Bros.	Warner Bros.
21	13	5	FOLLOW THAT DREAM Elvis Presley	Victor
22	20	3	CINDY'S BIRTHDAY Johnny Crawford	Del Fi
23	44	3	DON'T PLAY THAT SONG Ben E. King	Atco
24	36	4	I LOVE YOU Volumes	Chex
25	33	3	SCOTCH & SODA Kingston Trio	Capitol
26	26	9	PT 109 Jimmy Dean	Columbia
27	21	6	TEACH ME TONIGHT George Maharis	Epic
28	8	8	EVERYBODY LOVES ME BUT YOU Brenda Lee	Decca
29	49	2	AL DILLA Emilio Pericoli	Warner Bros.
30	—	1	ROSES ARE RED Bobby Vinton	Epic
31	31	9	SOUL TWIST King Curtis	Enjoy
32	22	20	JOHNNY ANGEL Shelley Fabares	Colpix
33	—	1	STEEL GUITAR AND A GLASS OF WINE Paul Anka	Victor
34	39	5	NIGHT TRAIN James Brown	King
35	37	7	I WISH THAT WE WERE MARRIED Ronnie & Ronettes	Joy
36	—	1	WHERE ARE YOU Dinah Washington	Roulette
37	32	2	HOW CAN I MEET HER Everly Bros	Warner Bros.
38	35	3	VILLAGE OF LOVE Nathaniel Mayer	Fortune
39	29	2	WOLVERTON MOUNTAIN Claude King	Columbia
40	42	2	WALK ON THE WILD SIDE Jimmy Smith	Verve
41	24	13	GOOD LUCK CHARM Elvis Presley	Victor
42	40	2	MY REAL NAME Fats Domino	Imperial
43	50	2	SHARING YOU Bobby Vee	Liberty
44	30	7	CONSCIENCE James Darren	Colpix
45	16	5	TWISTIN' MATILDA Jimmy Soul	SPQR
46	—	1	JOHNNY GET ANGRY Joannie Sommers	Warner Bros.
47	34	2	LEMON TREE Peter, Paul & Mary	Warners Bros.
48	27	13	LOVER PLEASE Clyde McPhatter	Mercury
49	38	2	WHEN I GET THRU WITH YOU Patsy Cline	Decca
50	48	4	IF I CRIED Wanda Jackson	Capitol

Frank Music's Siegelson Off for European O.O.

Bert Siegelson, professional manager of Frank Music Affiliates, planes to London tomorrow (Thurs.) on the first leg of a one-month tour of the publisher's European representatives.

In addition to the London office, Siegelson will visit branches in Munich and Milan. He'll discuss promotion and development of new material for the coming year, with special emphasis on Meredith Willsons "Music Man" which will be released in a Warner Bros. film version in July.

Disneyland's 'Big Band Night' Pulls Rousing $66,635

Hollywood, June 5.

"Big Band Night" at Disneyland Park grossed $66,635 Saturday (2) at $5 admish with 2,400 of 13,581 customers buying stubs in advance and thus saving 50c. Bands playing the gig included Count Basie, Charlie Barnett, Tex Beneke & Modernaires, Elliott Bros. and Randy Sparks' combo. Outlay for talent was $15,700.

Admish included all rides free as park was cleared at 7 p.m. and reopened at 8 p.m. for the bash. Its big success cues more booking of name orchs, with dicker on for Harry James, July 26-28 and for Benny Goodman upon his Moscow return. Goodman drew boff biz on a Disneyland gig last summer.

Park also plans greater use of bands nightly through the summer to lure the older set dancers. It's blueprinting a "Polka Night," "Twist Night," "Swinging Years Night," etc. right through the week until the summer season ends with a two-night "dixieland" jamboree toplined by Louis Armstrong. Talent outlay for the dixie bash will be $23,000.

New added emphasis on nightly music by the park will swell the coin disbursement for talent this summer season to around $320,000. Originally it was planned to lay out $265,000 until the smash "Big Band Night" seasonal teeoff. Last year $200,000 was spent on music.

British Pubs

Continued from page 43

France and often pushes a Euroriginated number. Last year, Miss Clark sold more than 2,000,000 disks for Pye.

The spread of top American publishers into Europe, according to trade sources, has led to a considerable tightening of the market. The continentals are beginning to realize they have a commodity in demand and, consequently, the prices are rising. As Eddie Kassner, head of Kassner Music, remarks: "Any company in this business that wishes to survive has got to get a global approach."

Fact that America is showing more interest in the continental number—for example Pat Boone's "Quando, Quando, Quando" — is also helping to stimulate British interest, says Allan Crawford. "Maybe this is being brought about because more American publishers are travelling these days and are discovering the songs."

AGAC's $3 Mil.

Continued from page 43

penalties and increased civil damages for disk piracy.

Lane said he feels that whatever new copyright act Congress passes will undoubtedly be the law under which all writers' properties will be controlled for at least another 50 years. Because of the gravity of this situation, Lane emphasized that there have been meetings within the Guild and with other organizations to weigh the merits and faults of suggested revisions made in connection with the Copyright Act.

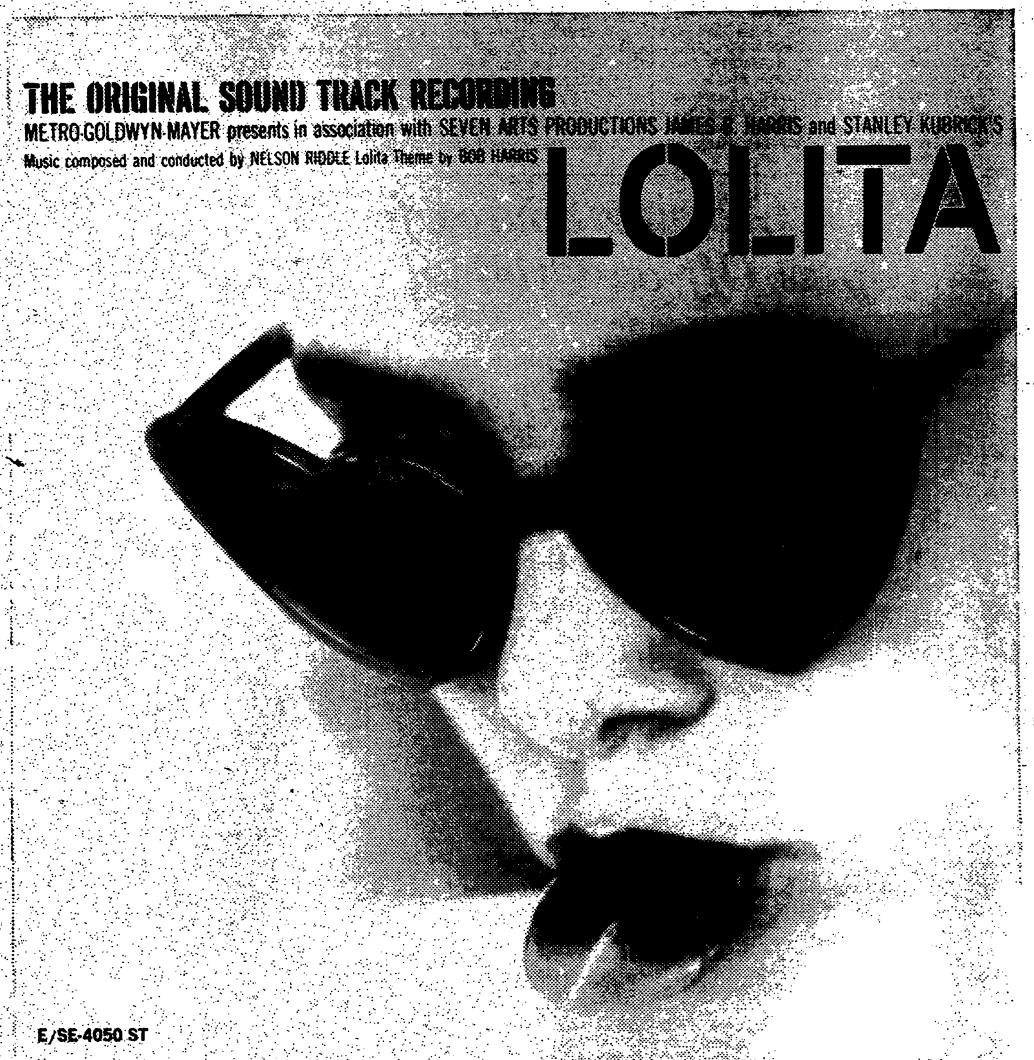
He also disclosed that within the next few weeks distribution of checks to AGAC members will be transferred to an automation system.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. wks. on chart		
1	1	32	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)	
2	2	30	HENRY MANCINI (Victor) Breakfast at Tiffany's (LPM 2362)	
3	3	6	RAY CHARLES (ABC-Par) Modern Sounds in Country & Western (ABC 410)	
4	4	7	ANDY WILLIAMS (Columbia) Moon River (CL 1809)	
5	8	33	ELVIS PRESLEY (Victor) Blue Hawaii (LPM 2426)	
6	7	72	CAMELOT (Columbia) Original Cast (KOL 5620)	
7	6	16	KINGSTON TRIO (Capitol) College Concert (T 1658)	
8	15	7	NO STRINGS (Capitol) Original Cast (O 1695)	
9	14	24	CHUBBY CHECKER (Parkway) Your Twist Party (P 7007)	
10	31	44	JUDY GARLAND (Capitol) Judy Garland at Carnegie Hall (WBO 1569)	
11	11	30	WEST SIDE STORY (Columbia) Original Cast (OL 5230)	
12	9	13	FRANK SINATRA (Reprise) Sinatra and Strings (R 1004)	
13	19	15	LETTERMEN (Capitol) Song for Young Love (T 1669)	
14	12	21	FLOWER DRUM SONG (Decca) Soundtrack (DL 9098)	
15	21	6	STATE FAIR (Dot) Soundtrack (DLP 9011)	
16	5	5	ACKER BILK (Atco) Stranger on the Shore (129)	
17	18	23	JOEY DEE & THE STARLITERS (Roulette) Doin' the Twist at Peppermint Lounge (R 21566)	
18	10	18	RAY CONNIFF (Columbia) So Much in Love (CL 1720)	
19	17	41	DAVE BRUBECK (Columbia) Time Out (CL 1397)	
20	13	16	FERRANTE & TEICHER (United Artists) Tonight (UAL 3171)	
21	16	6	HARRY BELAFONTE (Victor) Midnight Special (LPM 2449)	
22	22	13	ROGER WILLIAMS (Kapp) Maria (KL 1266)	
23	23	10	FRANK SINATRA (Capitol) Point of No Return (W 1676)	
24	30	2	KINGSTON TRIO (Capitol) Best of Kingston Trio (T 1705)	
25	43	5	SANDY NELSON (Imperial) Drums Are My Best (LP 9168)	
26	35	6	RAY CONNIFF (Columbia) Continental (CL 1776)	
27	37	12	JOHNNY MATHIS (Columbia) Live It Up (CL 1711)	
28	42	20	LIMELITERS (Victor) Sing Out (LPM 2445)	
29	33	26	JOAN BAEZ (Vanguard) Joan Baez, Vol. II (VRS 9094)	
30	24	3	PETER, PAUL & MARY (WB) Peter, Paul & Mary (W 1449)	
31	20	27	FERRANTE & TEICHER (UA) West Side Story (UAL 3166)	
32	34	11	NAT COLE & GEORGE SHEARING (Capitol) Nat Cole Sings George Shearing Plays (W 1675)	
33	29	4	LAWRENCE WELK (Dot) Young World (DLP 3428)	
34	36	3	GEORGE MAHARIS (Epic) George Maharis Sings (LN 24001)	
35	41	8	KENNY BALL (Kapp) Midnight in Moscow (KL 1276)	
36	32	6	RICK NELSON (Imperial) Album 7 by Rick (LP 9167)	
37	27	107	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)	
38	25	22	LAWRENCE WELK (Dot) Moon River (DLP 2314)	
39	—	1	WALK ON THE WILD SIDE (Choreo) Soundtrack (A4)	
40	28	2	JIMMY SMITH (Verve) Bashin' (V 8474)	
41	45	11	MITCH MILLER (Columbia) Rhythm Sing Along (CL 1727)	
42	38	22	HOW TO SUCCEED (Victor) Original Cast (LOC 1066)	
43	44	4	BRENDA LEE (Decca) Sincerely (DL 4216)	
44	40	6	BILLY VAUGHAN (Dot) Chapel by the Sea (DLP 3424)	
45	—	22	DAVE BRUBECK (Columbia) Time Further Out (CL 1690)	
46	47	2	MANTOVANI (London) American Waltzes (LL 3260)	
47	39	4	BURL IVES (Decca) Funny Way of Laughin' (DL 4279)	
48	—	1	BOBBY DARIN (Atco) Bobby Darin Sings Ray Charles (140)	
49	—	3	TENNESSEE ERNIE FORD (Capitol) Hymns at Home (T 1604)	
50	26	15	BURL IVES (Decca) Versatile Burl Ives (DL 4152)	

IT'S HERE! THE ORIGINAL SOUND TRACK ALBUM



E/SE-4050 ST

The provocative sound track album from the big motion picture of '62. Contact your MGM Records Distributor now

Fight Foreign-Made Soundtracks On Your Own, House Unit Warns Tooters

Washington, June 5.

Tooters concerned about the influx of foreign-made soundtracks have been advised to wield their own union bargaining powers to solve the problem rather than look to Uncle Sam for aid at this time.

This was the word from the House Dent Subcommittee which made a passing glance at the soundtrack situation while holding a brief two-day hearing on runaway film production last fall.

Gist of the recommendation on the soundtrack issue was for the American Federation of Musicians and indie unions to exhaust their negotiating talents before legislative remedy is sought.

The inquiry was headed by Rep. John Dent (D-Pa.) who had an obvious ax to grind in probing impact of imports on American labor marts in various fields—an ax to chop at President Kennedy's liberalized trade program. As result of his known stance, Dent was hampered on budget, staff and cooperation and couldn't dig very deep. The report (see Motion Picture section for separate story) had this to say about the musicians' dilemma:

Lower Costs Abroad

"A special situation exists with respect to the importation of foreign produced music recordings . . . It has a direct impact on employment of American musicians and its importation is due solely to lower costs abroad. A musician blows a clarinet or plays a piano exactly the same way in Paris as in New York, in Berlin or London as in Pittsburgh or L.A. The American musician cannot be automated to produce more bars per minute in order to compete with his Euro-

(Continued on page 48)

Dutch Disk Best Sellers

Amsterdam, June 5.

Mexico ..... Moore (London)
Let's Twist Again .... Checker (Columbia)
The Young Ones .... Richard (Columbia)
Dance With Me .... Wendland (Philips)
Happy Jose ..... Schobbe (Artone)
Little Ship .... Blue Diamonds (Decca)
Norman ..... Thomson (Funckler)
Jambayala ..... Domino (Imperial)
You're Only Allowed .... Hoes (Fontana)
Midnight Moscow Syncopators (Storyville)

MERC GAINS A 'FIRST' VIA WAXING IN SOVIET

With sessions underway this week, Mercury Records has become the first U.S. diskery to record in Russia with non-Russ technicians on its own equipment. The disk dates involve Yank pianist Byron Janis and the Moscow Philharmonic Orch., conducted by Kyril Kondrashin. (Story was first reported on Page 1 of VARIETY May 23, from Moscow.)

Plans also call for waxing of other Soviet artists but their identity hasn't been disclosed as yet. The sessions are being cut with Merc's mobile recording unit which is equipped to record on both tape and film. The diskery has used the unit on various locations throughout the U.S. and Europe.

The Soviet venture was arranged through cooperation of Russian officials both there and here and is looked upon as part of the cultural exchange agreement.

Merc execs supervising the work include Wilma Cozart Fine, classical division v.p.; Harold Lawrence, classics division musical director; C. Robert Fine, technical director for Merc's "Living Presence" classical waxings, and Robert Eberenz, chief recording engineer.

Rubinoff Hangs Up Bow

Plattsburgh, N.Y., June 5.

Dave Rubinoff, who has been a concert violinist for the greater part of this century, announced his retirement Thursday (25) at the end of a recital at the local high school auditorium. He'll be 65 on Sept. 3.

Rubinoff's peak came with his run as the maestro on the Eddie Cantor radio show. He not only was a soloist and batoneer but also a speaking comic. The rich accents of his native Russia were used as a comedy prop by Cantor. In recent years he's been playing concerts.

RCA's Geo. Marek Cites Opera's Shifting Patterns On Wallace's 'P.M.' Show

George R. Marek, v.p. of RCA Victor Records, appeared as guest on Mike Wallace's "P.M." show last Wednesday (30). With Wallace, Roberta Peters, Milt Kamen and Hal Holbrook, he told stories about opera and discussed its changing patterns in audience and performance.

He felt that there is a new look in opera singers today which differs from the flamboyant personalities of the oldtime singers. He believes that there is still "hero worship" of certain performers by opera buffs but audiences want "total effect" today and this concept has become more important than individual performance.

On audience composition itself, Marek said that the "audience has changed as much as life itself." The "old guard" is greatly reduced, he opined, and now mostly only turns out for opening nights. He contended that society isn't what it used to be and so neither are opera audiences.

He was charming and humorous throughout the show and when Miss Peters sang the "Bati Bati" segment from "Don Giovanni" (done very well, incidentally), Marek offered an introduction-explanation to the song, describing its sequence and what it's all about. With Holbrook, who is perhaps best known for his Mark Twain impression, Marek swapped some Twain stories about opera and other matters.

A light and easy show, it was both informative and entertaining. *Kali.*

Victor Paces Grammy Winners With 13; Capitol Hits 10, Columbia 8

This is the year of Henry Mancini. Paced by his five awards for the "Breakfast at Tiffany's" score and "Moon River" from it, RCA-Victor went ahead of the field to cop 12 Grammys at the National Academy of Recording Arts and Sciences presentations last week. Capitol (and its Angel subsid) ran second with 10 prizes and Columbia took show money with eight awards.

Liberty was next closest contender with two nods and eight other labels copped one Grammy each. They included London, Roulette, Riverside, Kapp, ABC-Paramount, Contemporary, Mercury and Parkway.

Mancini's closest rival for top cumulative honors was Judy Garland who helped Capitol's cause along with four awards. Mancini's wins were in the categories of record of the year, song of the year, best arrangement, best performance by an orchestra for other than dancing and best soundtrack LP of a score from pix or tv. The former three wins were for "Moon River" and the latter two for "Breakfast." Miss Garland's honors, for her "Judy at Carnegie" waxing, included album of the year, best femme solo vocal performance, best pop recording engineering contribution and best album cover.

Columbia's biggest win was scored in taking the best classical album award for "Stravinsky Conducts, 1960: Le Sacre Du Printemps; Petrouchka." Col also took best soundtrack for an original cast from pix or tv for "West Side Story." In other areas, Victor hit with best original cast show LP for "How to Succeed in Business Without Really Trying" and with best new artist of 1961: Peter Nero. Kapp had the best male solo vocal performance with Jack Jones' "Lollipops and Roses."

In New York, a crowd of over 500 industryites attended the awards dinner at the Grand Ballroom of the Waldorf-Astoria Hotel. The outing was hosted by WNEW radio deejay William B. Williams and featured entertainment by Tony Bennett and Si Zentner & His Orch. (which also won a Grammy). It was a long, tedious affair which needed more lifts than the lone big one it got from a non-scheduled appearance by Buddy Hackett who presented an award and offered a bit of fast and funny patter that broke the place up. Other presenters included Neshui Ertegun, NARAS N. Y. prexy, Mort Sahl, Burl Ives, Steve Lawrence, Jimmy Dean (who won an award), Leslie Uggams, George

(Continued on page 48)

British Disk Best Sellers

London, June 5.

Good Luck Charm .... Presley (RCA)
Looking Out Window Richard (Columbia)
Nut Rocker ..... Bumble (Top Rank)
As You Like It ..... Faith (Parlophone)
Love Letters ..... Lester (London)
Wonderful Land ... Shadows (Columbia)
Speak To Me Pretty ..... Lee (Brunswick)
Last Night Was Made For Love ..... Fury (Decca)
Hey Little Girl .... Shannon (London)
Come Outside ..... Sarne (Parlophone)

AUDIO FIDELITY SUES GASLIGHT CLUB, N.Y.

Audio Fidelity has filed suit in N.Y. Supreme Court seeking to restrain the Gaslight Club, a N.Y. key club, from using, manufacturing or distributing disks called "A Knight at the Gaslight" and "Gaslight '61" in their present jackets.

Audio claims that under a 1959 agreement Gaslight granted it exclusive rights to the trade name, "Gaslight Club," and to record one or more LPs with the "official Gaslight Club" tag. Suit contends that it was agreed that a license concerning such product was not to be granted anyone else in the disk industry.

Audio alleges that under this agreement it produced two LPs ("Banjo at the Gaslight Club" and "Roaring Twenties at the Gaslight Club") and on their jackets was written the words, "Official Gaslight Club Albums."

The complaint charges that Gaslight breached the 1959 contract by production of two albums, although it was informed that usage was a breach of contract. The action seeks to enjoin use of the tag, "Gaslight Club" or any similar name, delivery of all allegedly infringed materials and an accounting.

Bel Canto to Market Pre-Recorded Tapes From Philips Catalog

Bel Canto will market pre-recorded tapes taken from the Philips catalog. The deal was set by Irving B. Green for Philips and K. L. Bishop, general manager of Thompson Ramo Wooldridge (Columbus, O.), of which Ben Canto is a division.

According to Herb Mayer, Bel Canto's sales manager, the label's music will be taped both reel-to-reel and on cartridges. Six selections from the initial Philips U. S. album releases are now available on tape. They are "Broadway Is My Beat," Michel LeGrand; "Swing Low, Sweet Chariot," Woody Herman; "The World's Favorite Piano Classics," Rawicz & Landauer; "Great Strauss Waltzes," Vienna Concert Orchestra; "Francis Bay's Latin Beat", and "Liszt Concerto No. 1 and 2," Sviatoslav Richter with the London Symphony.

Philips' catalog is being built from two primary sources. First, through a licensing agreement with Philips Phonograph Industries of The Netherlands and, second, with a recording program of its own with American artists such as Patrice Munsel, Ruth Brown, Woody Herman, The Barrier Bros., and others.

Slate 7th Annual N.Y. Hi-Fi Show for Oct. 2-6

The seventh annual N.Y. High Fidelity Music Show will be held Oct. 2-6 at the N.Y. Trade Show Building. Planned as the largest in the show's history, the exposition will occupy five floors and will contain several million dollars worth of hi-fi and stereo components, with emphasis on new products from the U.S. and overseas.

Several special features will be budget and decor guidance for selection of components, exhibitions of rooms set up for sound, demonstrations of the role of broadcasting in outer space communications and travel, live broadcasts by FM-stereo radio stations and continuous instruction about various facets of hi-fi components.

The show is pegged to the theme, "High Fidelity Makes the Home," and will be the start of an intensive campaign planned by the industry to acquaint the public with the availability and operation of such equipment.

TV, a Growing Source for Disks, Now Spins Off on Original Caster to Col

Television is rapidly catching up to films and legit as a source of disk material. Along with the various tv performers who have jumped into the groove, video has provided pegs for big-selling platters on tv show scores, specials and has added extra oomph to singers, composers, musicians and material via various other showcasings. Now it has taken the final step and entered the original cast area.

This move will be in the form of Columbia Records' release of an original cast LP of CBS-TV's Julie and Carol at Carnegie Hall spec which will be aired next Monday (11). The show stars Julie Andrews already an original cast LP yet via Col's "My Fair Lady" and "Camelot", and Carol Burnett, comedienne from the Gary Moore Show.

Col is giving the waxing the full original cast treatment from packaging even to the point of rerecording it at the diskery's 30th St. Studio, the one in which the company cuts its Broadway cast sets. The show was written by Mike Nichols with special material by Ken Welch. An interesting aside is that, since Miss Andrews is a Col artist but Miss Burnett is with Decca, the decision as to whom would get the disk was made via a flip of a coin—the only solution agreeable to the legal departments of both companies.

Although [illegible] was worked out effectively in this case a major stumbling block often arises to tv cast albums. This involves disk pact conflicts among participants, as sometimes happens with a film soundtrack. That factor, for example, halted release of any LP from the recent Judy Garland tv spec because of conflicts among artists surrounding Reprise and Capitol.

But tv continues to build as a disk material source. In the "specials" area there have been such waxings as Decca's "The Coming of Christ" LP from the annual show of that name and others. Perhaps the strongest tv derivative has been the musical scores for series. Victor clicked here with Henry Mancini's "Peter Gunn" and "Mr. Lucky" sets, as well as "Victory at Sea." In another vein, Warner Bros. had a big one with its "77 Sunset Strip" music, and various other shows have had their music put into the groove.

Video has also given the diskeries several artists. Aside from the recent rash of male singers out of tv series like George Maharis ("Route 66"), Vincent Edwards ("Ben Casey") and Dick Chamberlain ("Dr. Kildare") who have inked with Epic, Decca and MGM respectively, there have been others such as Lawrence Welk. Although he was on records first, there is also the tieup between Mitch Miller and tv. The medium has likewise boosted composer stock, Mancini being the most obvious.

TV has also demonstrated its effect on disk sales in other ways. Ann-Margaret, Victor chirp, was showcased via the Oscar show and got a boost this way. Andy Williams' appearance on the same show was also capitalized on by Col as the diskery rushed an LP pegged to the singer's rendition of the award winner, "Moon River," which hit best seller lists pronto.

The Oscar shows through the years have always helped soundtrack albums and this year's was no exception, helping to boom Col's "West Side Story" and Victor's "Breakfast at Tiffany's." RCA's "Exodus" LP was a similar beneficiary the previous year.

There are exceptions to this in the case of some week-in week-out performers like Perry Como and Dinah Shore, whose tv work seems to eclipse their disk sales. This, it is felt, is that old demon exposure which allows the viewer to get his fill of a particular artist on tv doing the same thing he or she would be doing on wax. It's not the same thing as a Maharis, Edwards or Chamberlain who are actors and not singers on the screen. Welk and Miller, however, seem to escape this problem.

In the classical music area there has also been some tv-disk activity. Leonard Bernstein's appearances have helped boost his Col disk stock. The label will also have an album of "Noah and the Flood," the Igor Stravinsky program to be aired June 14 on CBS-TV. The composer-conductor is a Col artist and the new ballet, commissioned in honor of his 80th birthday, is but one of seven Stravinsky packages issued by the company this month. The show will have choreography by George Balanchine and a cast to include Laurence Harvey and Elsa Lanchester.

Dissident Mexico City Tooters Seek to Toss Out Prexy Venus Rey

Mexico City, June 5.

The troubles of the Federal District Musicians Union never cease, but multiply. Now members are feuding with leader Venus Rey, and are inviting him in no polite language to vacate his post. More than 700 musicians are rebelling against Rey, who now has a touch of the same medicine he dished out to ex-leader Tirso Rivera not too long ago.

Felipe Leon, union delegate for musicians at XEW, and one of the leaders of the rebel movement, said that if Rey doesn't vacate his post then those dissatisfied with his leadership will leave union headquarters to set up shop in another building.

The dissidents charge Rey with "despotism" and "abuse" of his office. But Rey is not taking the move to oust him sitting down. He claims that it's all a "plot" because of his exposures of Rivera and Juan Jose Osorio, who heads the national musician's union, as "parasites."

Rey said that Osorio wants to become the leader of the city union, thus giving him a stranglehold on musicians throughout the republic. The local union is the strongest of the various regional organizations in existence.

Impartial union members, tired of the bickering among leaders, pessimistically do not look for any major improvement in the near future.

THANKS TO THE MEMBERS OF NARAS FOR THE 24 NOMINATIONS AND 11 "GRAMMIES" AND CONGRATULATIONS TO OUR PERFORMERS, TECHNICIANS AND CREATIVE STAFF!

Album of the Year (Other than Classical) Capitol RECORDS JUDY AT CARNEGIE HALL

Best Solo Vocal Performance—Female— Capitol RECORDS JUDY AT CARNEGIE HALL—Judy Garland

Best Engineering Contribution—Popular Recording— Capitol RECORDS JUDY AT CARNEGIE HALL—Robert Arnold

Best Album Cover (Other than Classical) Capitol RECORDS JUDY AT CARNEGIE HALL—Art Director, Jim Silk

A & R Plaque Capitol RECORDS JUDY AT CARNEGIE HALL—Andrew Wiswell

Best Jazz Performance—large group (Instrumental) Capitol RECORDS Stan Kenton—KENTON'S WEST SIDE STORY

Best Classical Performance—Instrumental soloist Capitol RECORDS Laurindo Almeida—Reverie for Spanish Guitar

Best Opera Recording Capitol RECORDS Puccini: Madame Butterfly—Victoria de Los Angeles,

Jussi Bjorling, Rome Opera Orchestra and Chorus, conducted by Gabriele Santini

Best Contemporary Classical composition Capitol RECORDS Laurindo Almeida—Discantus (tie)

Best Album Cover (Classical) Capitol RECORDS Puccini: Madame Butterfly—Art Director, Marvin Schwartz

Best Engineering Contribution—novelty Capitol RECORDS Stan Freberg Presents the United States of America—John Kraus

Mae West Inks to Plaza, Tokens Back at Victor; Other Signings

Mae West is returning to the grooves via Plaza Records, an indie Coast label. Her last label affiliation was with Decca about 10 years ago. Harry Weiss, Plaza president, signed her to do four singles and a minimum of one album for the year. Her first release will be a single which has been scheduled for distribution early in June. The sides are "He's Bad But He's Good For Me" and "Am I Too Young." Dave Axelrod produced the session with Ernie Held helming the orch. Miss West has made special taped messages for the disk jockey promotion.

RCA Victor: The Tokens

RCA Victor has signed the Tokens to a new two-year disk pact. The group scored for Victor during the year with their "Lion Sleeps Tonight and will cut both singles and LPs for the label under the new deal. A new 45 is expected out soon. The unit will make a tour of the country's deejays, mixed with other appearances, in the fall.

Atlantic: Betty Carter

Chirper Betty Carter has been inked by Atlantic. She has appeared in various theatres and niteries around the country and for the past two years has toured with Ray Charles and his aggregation. Material is now being selected for her first Atlantic outing.

Okeh: Ted Taylor

Okeh Records, a Columbia subsid, has signed rhythm & blues vocalist Ted Taylor. The singer formerly recorded with the Duke and Top Rank labels. His first recording for Okeh was put into the grooves last week under the direction of Carl Davis, artists & repertoire producer. It'll be releaseed within the next two weeks.

Mr. Peeke: Allan Chase

Allan Chase has been tagged by Mr. Peeke (formerly Mr. Peacock), indie label based in New York. He'll do his first recording for the label this week under the direction of Larry Utall, firm's manager. Chase previously recorded for Columbia and the indie Cinema label.

Everest Now on Coast But Nat'l Sales in N.Y.

Everest Records, which switched its home base from New York to the Coast when it was bought by Bernie Solomon, will work its national sales functions out of a N. Y. office. Charles Hasin, veepee in charge of sales, will direct the N. Y. operation.

Meanwhile, Solomon continued to diversify his activities. He recently bought into the Philadelphia Warriors, a basketball team. He also has an interest in Los Angeles Angels baseball club.

Fela Sowande

Continued from page 2

poser-conductor who, in his Folk Symphony, wrote with professional skill in the modern orchestral voice. This man was Fela Sowande, Nigeria's leading composer, and the one African musician represented in the concert. Because of the illness of maestro Pedro Sanjuan, Sowande led 85 members of the New York Philharmonic. He brings to his writing a competence based on many years of training and performing in London, as well as a reflection of the kind of composing being done in England today.

His opening offering, the early "African Suite for Strings," was much more European and Afro-diluted than the closing work, which was commissioned for the celebration of Nigerian independence two years ago. The latter, "Folk Symphony," becomes more African as it unfolds and this is its virtue as it winds up in a climactic *allegro con molto*. But the question is bound to come up with increasing frequency: What will audiences want, raw or authentic Africa, or worldly music with a faint African beat. Sowande's offerings pigeonholed him in the main as an English composer who happened to be born in Nigeria.

He also wrote some "art songs for tenor voice," sung by Robert Henson and there was a set of Negro spirituals which were over-orchestrated and inappropriate on this program. While upper floors appeared well-populated, the $15 top for the parquet kept downstairs attendance to about one-third. With many members of the audience clad in striking native dress, the most authentic part of the show was out front.

Brit. Indie Prods.

Continued from page 43

the Viscounts, Joe Brown and Jess Conrad. Good has been successful with Karl Denver, Lyn Cornell, the Vernons girls and Jet Harris recordings.

Other emergent a&r names like Joe Meek, Bunny Lewis and Franklyn Boyd are appearing more and more frequently in the major's files. There's little doubt the industry is taking on a more competitive shape from the production point of view and, with this, comes the battle for talent. At present the freelances account for around 25% of the current bestsellers,—a feat accomplished in the last three years.

Lincoln's Disk Initiation

Columbia Records has made the first professional use of the new Philharmonic Hall at Lincoln Center for the Performing Arts. Last week the diskery recorded Leonard Bernstein and the N.Y. Philharmonic Orch there performing Brahms' Second Symphony.

The platter has been set for release Sept. 23, timed to coincide with the Hall's official opening.

Foreign Soundtracks

Continued from page 46

pean colleague who works for less money.

"It was pointed out that the cut-rate foreign produced music recordings, tapes and tracks are not used by the theatrical motion picture industry in Hollywood. In fact, some theatrical motion pictures produced abroad even have had their music orchestrated and scored in the U.S.

"Principal use of the foreign music recordings are for tv programs, which on sheer volume alone requires vast amounts of musical soundtrack for background and theme. These foreign tracks become a library to be cut and spliced and used over and over again. . .

Answer Not Simple

"The problem of imported musical soundtracks does not lend itself to so simple an answer. Spokesman for the musicians themselves agree that a protective customs duty is not feasible since it will not protect from the millions of feet of soundtrack already imported. They suggest changes in the Copyright Act that would forbid an American copyright to a picture unless all of the picture's mechanical components including recordings were done in the U.S.

"This patently is a far reaching proposal that is bound to evoke serious concern in the Congress. Logically extended to other patented and copyrighted commodities, it could have drastic repercussions. In any event, it is a matter properly the concern of these committees concerned with and responsible for copyright matters, who will be better able to assess its implications.

"The Musicians also suggested that labeling of music to show country of origin would be helpful Legislation to bring this about has been introduced by . . . the Senate Judiciary Committee.

Recommends Remedy

"The committee's own view is that probably the most effective and successful remedy is in the musicians unions' collective bargaining power. The committee is impressed with fact that through collective bargaining with theatrical film producers the musicians have a contract which completely protects them against the kind of competition they say they cannot meet.

"American theatrical motion picture producers do not use foreign music on American pictures—in fact they may even use American music on pictures they produce abroad. The musicians' problem concerns only some American-produced tv films.

"It will be difficult for those who understand the problem and even sympathize with the musicians' delimma to consider legislative remedies before other means are exhausted or shown to be of no avail."

Victor Paces Grammys

Continued from page 46

Shearing, Morton Gould and Bill Dana.

On the Coast, an SRO audience of 700 turned out at the Beverly Hills Hotel for simultaneous ceremonies there. Carl Reiner emceed that session, which included presentations by Soupy Sales, Roger Wagner, Margaret Whiting (a NARAS national trustee), Gordon & Shiela MacRae, Dick Chamberlain & Kathy Linden, Vic Damone & Connie Stevens, Jackie Cooper & Jo Stafford, Elmer Bernstein & Sally Terri, Andre Previn (who won one) & Dori Langdon, Percy Faith & Gogy Grant, Spike Jones & Helen Grayco and Bob Newhart & June Foray. Dave Pell Octet entertained. NARAS national prexy and L. A. chapter head Voyle Gilmore also offered a few words.

In Chicago, a cocktail party was held by the NARAS chapter there at the Sheraton-Chicago Hotel.

There were forty categories and the complete winners list is:

Record of the Year: "Moon River," Henry Mancini, producer, Dick Peirce, RCA.

Album of Year: "Judy At Carnegie Hall," Judy Garland, producer, Andrew Wiswell, Capitol.

Album of Year — Classical: "Stravinsky Conducts, 1960: Le Sacre Du Printemps; Petruchka;" producer, John McClure, Col.

Song of Year: "Moon River," Henry Mancini and Johnny Mercer.

Best Instrumental Theme: "African Waltz," composer, Galt McDermott.

Best Female Solo: "Judy At Carnegie Hall," Judy Garland, Capitol.

Best Solo: "Lollipops And Roses," Jack Jones, Kapp.

Best Jazz Performance — Soloist or Small Group (Instrumental): "Andre Previn Plays Harold Arlen," Andre Previn, Contemporary.

Best Jazz — Large Group (Instrumental): "West Side Story," Stan Kenton, Capitol.

Best Original Jazz Composition: "African Waltz," composer, Galt McDermott.

Best Orchestra—Dancing: "Lazy River," Si Zentner, Liberty.

Best Orchestra — Other Than Dancing: "Breakfast At Tiffany's," Henry Mancini, RCA.

Best Arrangement: "Moon River," arranger, Henry Mancini, RCA.

Best Vocal Group: "High Flying," Lambert, Hendricks and Ross, Col.

Best Chorus: "Great Band With Great Voices," Johnny Mann Singers, Liberty.

Best Soundtrack Album or Score: "Breakfast At Tiffany's," Henry Mancini, RCA.

Best Sound Album: "West Side Story," conductor and co-music director, Johnny Green; co-music directors, Saul Chaplin, Sid Ramin and Irwin Kostal, Col.

Best Original Cast Album: "How To Succeed In Business Without Really Trying," composer, Frank Loesser, RCA.

Best Comedy: "An Evening With Mike Nichols And Elaine May," Mike Nichols and Elaine May, Mercury.

Best Documentary (Other Than Comedy): "Humor In Music," Leonard Bernstein, Col.

Best Engineering — Popular: "Judy At Carnegie Hall," engineer, Robert Arnold, Capitol.

Best Engineering — Novelty: "Stan Freberg Presents The United States Of America," engineer, John Kraus, Capitol.

Best Album Cover: "Judy At Carnegie Hall," art director, Marvin Schwartz, Capitol.

Best Recording — Children: Prokofiev's "Peter And The Wolf," Leonard Bernstein, Col.

Best Rock And Roll: "Let's Twist Again," Chubby Checker, Parkway.

Best Country and Western: "Big Bad John," Jimmy Dean, Col.

Best Rhythm and Blues: "Hit The Road Jack," Ray Charles, ABC-Par.

Best Folk Recording: "Belafonte Folk Singers At Home And Abroad," Belafonte Folk Singers, RCA.

Best Gospel or Religious: "Everytime I Feel The Spirit," Mahalia Jackson, Col.

Best New Artist: Peter Nero, RCA.

Best Classical—Chamber Music: "Beethoven: Serenade, Opus 8," Jascha Heifetz, William Primrose and Gregor Piatigorsky, RCA.

Best Classical — Instrumental Soloist (With Orchestra): "Bartok: Concerto No. 1 For Violin And Orchestra," Issac Stern, Col.

Best Classical — Instrumental Soloist or Duo (Without Orchestra): "Reverie For Spanish Guitar," Laurindo Almeida, Capitol.

Best Opera Recording: "Puccini: Madame Butterfly," conductor, Gabriele Santini, Capitol.

Best Classical — Choral (Other Than Opera): "Bach: B Minor Mass," Robert Shaw, RCA.

Best Classical (Vocal Soloist): "Art Of The Prima Donna," Joan Sutherland, London.

Best Contemporary Classical Composition: (tie) "Discantus," Laurindo Almeida, and "Movements For Piano And Orchestra," Igor Stravinsky.

Best Engineering Contribution —Classical: "Ravel: Daphnis Et Chloe," conductor, Charles Munch; engineer, Lewis W. Layton, RCA.

Best Album Cover—Classical: "Puccini: Madame Butterfly," art director, Marvin Schwartz, Angel.

Inside Stuff—Music

Philadelphia's annual Arts Festival will feature jazz for the first time this year. Pianist Bernard Peiffer, Billy Root and dixie tooter Billy Krechmer will head a list of local jazzmen at the fest which opens Saturday (9) and will run through June 24. Concerts will be given next Saturday (9) afternoon, the afternoon of June 16 and the evening of June 24. All will be outdoor affairs, the former two to be performed at Philadelphia's Hospitality Center and the latter at the "Theatre Under the Stars," a specially-constructed fest stage.

Among groups to appear will be jazz bands from Frankford High School, Philly, and Pennsbury H.S., Bucks County; the Passions, the Philadelphians, the Vince Montana Trio, Peiffer, Root, Krechmer and various sidemen.

Jule Styne is getting an "Evening." The producer-composer will be saluted with "An Evening With Jule Styne" on July 13 at the Hollywood Bowl. Tony Bennett and Shirley Jones have been set for the program and Styne, himself, will conduct the Hollywood Bowl Orchestra. Styne is in Hollywood completing the score for "A Very Special Person," based on the story of Fanny Brice, overseeing final changes of "A Christmas Carol," full-length cartoon feature for UPA Studios, and conferring on the score of Mervyn LeRoy's production of "Gypsy" at Warner Bros.

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JOE RENE / EPIC #5-9510
JERRY VALE / COLUMBIA #4-42027
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5 YEAR SUSPENSION FOR PENNY

Seattle Fair May Rip 25% Slice In N.Y. Summer Biz From Midwest

New York nitery operators have found something new to worry about. Latest figures on advance party bookings indicate that summer business will drop an estimated 25% because of the increasing draw of Seattle's Century 21 Exposition.

New statistics already indicate a downbeat, which is shown in the drop in bus tours being booked. There is also apprehension that New York's coming summer will not have the strength of former years and tourism will be on a decline.

One travel agent, Phil Schweidel who books a considerable slice of the bus parties in niteries and the combination theatre, nitery and hotel packages, confirmed the decrease in bookings. He declared that the bulk of the summer tours comes from the midwest and many of these tours, which formerly came east with stopovers in New York, are now heading westward because of the Seattle expo.

Further, it's indicated that in the future, if the Orient and Hawaii grow as tourist attractions in the same ratio as they have in the past two or three years, then the midwest travel dollar will be split between New York and points west, with San Francisco and Los Angeles as the major takeoff points.

New York cafes have been on a slide for some weeks with a multitude of contributing factors. The decline in the stock market has caused some dropping off in the luxury spots, some slow business is attributed to the falling off of expense acount spending while also blamed are the infrequency of big conventions and trade shows.

Furthermore, according to Schweidel, the airlines, railroads and bus companies have been promoting Seattle to the hilt and this campaign has been catching on. All of this, he said, is to the detriment of New York. The Seattle expo has confirmed the optimistic picture with a statement that attendance is beyond expectations.

Concomitant results of the Seattle draw are expected to be a lessening of Gotham theatre attendance, hotel occupancy and restaurant spending. However, the annual N.Y. promotion, "New York is a Summer Festival" may alleviate the situation to some degree, but even so the tourist picture is likely to fall below last summer.

The Jones Boy & AGVA

Dick Jones, former eastern regional director of the American Guild of Variety Artists, who came into New York Monday (4) to picket the American Guild of Variety Artists Convention at the Barbizon Plaza, N. Y., attracted a lot of interesting comment. Signs were wordy and described some of the charges being looked into by the McClellan Senate Subcommittee.

A policeman on the first round of his beat, urged one of the femme pickets to walk slowly so that he could read the signs. At the conclusion she asked, "Wanna look at the flip side?"

Ernie Fast Draws 10-Yr. Suspension From Chi. Bd

Ernie Fast, former midwest regional director for the American Guild of Variety Artists, was suspended for 10 years from all membership rights except that of working, by decision of a trial board which convened last week in Chicago. He was accused of having accepted a bribe in return for okaying a benefit.

Unanimous ruling was handed down by the board which comprised Ted Blake of Pittsburgh; Frank Ross, New York, and Pat Patton, St. Louis. The charges, which Fast denied, were brought by Wally Lane, a national board member from Cincinnati. Hearings were held May 26 and Fast was notified of the decision last Wednesday (30).

Fast was elected a convention delegate from San Francisco after he was dismissed from his post as midwest director on charges of insubordination. These accusations stemmed from AGVA's contention that he failed to answer certain questions.

Fast, along with his brother Al Fast, recently dismissed as AGVA organizer in Tampa, have been subpoenaed by the Senate Subcommittee on Investigations headed by Sen. John McClellan (D-Ark.). The congressional group, which has been probing AGVA affairs, has slated public hearings to start next Tuesday (12) in Washington.

Hearings originally had been set for Monday (4). Delay resulted in part from the Billie Sol Estes probe and a belief expressed by the subcommittee that it would be best that AGVA be permitted to complete its national convention and board meeting which started Monday at the Barbizon-Plaza Hotel, N.Y.

Church Razed by Fire, Buffalo Catholics Move Services to Town Casino

Buffalo, June 5.

Two days after St. Michael's Roman Catholic church in downtown Buffalo was destroyed by fire last weekend Harry Altman turned his Town Casino over to the Church for use "temporarily or indefinitely" until the rebuilding of the edifice.

St. Michaels has been a downtown Buffalo landmark for over 90 years and is located a stone's throw from the Casino. Altman offered the club without charge to the Diocese in identical telegrams to Bishop Joseph A. Burke and to Rev. James J. Redmond, pastor of St. Michael's.

Over the weekend all identification marks on the outside of the club, including the marquee, were removed and replaced by church nameboards. The stage and dance area were used Sunday (2) for the altar and confessional booths have been erected in the front part of the club.

Altman said he will continue to keep the Casino available for the church indefinitely and that, if necessary, will not open in the fall but will continue all year-round operation in his rural Glen Casino instead.

GAC Hires 1st Negro Agent, Ex-Tour Mgr.

The first Negro agent has been hired by General Artists Corp. Jim Arnold, who has been a tour manager for many bands and artists, has been assigned to work in the one-nighter area handling jazz and rhythm & blues dates.

Arnold will work with Sol Saffian, also in the one-nighter sector, which is supervised by Art Weems.

There have been Negroes in the major talent agencies, but none has reached the status of a full-fledged percenter. Several offices have attempted to develop Negro selling talent, and some were hired as apprentices. Arnold, with a background in the area where the need for a salesman existed, was hired without the customary apprenticeship.

TRIAL BOARD IN DRASTIC MOVE

Hollywood, June 5.

Penny Singleton, defeated for the prexyship of the American sign prexyship of the American Guild of Variety Artists in 1959 after levelling broadsides at its paid administrators, has been suspended by the union for a period of five years, dating from May 28, 1962.

Ruling, handed down by a trial board at local AGVA office here on that date, also ordered her deprived of any of the union's benefits. Three-man trial board, after two hours and 45 minutes, found her guilty of having made allegedly disparaging statements about AGVAs Supplementary Relief Fund. Panel consisted of Candy Candido, chairman; Harry Mendoza and Charles (Think a Drink) Hoffman.

Findings were disclosed by William E. Ferriter, Frisco attorney, who repped Miss Singleton in trial and appeared for her. He told VARIETY that the trial board stipulated that Miss Singleton still had the right to work in any AGVA jurisdiction if she so chose, and that Guild members would be allowed to work with her.

Letter Sparked Action

Action against Miss Singleton stemmed from a notarized letter written by agent Ted Lesser to Irvin Mazzei, western regional director for AGVA, which said that Miss Singleton had made certain disparaging remarks about union's Supplementary Relief Fund. Letter was read at a national board meeting of AGVA in N.Y. last February, and the board voted to bring charges against her. Four members orposed the measure while one abstained from voting.

Ferriter, in commenting on the letter, also told VARIETY that in-

(Continued on page 52)

Caribe Hilton Act Buyer Resigns to Head MCA's Latin American Division

Felix Luis Alegria, talent buyer for the Caribe Hilton, San Juan, P.R., has resigned to join MCA as head of the agency's Latin American division. Alegria is credited with having introduced name talent to the island, and thus helped develop the tourist industry of Puerto Rico.

Alegria's post as entertainment manager at the Caribe will be assumed by Nick Albors, who was one of the assistant managers of the Inn.

MCA's hiring of Alegria indicates that it will expand the Caribbean area with a buildup of talent buying in other islands. All talent agencies for years have envisioned a Caribe circuit, starting point of which would be Florida. The plan was stymied by the loss of Cuba which was a name talent centre prior to the Castro regime.

Since then San Juan has replaced Havana as a resort area for Americans. Development of other areas, including various spots in the Virgin Islands, Jamaica, Bermuda and other areas, is hoped for.

Alegria will also build up a Latin talent roster.

Fill Darin 1-Nighter Slate

The one-nighter lineup for Bobby Darin has been completed. Singer will go out for 10 days starting June 21 in St. Louis and follows with Milwaukee, Detroit, Flint, Rochester, Allentown, Boston, Albany, Philadelphia, Washington and Forest Hills, N.Y., where he winds up on June 30.

The Forest Hills date is the only engagement which has a clause which calls for a repeat the following night in the event of rain. Touring with him will be the Count Basie band and The Tarriers.

AGVA Conclave Opens in N.Y. on Eve Of McClellan Rackets Com. Probe

Can't Buy In

Ousted organizers for the American Guild of Variety Artists Al Fast and Smiley Hart, following their invitation to leave the convention, went over the AGVA headquarters to enroll as members so that they could sit in the meeting as observers.

They came without the membership card. They claimed that the cashier told them they were under orders not to accept their money.

The American Guild of Variety Artists' annual convention, which opened Monday (4) at the Barbizon-Plaza, N.Y., directly before a Senate Rackets Committee investigation of the union, could be its most explosive meet since the Washington gettogether of three years ago. The committee, headed by Sen. John McClellan (D-Ark.), is slated to hold hearings on its AGVA probe June 12.

Fireworks started even before the convention. Dick Jones and a committee from Philadelphia picketed the meeting with signs that attracted numerous passersby. And while delegates were awaiting the Monday opening gong, fisticuffs broke loose between Philadelphia delegate Joe Campo and Pittsburgh delegate Lou Testa.

However, on opening day the meet was under strict control of administration forces. In the first two tests, the faction led by administrative secretary Jackie Bright and spearheaded by chairman Joey Adams won with huge majorities.

The first major test over seating Campo was won handily under rules of curtailed debate. Campo, recently employed fulltime by the Seafarers Union in Philadelphia, was one of the movers which transferred the entire Philly local into the fold of the Teamsters Union. He subsequently became an officer in that local's welfare fund. Charges of dual unionism were voted down with eight votes dissenting. The other test came on the seating of Penny Singleton. However, since Bright would discuss the matter in his report slated for the next day, matter was voted to be held in abeyance.

The major portion of the opening day was devoted to a report by president Adams, who told of his tour for the State Dept. in the Far East which he said was completed despite the threat of Communists. He also attacked booking conditions in U.S. military posts

(Continued on page 52)

Penny, 2 Senate Sleuths Named In Mazzei's Suit

Los Angels, June

Irvin Mazzei, western regional director for American Guild of Variety Artists, slapped a $260,000 slander suit against Penny Singleton, past prexy of the union, in Superior Court Thursday (31). Named also in the suit were Lynn Lucky and James Chapel, described to the court as agents for the McClellan Senate Racket Investigation Committee.

Action followed by 29 days Miss Singleton winning a $1,800,000 defamation of character suit brought against her in Superior Court by Harold F. Berg, AGVA national counsel.

Complaint charged that Miss Singleton, who has been critical of the union's national operations, told two women, Madelyn Bonney and Marilyn Bonney, on Oct. 19, 1961, that Mazzei, "acting as AGVA agent, had been receiving payoffs from Guild members to act as prostitutes in the L.A. area."

Complaint also accused Miss Singleton of having told femmes that Mazzei "was receiving money from nitery owners to allow performers in clubs to act as prostitutes," and that Mazzei "conspired with two other men to have an act of rape committed against a member of AGVA."

In further charges against Miss Singleton, Mazzei stated that she said he was "operating a smuggling ring, in which he forced

(Continued on page 52)

Soph Getting Lotsa Aussie Hoopla Prior to Her Bow

Melbourne, June 5.

Although Sophie Tucker doesn't open at the Tivoli here till June 27 and in Sydney July 19, she's already receiving heavy press coverage. She is to give a preview performance in Melbourne in aid of a local Jewish charity before her official opening.

Kenn Brodziak, of Aztec Services Pty. Ltd., who is presenting Miss Tucker in association with the Tivoli Circuit, says that, following Danny Kaye's routine, she'll have the last 40-minute spot of a bill containing five other acts.

Other turns will include The Goofers from U.S., Georges Campo & Lina Marvell from Paris; Drossos & Tanta from Athens, American juggler Dick Luby and the Kon Tiki Quartet from New Zealand.

Miss Tucker will tour South Africa following her current junket through Australia. She has been booked by the Leslie Grade circuit to play theatres and concerts in Johannesburg, Durban and Capetown. She starts Aug. 24 and winds up Sept. 22.

An American conferencier is also to be set for this show. Likelihood is that Archie Robbins will be inked.

Liberace Modest $6,200 In Portland, Ore.; Injury Delays Northwest Tour

Portland, Ore., June 5.

Liberace racked up a modest $6,200 in one evening performance at the Paramount Theatre last Tuesday (29). The 3,006 seater was scaled to $4. Pianist cancelled the balance of his program after an hour because his right hand started to pain.

After a lengthy intermission, Northwest Releasing Corp. partner Zolly Volchok announced that Liberace wanted to continue the second half but the pain was too great. The star informed stubholders his difficulty stemmed from a fall on his driveway. He publicly offered to appear in Portland at a latter date free of charge for NRC, which is sponsoring his NW tour.

A physician said later that Liberace was suffering from damage to the tendons from finger to wrist. The Seattle date (June 1-2) was canceled with hope that Liberace would be able to pick up the nine city NW tour at Tacoma today (Tues.). He returned to his Hollywood home while his trio and staff went to Seattle.

Philly Housing Project Razes Old Walton Roof

Philadelphia, May 29.

Philadelphia landmark and former nightclub site closed its doors last week. The John Bartram Hotel, at Broad and Locust sts., originally called the Walton, will be torn down to make way for a $23,000,000 apartment-housing complex.

For years the Walton Roof was one of the city's top night spots. Jack Lynch, personality during Prohibition's heyday, was host for the rooftop enterprise.

Agencies' MCA 'Raid' at Spinoff Due To Fail, Marvin Josephson Predicts

By DAVE KAUFMAN

Hollywood, June 5.

Prediction of a "great" talent agency industry attempt at "raiding" MCA when it's spunoff from Revue Studios was made last week by Marvin Josephson, prexy of Broadcast Management Inc., N.Y., which recently merged with Rosenberg-Coryell agency of Hollywood. However, Josephson further predicted that in his opinion this would not be successful.

He explained first that "there is a constant romancing on a general basis. When you know someone has done a good job for the client, this is raiding. If a good job hasn't been done, I don't consider it raiding."

He said he did not believe that a Tony Curtis (an MCA client) would leave MCA if, as it's expected, MCA prexy Lew Wasserman exits to head up Revue once the spinoff is completed. "Why should he? I think George Chasin will do a brilliant job for him. I understand Chasin will head the MCA agency when Wasserman leaves.

"I would approach any number of MCA agents, but I don't think they would leave. I don't know if we would have enough to offer. But if any of them are interested, we are interested in acquiring executive manpower—more interested in manpower than clients.

Big Client Safari

"Everybody will go after MCA's clients, but this has not been a consideration in our merger since it is our firm belief that the quality of manpower accumulated at any given agency will serve to attract enough clients to build a successful business regardless of the strength of the competition. This includes MCA clients or anyone else we feel we can do a job for.

"We have no intention of raiding. But we will go after clients if we feel we can do a job for them. A year or two from now they may well find out they will have substantially less clients at MCA, but I don't see any mass dropouts when the spinoff comes. If we could entice a Jay Kanter, we could get their clients. We would be delighted to have their executive manpower," he said.

The MCA situation has had some influence on the industry fever for talent agency mergers, Josephson said. First explaining BM was not in the past a talent agency per se, but a specialist in guiding careers of its clients, he termed the merger of BM with Rosenberg-Coryell a "very significant" development, since it actually took place whereas the industry today is rampant with merger negotiations and rumors. "Very serious negotiations took place involving Frank Cooper Associates and Broadcast Management."

He also referred to negotiations between GAC and Famous Artists, Ashley-Steiner and ITC; the Jaffe agency and William Morris. "We ourselves either have initiated talks with or were the recipients of feelers from Ashley-Steiner, GAC, Famous Artists, Cooper, the Jaffe agency, Kurt Frings, the Redway agency in London and Alain Bernheim in Paris. I am leaving out some of the lesser outfits that approached us where we had no interest whatsoever in discussions."

Won't Follow Trend

MCA, in Josephson's opinion, will not fit into the merger trend because "soon after they spinoff, they will be the first or second largest agency. I don't see where they would have the necessity for swinging further mergers. I don't think MCA will tweak the nose of the Government by making merger deals."

He also expressed the opinion that not many mergers will take

(Continued on page 52)

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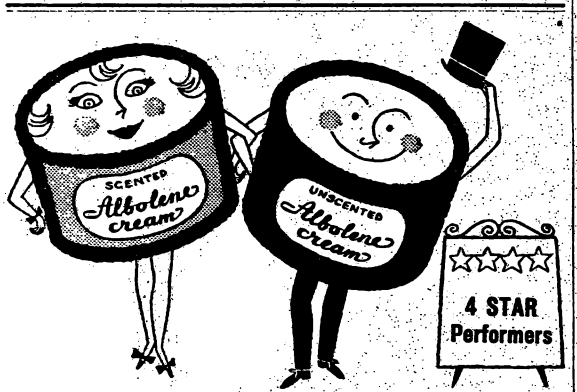

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Delta Rhythm Boys Roll Global Tour in Sweden

The Delta Rhythm Boys, renamed the Deltas for upcoming Mercury-Philips waxings, left last week for a round of overseas dates. The junket will take the unit through Scandinavia, Europe and the Near and Far East. Act is handled by Paul Kapp.

So far the group has completed one week of a five-week Scandinavian trek. Following this, they will tour Army bases in Germany and then a series of one and two-week stands in Spain, Switzerland, Monte Carlo, Tunisia and Greece. The Deltas will probably return to the U.S. via the eastern route, including a stopoff in Japan.

Over the past two years, two replacements have been made in the group. Carl Jones has been succeeded by Herb Coleman and Hugh Bryant replaced the late Kelsey Pharr.

34G Bid Saves Ohio R. Showboat

Cincinnati, June 5.

Auctioned for $34,000, the 50-year-old Avalon, last sternwheel dance and excursion boat on inland waters, goes down the Ohio to become a museum and historical showpiece at Louisville. Judge Marlow Cook of Jefferson County, Ky., was the highest bidder for the bankrupt steamer at last week's sale at Cincy's public landing.

He said the 1,400-passenger craft may become a floating museum of river lore and also be used to carry the Louisville Symphony Orchestra for concerts up and down the Ohio.

Other parts of the boat, including the gangplank, calliope, radar and life preservers, were sold separately and brought $4,950.

The Avalon, launched in 1912 as a packet, was named the Idlewild until conversion to a pleasure boat. Its operating company filed bankruptcy last February, listing debts of $90,278 and assets of $39,872 with 149 general creditors.

The U. S. Coast Guard warned that the boat was unsafe for cruises this season unless undergoing a general overhauling, figured to cost about $25,000. Cook will have the vessel inspected and put in operating shape at a Jefferson, Ind., shipyard.

CALLS SERMON A DULL MEDIUM, ADD DANCERS

Detroit, June 5.

"The majority of people no longer listen to sermons which are archaic rituals. The preaching form itself is outdated. The sermons of our time are being preached by films and novels."

So spoke the Rev. Malcolm Boyd, Episcopal chaplain at Wayne State University and a one time partner of Mary Pickford and Buddy Rodgers.

And because he feels the way he does, Father Boyd has combined show biz values to make the sermon visual and living. He believes sermons should be set to dance or music or dramatically portrayed, because "the proclamation of the Word of God does not require a formal exposition."

Suiting words to action, Boyd gave such a sermon at the First Baptist Church in Ann Arbor. It was a repeat of one he gave two years ago to 3,000 youths attending the National Methodist Student Conference in Urbana, Ill.

Cleric brought five members of the Dance Workshop at Wayne State to the church with him. He preached the "sermon" while seated on a high stool with the dancers revolving around him. At one point, when he spoke about man standing alone in society, one of the dancers broke away from the group. At another point when he spoke about how people try to live two lives—the image they present to the world and how they really feel and act—the dancers don masks and dance frenetically to indicate the mental turmoil that accompanies such an attempt to live two lives.

Inside Stuff—Vaude

The Interstate Circuit, headquartered in Dallas, is attempting to locate oldtime performer Flo Lewis or her heirs in an effort to prevent the State of Texas from taking over a $3,800 account which the performer had on deposit with one of the Dallas building & loan assns. Her only address was in care of agent Harry Weber, who died in 1939.

In Texas, all monies in accounts dormant for seven years or more go to the State. Information should be sent to Al Lever, Interstate's city manager, in the Majestic Theatre Bldg., Dallas.

George Burns Sees Day When Nets Subsidize Cafes to Replace Older Acts

By THOM E. O'HAFFEY

Phoenix, June 5.

George Burns, tanned brown as a coffee bean, gabby as a parakeet and frisky as a sage hen was recently in residence at Gus Lampe's Arizona Manor at Phoenix, rehearsing his nitery turn with Carol Channing to be preemed at Seattle's World Fair.

Interviewing Burns is a series of occasionally frustrating, wacky, occasionally delightful distractions. In a one hour chat that started at the Manor and meandered to Jim Thomenson's Navarre Restaurant, he mediated a gin rummy hassle between two aged gentlemen, passed the time of day with a fine little old lady who tooled up in a creaking wheelchair to discuss the pros and cons of Medicare, signed exactly 17 autographs, accommodated three cronies to demonstrate the Arnold Palmer putt and noting two little girls and a Chinese boy wading in the pool generously agreed to lay seven to five that the girls would gang up and chase the little Chinese out of the pool within five minutes (this reporter has long been taught to respect the wisdom of his elders and politely decline. It was a mistake. Burns blew this wager. It took the girls seven minutes to dispose of the little Chinese boy, and who did he run to—why Burns of course. With a little prodding he effected a cease fire. "I have to do that twice a day," he commented).

Burns, a gentle, polite and considerate little man is apprehensive about the future of the night club as we know it today. "The way clubs are folding makes me sad," muses the comic. "The clubs are the same, the acts are as good as ever but customers are reluctant to go out. The night clubs' major enemy is not television as is generally assumed—it's the designer. He has made the home too comfortable. People today dress casually, have a hot meal, draw up a comfortable chair, prop their feet on a hassock, turn on the tv knob and they're all set for the evening." He envisions the day when the video nets subsidize bistros much the way Madison Square Garden is propping up ailing boxing clubs. "Why not, they have to do something. Tv doesn't use talent, it devours it. Replacement must be developed and this appears to be the most practical. Otherwise, my outlook for the club is rather grim. Vegas, Miami Beach and too few other centers can absorb the losses but the small club's future disturbs me."

Burns is enamored of television. "Tv has brought to the masses the most spectacular entertainment of all time. People in the provinces can catch stars the likes of which they could never afford—and for free. As long as I have that dial to give me freedom of choice I dismiss the 'Wasteland' charge." Now Burns warms up to his favorite. "The 'Tonight Show' is the best thing that ever happened to the medium. Jack Paar is a big talent and do you know why? Paar is the world's best listener—he was a fighter—not afraid of controversy."

RESTAURANT ASSOC. BUYS FRENCH CASINO

Restaurant Associates, operator of a string of eateries in the N.Y. area as well as a nitery (Hawaiian Room), is expanding into European operations. Firm, in a joint venture with Societe d'Etudes Financieres et des Realizations Immobilieres, has acquired the Divonne-les-Bains resort complex comprising two hotels, an 18-hole golf course, gambling casino, nightclub, theatre, tennis courts and thermal baths.

Resort is located at Divonne, France, and is 15 minutes by car from Geneva. The inns have a total of 225 rooms, and there is a 300 seat theatre on the property. According to RA, the gaming casino has the second highest income of any gambling spot in France.

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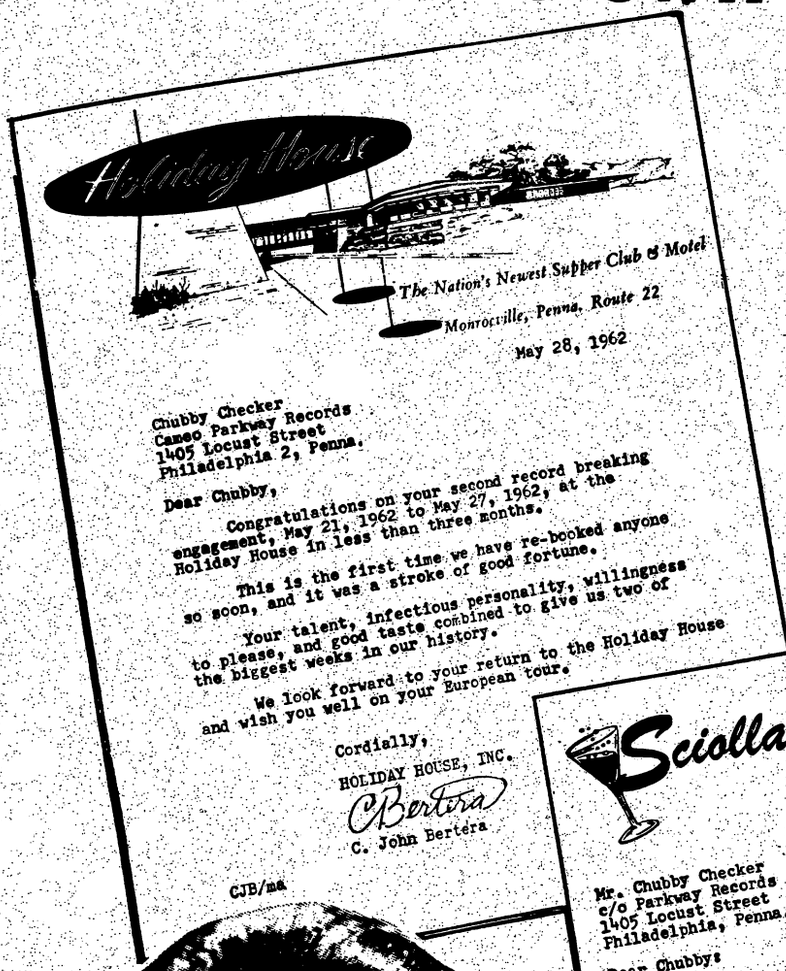

Holiday House

The Nation's Newest Supper Club & Motel

Monroeville, Penna. Route 22

May 28, 1962

Chubby Checker
Cameo Parkway Records
1405 Locust Street
Philadelphia 2, Penna.

Dear Chubby,

Congratulations on your second record breaking engagement, May 21, 1962 to May 27, 1962, at the Holiday House in less than three months.

This is the first time we have re-booked anyone so soon, and it was a stroke of good fortune.

Your talent, infectious personality, willingness to please, and good taste combined to give us two of the biggest weeks in our history.

We look forward to your return to the Holiday House and wish you well on your European tour.

Cordially,

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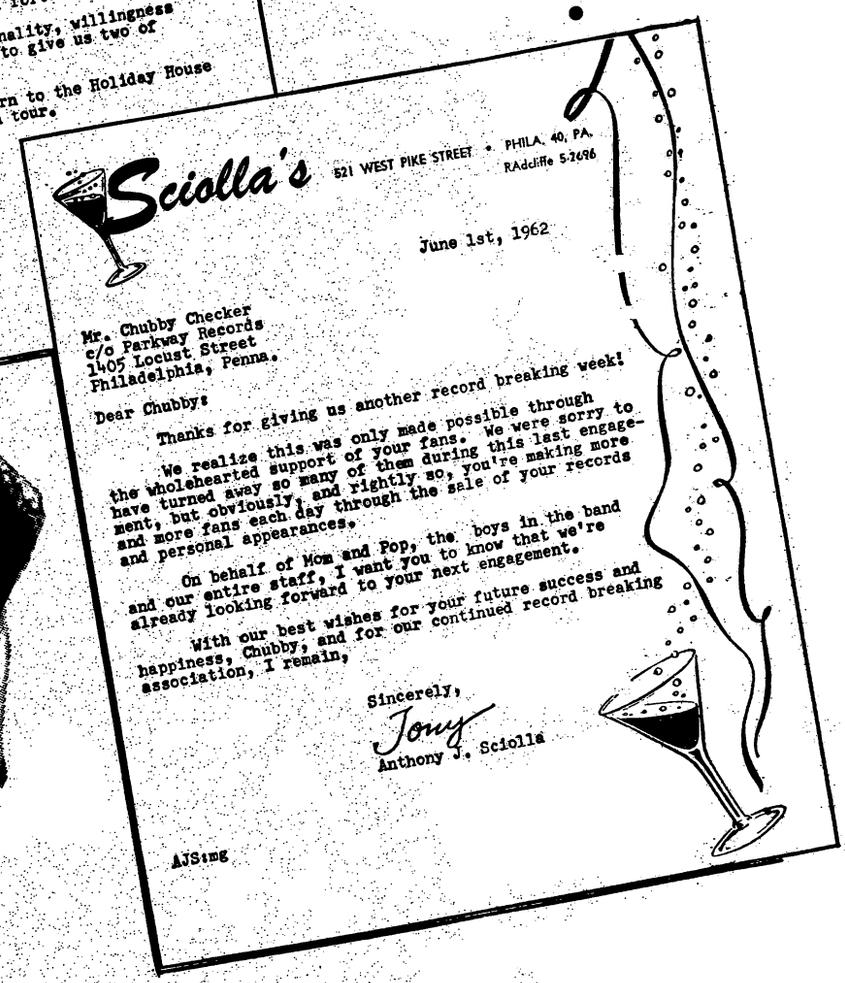

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June 1st, 1962

Mr. Chubby Checker
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Dear Chubby:

Thanks for giving us another record breaking week!

We realize this was only made possible through the wholehearted support of your fans. We were sorry to have turned away so many of them during this last engagement, but obviously, and rightly so, you're making more and more fans each day through the sale of your records and personal appearances.

On behalf of Mom and Pop, the boys in the band and our entire staff, I want you to know that we're already looking forward to your next engagement.

With our best wishes for your future success and happiness, Chubby, and for our continued record breaking association, I remain,

Sincerely,

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Mazzei Sues Singleton, Sleuths

Continued from page 49

members of USO troupes to smuggle goods and wares into the country for his benefit."

Miss Singleton also told the women, Mazzei alleged, that he was "in the habit of carrying a gun and in the habit of causing physical harm to anybody who didn't follow his directions."

Mazzei likewise charged Miss Singleton told the two women that he "had hired two police officers of the city police department to spy for him and tell him if the L.A. Police Dept. was interested in his activities." He further stated that Miss Singleton had said Mazzei "used these two as strongarm men to inflict injury to anybody not doing as he directed."

In his complaint, Mazzei stated it was the intention of the charges to "disgrace and defame his reputation." He called all accusations "false, malicious and untrue."

Similar allegations were made against Lucky and Chapel.

William E. Ferriter, attorney for Miss Singleton, said he would file a cross-complaint to suit for Miss Singleton.

McClellan: 'Sketches Details'

Washington, June 5.

Sen. John L. McClellan (D.-Ark.), ringleader of the pending Senate probe of American Guild of Variety Artists, today withheld comment temporarily on the coast lawsuit against two of his subcommittee's agents.

McClellan said he and his subcommittee members here have "only the sketchiest details" to date on the slander suit filed by Irvin Mazzei, western regional director of AGVA, and is awaiting more information before talking about the development.

Mazzei filed a $260,000 slander suit against Penny Singleton, naming Lynn Lucky and James Chapel, McClellan subcommittee agents, as co-defendants. Lucky and Chapel are actually Los Angeles employes of the U.S. Bureau of Labor Management Reports on temporary loan to the McClellan investigating subcommittee to work on the AGVA case.

It was learned authoritatively that as of Monday, Mazzei is not among persons subpoenaed by the McClellan subcommittee. This assumes he will not testify at the Washington probe of AGVA, barring, of course, a change in plans later.

AGVA Conclave Opens

Continued from page 49

in Germany which he said, are under control of German agents and only 5% of the acts booked are American. However, a previous report by Defense Dept. Undersecretary of Manpower Fitts disclosed that 20% of the acts booked are German, 30% American, and 50% British, French, German, Dutch and other nationalities.

Adams repeated his threat against Actors Equity Assn. on the jurisdiction of legit-shows playing cafes. He threatened to take AGVA out of the Associated Actors & Artistes of America, parent union of AGVA, unless AGVA got the field. "I will fight Equity to the death," he declared in his speech.

He also rapped the McClellan Committee and dissidents within the union who have been fighting the administration. He disclosed that the union has 12,000 paid up members. He warned that the burley show, "This Was Burlesque" should clean up. Otherwise, he declared, the Mayor will close it down.

Major fireworks were expected at the completion of Bright's report which was started yesterday (Tues.).

Singleton Suspension

Continued from page 49

stead of the letter having been written by Lesser and mailed to Mazzei, as had been claimed at eastern board meeting, it actually had been written, by Mazzei and Lesser in Mazzeis AGVA office, that it had been dictated to Mazzei's secretary and written on AGVA stationery and had not been mailed.

Ferriter added that Miss Singleton had never made any charges against the union's Supplementary Relief Fund in a telephone conversation to Lesser, as claimed by Lesser, for the simple reason that she had never had any telephone conversation with Lesser.

Mazzei, when reached by VARIETY about Ferriter's statements concerning the letter writing, stated, "No comment."

Findings of the trial board, as contained in a registered letter to Miss Singleton May 29, are as follows:

"We, the trial board, unanimously find that Miss Penny Singleton is guilty of the charges made by Mr. Al Kelly"—AGVA veepee and board member who brought charges against Miss Singleton at February board meeting—"to wit:

"That she did state to Mr. Ted Lesser, president of the California Theatrical Agents Assn., in a conversation on Feb. 6, 1962, that the Supplementary AGVA Welfare Fund was not available to the rank and file of AGVA members, but only to the officials and employees of AGVA, and she requested that Mr. Ted Lesser not to repeat her statements: that we find, further that Mr. Ted Lesser was not a member of AGVA at the time the statement was made, that the nature of the statement and the conduct of Miss Penny Singleton was prejudicial and destructive to the welfare of the American Guild of Variety Artists.

"We, therefore, declare that Miss Penny Singleton shall be suspended as a member of the American Guild of Variety Artists for a period of five years, commencing today, May 28, 1962, and shall not be entitled to any of the benefits provided by the American Guild of Variety Artists. Miss Penny Singleton shall have the right to work in any jurisdiction of the American Guild of Variety Artists, if she so chooses, and we order that the members of the American Guild of Variety Artists shall be entitled to work with Miss Penny Singleton."

Ruling was signed by the three board members.

Fisher to Bow Season At Jersey's Latin Casino

Eddie Fisher has been pacted to open the season at the Latin Casino, Cherry Hill, N. J., starting Sept. 6 for two weeks. Other dates, possibly a New York stand, will be booked for him around that period, it's presently contemplated by the William Morris Agency.

Others signed by Dallas Gerson & Dave Dushoff, LC operators, include Mitzi Gaynor, who follows Fisher, Sept. 20 for three weeks; Ella Fitzgerald, Nov. 15; Jackie Mason & Della Reese, Dec. 23; Eydie Gorme & Steve Lawrence, Jan. 28, and Sammy Davis Jr., tentatively set for a February engagement.

Mason's Carnegie Hall SRO Sparks Full Week

The sellout of Jackie Mason last week at Carnegie Hall, N.Y. has prompted promoters Max Gendel and John Binehorn to consider a full week of concerts for the comedian at this longhair emporium. It would be the first time that a booking like this has been attempted. If desirable dates cannot be obtained, then the promoters will attempt to set him in a legit house for a limited run.

Gendel and Binehorn have signed Mason for six weeks of one-nighters, which will not be consecutive. They will book him between nitery and video dates.

General Artists

Continued from page 1

comptroller and assistant treasurer, been promoted to treasurer.

At the same time, it was learned that Pat Lombard of the television dept., has resigned the company after 15 years with the firm. Prior to joining GAC, Lombard had been with the William Morris Agency.

The most significant change in the company structure which made the bonus and stock option plans possible was the sale of additional television shows which brings up the GAC total at 10½ hours weekly. New sales for the season included Jackie Gleason Show, "Fair Exchange," Lucille Ball, "Mr. Smith Goes to Washington." Remaining on the air are the Perry Como Show, Dobie Gillis and "Capt. Kangaroo." Latter is on one hour daily six days weekly on CBS.

Following the meeting, Siegel and Herman Rush, senior veepee in the tele dept., left for the Coast.

Agency 'Raids' on MCA to Fail

Continued from page 50

place despite the many discussions and negotiations because "you run into all these personality problems, and each additional one creates additional problems. I think we can make one more merger. I have serious doubts that we could put together more. They involve too many principals, each of whom feels they have a place in the sun."

At one time or another, BM has talked with just about everybody—Ashley Steiner, GAC, Cooper, Jaffe and Famous Artists, he said. Mergers are not new in the talent biz, he added, pointing out "MCA made its greatest strides through the acquisition of other agencies: William Morris acquired Berg-Allenberg."

There is an acute shortage in skilled exec manpower in the agency biz, and this is an important factor in the manifold talks taking place these days, Josephson said. When BM's Coast rep, Phil Feldman, exited to be come 20th-Fox studio business manager, BM couldn't find a capable replacement, so folded its office here.

"The basic reason driving everybody, including those with offices in N.Y. and Hollywood, is the absolute necessity to find executive manpower," he declared. "The only guys in the business we have shown that they are competent have their own business or are partners to a large extent. They are not available for salaries. In past years the agents or managers were considered second status guys.

"Potential agents didn't go into the field because they felt it lacked status and prestige. If a man still fits the image of the old-fashioned flesh-peddler, he doesn't belong in the industry. There is no room for him. Today an agent is an entrepreneur. He deals with accountants, lawyers, businessmen, etc. A 'Ben Casey' wouldn't have sold if agents (Rosenberg-Coryell) hadn't put it together. Agents are entitled to package commission only if they put the components together. Sometimes an agent comes in with some of the elements.

"The growing complexity of show business requires more in depth manpower. One man can no longer cope with these complexities. If you have three or four major talents, it's more than one man can handle. The trend is toward more and more team operation, which makes sense. And there are more picture and tv deals, such as Debbie Reynolds, who got a pilot deal from ABC. It's only meaningful if an agent packages and puts it together. There are a great deal of myths about agents who take calls at 4 a.m. We wouldn't take a call then, anymore than a client would call us at that hour," he commented.

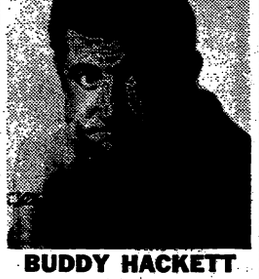
BM, to realize its full potential in show biz, needed a Coast partnership, and Rosenberg-Coryell needed a N.Y.-based operation, so the merger was a natural one, Josephson explained. It's not a split commission deal, instead involves a total pooling of resources of the companies. "This is a good time for an agency to take stars in all media; we are now in a position to handle clients for all media. Previously Broadcast Management was not able to handle a Broadway client for movies," he explained.

Merged BM and RC agencies resulted in a gross commission biz which puts them fifth or six largest in the agency biz, Josephson asserted. He declined to give the exact billings, saying it would only be of help to competitors. BM and RC, in the past, have not gone looking for clients, preferring to service a steady flow of clients and because "it was something we never got around to."

With the additional manpower as a result of the merger—giving it five top execs—expansion moves are planned by the merged group.

BM clients included "Captain Kangaroo"; Dick Clark and his various activities; the "Adlai Stevenson Show," and its reps seven of the top 10 news commentators on the networks.

RC clients include Bing Crosby, Bing Crosby Productions, its "Ben Casey" series and James Garner.



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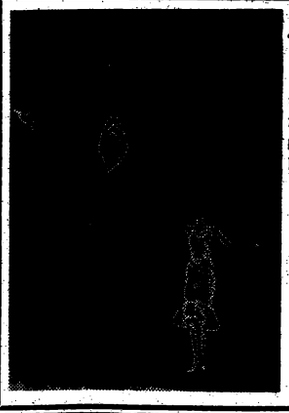

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Vaude, Cafe Dates

New York

Kalyna Ranieri inked to open the season at Luigi's, Atlantic City, July 5 . . . **Johnny Nash** hits the 40 Thieves, Hamilton, Bermuda, July 9 . . **Frank Parker** moves to the Surf, Cincinnati, June 12 . . **Brenda Lee** tapped for the Holiday House, Pittsburgh, June 15 . . . **Silver Saundors** now doubling from "How to Succeed" to the Sinner & Saint Room in Greenwich Village. She's piano accomped by **Mark Malone**, also of that show . . . African Room moved to a west side location last week . . . **Anders & Hadley** opened last week at the Malibu Beach (L.I.) Beach Club . . . **Rip Taylor** slated for the Dunes, Las Vegas, July 26 . . . **Smothers Bros.** go to Mr. Kelly's, Chicago, Sept 3 . . . **Della Reese** into the Tivoli, Chicago, Aug. 30.

Harry Mufson, operator of the Eden Roc Hotel, Miami Beach, in New York looking at talent . . . **Casey Anderson** pacted for the Playboy, N.Y., Dec. 14 . . . **Jane Douglass** accompanies **Linda Scott** on her tour of New Zealand, which left last week . . . **Phil Foster** into the Lake Club, Springfield, Ill., June 23 . . . **Bill Haley & Comets** are current at the Lagoon, Salt Lake City . . . **Lucille & Eddie Roberts** preem at the Club Caravan, Austin, Tex., June 11 . . . **Jerry Vale** set for the 802, Brooklyn, for the June 8 weekend . . . **Eagle & Man** to repeat at the International starting tonight (Wed.) with **Neil Sedaka**.

Chicago

Lucho Navarro plays the Gate of Horn June 5-17, followed by **Theo Bikel** and **Judy Collins** June 19 for two weeks . . . **Van Dorn Sisters** set for Suttmeiller's, Dayton, June 11-16, and the Club Place Elegant, Knoxville, Tenn., July 2-8 . . . **Jamie Lynn Trio** down for the Village Club, Dallas, July 19-Aug. 5 . . . **Dick Gregory** plays the Tivoli Theatre, Chi, Aug. 3-9, the Nugget Club, Sparks, Nev., Aug. 16-Sept. 5, and the Crescendo, Hollywood, Sept. 6-23 . . . **Josh White** inked for the Holiday House, Milwaukee, June 11-16.

Hollywood

Beryl Davis and **Bobby Troup** teaming on a nitery act for late August European tour . . . **Liberace** on month of gigs through Northwest and Canada . . . **Paul Gilbert** opens June 20 at Cork Club, Houston, for fortnight . . . **Dick Shawn** into Royal Hawaiian Hotel, Honolulu, for week starting June 18 . . . **Roberta Dave** swings from Melody Room, Hollywood, to hungry i, Frisco, June 18 . . . **Jane Russell** current at The Vapors, Hot Springs, Ark. . . . **Donnie Brooks** tees off four weeks at Cal-Neva Lodge, Tahoe, June 29 . . . **Beatrice Kay** into El Cortez, Las Vegas, June 9 . . . **Eddy Howard** orch reopens Casino Ballroom in Avalon, Catalina Island, June 15 . . . **George Rock Sextet** currently tooting at Stockmen's Hotel, Elko, Nev., June 2 . . . **Elaine McKenna** does 10-day stand at La Fiesta, Juarez, starting June 20.

Salisbury Beach Frolics' 175G Summer Name Binge

Salisbury Beach, June 5.

Frank "Dennie" Mulcahy opens his 1,200-seat Salisbury Beach Frolics here for its 14th year of a name policy June 29 with Abbe Lane-Xavier Cugat. He'll use nine names in nine and a half weeks, with an outlay of around $175,000.

This year only two name, Kingston Trio and Chubby Checker, are new here—the others are all past proven attractions. Booked by Jacy Collier, who has handled the booking assignment since Mulcahy started the policy 14 years ago, the sked has:

June 29-July 7, Abbe Lane-Xavier Cugat; one week each: July 8, Ella Fitzgerald; July 15, Chubby Checker; July 22, Johnny Mathis; July 29, Liberace; Aug. 5, Teresa Brewer; Aug. 12, Paul Anka; Aug. 19, Kingston Trio Aug. 26-Sept. 2, Patti Page. Season ends Labor Day eve.

Scot Unit's Aussie Tour

Glasgow, June 5.

Kenneth McKellar, a top Scot tenor, has sailed for Sydney, Australia, to tour New Zealand and Australian theatres and stadia. He is skedded to arrive at Sydney June 10, and opens June 18 in Auckland, N.Z.

Other Scot performers planning to join McKellar are comedians Duncan Macrae and Jimmy Warren, singer Moira Anderson and country danceband maestro Jimmy Shand. Group opens in Australia in mid-August and returns to U.K. in mid-September.

Ballet Review

American Jazz Ballet Theatre

Melbourne, May 23.

Presented by The Australian Elizabethan Theatre Trust, Garnet H. Carroll and Tivoli Circuit Australia Pty. Ltd. Devised and choreographed by Ernest Parham. Designer, Jacqueline Beck; costumes, Ray Wilson. Dancers, Ronne Arnold, Antonio Rodrigues, Ernest Parham, Jenny Boyle, Lewis Jacobs, Laurel Veitch, John Kendall, Suzanne West, Vlado Juras, Jaffa Nicholson, Joan Stewart; singers, Gloria Lopez, Kamal; David McCrae Quintet. Opened May 22, '62 at Tivoli, Melbourne, $2.75 top.

For a limited stand in February Sydney and Melbourne saw The Alvin Ailey Dance Theatre with Ailey himself, Carmen De Lavallade and Brother John Sellers and the company scored solidly. Only prior commitments in the East precluded a stopover.

American Jazz Ballet Theatre suffers by comparison with the Alvin Ailey unit. It is all too evidently newly-formed and to tag it "American" is a misnomer. Leader Ernest Parham came Down Under with "West Side Story" and was with Katherine Dunham. Ronne Arnold hails from Philadelphia, Antonio Rodrigues from Brazil, but most of remainder seem to be purely Aussie. The three principals, however, hold the show together fairly well.

Show is divided into three parts. First section has African background, followed by a blues number. Both seem to lack the vitality and excitement so apparent with the Ailey company.

Second part opens with a number entitled "Conflict" which presents the whole company in a brighter light. This is followed by "All God's Chillun," with well known spirituals and other numbers (frequently amusing) sung offstage and mimed to by company. This is most entertaining and justifies show's staging.

Last part is devoted to ballet "Mardi Gras," created by Parham, which is the best of the performance despite obvious Jerome Robbins touches.

Mex Actors' Assn. Cracks Down on Foreign Acts to Spur Native Work

Mexico City, June 5.

The National Assn. of Actors has ruled that international performers working in vaude houses must have specific minimums. Union legislation already covers performers in the motion picture field, with foreign players assured a minimum of $5,000 for film stints.

While no definite regulation has been issued as yet, it is learned that ANDA favors a $40 minimum daily wage for entertainers. This, of course, is for the lesser artists. Top stars today demand and receive $1,000 a day and more in certain cases.

The actor's union also is stressing fact that many native performers can do just as good work as foreign, and they should be favored. With basic minimums higher than they have been in the past for foreigners, ANDA hopes that vaude and legit houses will turn to Mexican talent.

Union statistics also claim there is a "big invasion" of foreign talent in all fields, including vaude and nightclubs. A check shows that Chile's Monna Bell, Italy's Bruna Lelli, Argentinian Hugo Goodman, Puerto Rican Bobby Capo, American stripper Marylin Wesley, Dominican Elenita Santos, America's The High Hats, etc., as well as hordes of Spaniards and Cubans dominate the Mexican entertainment scene.

It's charged that this foreign influx is hurting chances for local performers, especially in vaude houses, for only three are operating here.

In a new move to put a brake on foreign performers, ANDA has asked the Department of State to inspect documents carefully. It is alleged that many entertainers still come in as tourists and then accept engagements. This is illegal. Reports from the border areas indicate that nightclubs and theatres are also overrun by American "artists" who work without proper legal documentation, according to ANDA.

From now on the check on foreign entertainers is to be stricter. Especially in such border areas as Tijuana, Ciudad Juarez and interior points including Monterrey and Mazatlan, where performers allegedly flout Mexican migatory regulations.

COIN SNAGS CANCEL CIRCUS' VEGAS DATE

Las Vegas, June 5.

The Harriet Beatty Circus, skedded to open a four-day two-a-day stand Friday (1) at the Convention Center was cancelled because of financial difficulties. The City of Hope, sponsors of the circus, was to have received a 50% cut on tickets sold by its members.

George Albright, exec secretary of the Clark County Fair and Recreation Board, said show promoter Edward Say did not have sufficient funds for insurance, or to rent the Convention Center. He said Say also could not pay AGVA.

"We wanted him to have $50,000 property damage insurance, and $300,000 public liability," Albright told VARIETY. He said they checked and discovered the circus had "no insurance."

Only $1,300 was taken in advance sales, which is being refunded.

Jumpin' Jimmy Jamison, who does a high dive act, said he came 660 miles from Oroville, Calif., to appear in the circus. Another stranded act was the juggling Hoffmanns.

'Hits of B'way' Producer Signs Two More Niteries

Chicago, June 5.

The Town & Country, Winnipeg, Canada, and the Chase Hotel, St. Louis, have signed with producer Robert Simpson for resident companies of his "Hits of Broadway" package revues. The pacts stretch Simpson's skein of clubs using the formula shows to four. He has had one at Fazio's, Milwaukee, for two years and another at the Del Prado Hotel, Chi, for six months.

Simpson will use his current groups for the shows in the new spots.

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Montreal Gazette
NEW SINGING STAR PERFORMS AT RITZ

A very lively artist has turned up to entertain the patrons at the Ritz Cafe of the Ritz Carlton Hotel in the person of Marion Colby.

From the moment she comes on stage it is obvious that she is a natural for the supper club circuit.

She has a sparkling stage presence and all the showmanship in the world to help her put her act across the footlights but she needs neither of them to any great extent.

It is her bubbling sense of having a good time and her undoubted talent as a vocalist that are the bases of her performance. All the rest is gravy—excellent, rich theatrical gravy to be sure. So solid talent with all the trimmings combine to make a really first rate cabaret show.

Miss Colby carols out her songs with infectious enthusiasm and she appears able to handle just about anything that comes her way from standard to special material.

Her act has been extremely well put together, and has obviously taken some top drawer writing and directorial talent as well as what Miss Colby has to contribute. It is always a pleasure to see a really smooth, professional job from people who know exactly what they are doing. Such a performance is this one.

This is the first time we have seen her and we sincerely hope she will be back among us again very soon. —H.W.

Thank you Jimmy Nichols—May Johnson Office . . . looking forward to my return at the Ritz Carlton, Montreal.

VARIETY **Ritz Carlton**, Montreal

About the least inhibited thrush to play the Cafe this season, Miss Marion Colby never lets either her material or the ringsiders get out of hand and this smooth control is perhaps most evident during the dinner show when she does a "singalong" and manages immediate response.

Miss Colby has a good belting quality with a song that scores and does much to keep tempo at top level during her 30-minute stint. Newt.

VARIETY **Shamrock**, Houston

Marion Colby, a stunning red-haired thrush, returns to club for big welcome as show opener. She has the pipes, looks (as a sequined sheath gown helps recall) and know-how, and what else could she need?

VARIETY **Deauville**, Miami B'ch

Marion Colby, a handsome songstress, smartly gowned to add to visual impact, is another returnee, and belongs in class rooms . . . she sets big. Lary.

MARION COLBY

Opening **FLAMINGO HOTEL, Las Vegas** August 30th

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ROULETTE RECORDS—Just Released
"WHERE DOES A DREAM GO TO DIE"

Direction, WILLIAM MORRIS AGENCY

Basin Street East, N. Y.

Mort Sahl, George Shearing Quintet, Nancy Wilson; $3.50 cover.

Mort Sahl and all that George Shearing-Nancy Wilson jazz is figured a solid prom parlay for this eastside spot, and the r.s.v.p. calls reportedly stack up nicely. It's one of those dependable layouts, entertaining top to bottom, yet not altogether the satisfying gig it should be, especially for the repeat trade.

Sahl, by his nature, remains the engrossing zig-zag spieler, only now he seems to spend more time on the verbal vamping than pressing his attack. The monology, all 45 minutes of it, is per usual tantalizing with promise, but there's a marked letdown when it comes to making good with the acid.

He pulls an okay quota of laughs, to be fair, but primarily for what are trivial jokes. Sahl used to be David chopping down Goliaths;, but now there's more back pedal and shadow boxing.

„He flicks a controversial jab now and again — at the Kennedys, Birchism, Nixon, the AMA — but just as quickly dances away in ho-hum digressions without landing those devastating blows of his whilom circuit tours. Either the insights re dulled or the will is lacking; either way the shrew is tamer.,

George Shearing is ever the satisfier, with a pianner and combo sound that at once are progressively stylish and melodic. The quintet has some new sidemen (ex-Ahmad Jamal bassist Israel Crosby, for one), and the fellows jell smoothly rendering a typical Shearing book —"Symphony," "Autumn Leaves," a "Misty" in the manner of cleffer Erroll Garner, Horace Silver's "The Outlaw," etc. It's a pleasurably extroverted display.

Sepia chirp Nancy Wilson, backed by Shearing & Co., has a good deal going for her. She's an arresting looker, has excellent pop pipes and a sharp rhythm ear, and projects the sum of her assets for brisk appreciation. At an earlier stage of her career, when her grooving was somewhat more commercial, there was more restraint about her, and it somehow impressed with more conviction.

Her current mode, vocally and visually, is more mannered, but not noticeably original. She comes across as a fine technician, but less than a distinct identity. Her tunes are familiar and pleasing, though the catalog could be more imaginative. Good as she basically is, her full potential is yet unrealized. *Pit.*

Chi Chi, Palm Springs

Palm Springs, Cal., May 29.

Sue Carson, The Bonaires, Kobelt Sisters, Bill Alexander's Orch (15); $2.50 cover.

Maybe the Chi Chi Starlite room has solved the problem for resort towns—a Gay 90s sort of inexpensive nonsense in the middle of the week and name attractions weekends. Anyway, since it was started here weeks ago with Paul Gilbert as the weekender it has worked and this one featuring Sue Carson, The Bonaires and the Kobel Sisters is working best of all.

Miss Carson is the headliner and of all the singing-dancing comediennes who have graced this house she is the most versatile. Her form-fitting sequined full-length white gown must have been made of playtex to allow her to go from singing to wild hoofing.

Her interpretation of a gin-soaked femme film star being interviewed by Edward R. Murrow shaves parody to the point of pain. She does seven numbers, including her noted "Seven Lively Arts," dealing with male approaches to feminine blockades.

She also broke in a new skit, destined later for the Ed Sullivan show. It's a one-sided telephone conversation between a Bronx teenager and a resident of the White House. Her lines of "Do I know you?" and "How tall are you?" are big laughs, but the whole skit written by Woody Allen needs more work to skirt that thin line between comedy and lese majeste.

She finishes with "You Gotta Have Talent," and she has it.

The Bonaires, more or less "discovered" by Hildy Crawford here four years ago, are back with some new faces, new songs and new biz. Tom Powers still heads the harmonizers. They open with "The Trolley Song," hit their peak with "Istanbul-Constantinople," then do a hillbily skit around the song, "Go On With The Wedding." Tres amusant. The act is all action even when the quartet is working on close harmony.

Bill opens with Kobelt Sisters, acrobats who feature a rope-skipping skit studded with nipups, and cartwheels. They just returned from Moscow.

Margaret Whiting follows for the next bill. *Scul.*

Palmer House, Chi

Chicago, June 2.

Kitty Kallen, Johnny Puleo & His Harmonica Gang, Ben Arden Orch; $3 cover.

Kitty Kallen was paired with the Johnny Puleo ensemble about a year ago at the Empire Room, and the parlay again results in a diverting show. Miss Kallen, a charming and perky redhead, delivers her songalog in a straightforward and savvy manner. Her catalog is composed mostly of pop tunes and standards and several specialty numbers, some of which she's brought around before, but which are none the less pleasing.

She swings out nicely with "Just In Time," a clever arrangement of "My Romance," and a misty version of "Misty." She works over the ringsiders expertly with her "Hello Song" and handles her scatsung "Doop De Doo" with a fun spirit.

A couple of small points of cavil concerning Miss Kallen's turn: The organ accompaniment to "Chapel in the Moonlight" is plainly too religioso for this setting, and Miss Kallen is ill-advised to introduce her blues medley as "in the style of Bessie Smith." The invocation of Miss Smith's name is meaningless to most of her auditors, and whatever blues buffs that might be about may consider Miss Smith to be a style unto herself and on a different plane than Miss Kallen's pop renderings.

Johnny Puleo is expert at the art of the pratfall and various methods of mayhem against his troupe. The broadness of his comedy accounts for the durability of his act, and the seeming disorder hides his clever and knowledgeable timing. The quintet is expert in its mouth organizing of "Tzena Tzena," "Never On Sunday," "Moon River" and that harmonica staple, "Peg O'My Heart."

Ben Arden's house orch supports Miss Kallen admirably and provides excellent dansapation between shows. Bill is in for two weeks. *Mor.*

Dino's Lodge, L. A.

Los Angeles, May 29.

Michele Triola, Jack Elton and Steve LaFever; no cover, no minimum.

Every chanteuse, going into Dino's for a first engagement, finds, already firmly entrenched, a pair of powerful competitors for the customers' attention — the vittles and the view. It takes more than a turn with a tune to coax this boite's regulars away from the spectacular nightscape and an equally rewarding menu.

Michele Triola, quickly overcoming some opening jitters, did it Monday (21) with a personality that demanded, "Hey, listen to me!" And they did. A tiny, pert brunette poured into a white beaded sheath, she opened tres nervous but, finding the crowd warm and receptive, generated a growing excitement that made listening a pleasure.

Her voice, small in range and strength, has its greatest asset in a lusty response to rhythms. Not always well-advised on material (what new canary is?), she tosses a bit of everything into the act, from "Moon River", to a bluesy "Johnny With the Gentle Hands."

The high spot of Miss Triola's turn is the closer—a sock jump arrangement by Onzy Matthews of "I Am Pretty." This is so solid that she smartly denies encores that might lessen the impact, despite heavy mitting, and avoids any patter beyound a well-deserved "thanks" for the able support of pianist Jack Elton and bass player Steve LaFever. This duo, perennials at Dino's, also renders soothing dinner music—a notably fine "Little Girl Blue" standing out.

Miss Triola is in for two weeks. *Robe.*

Square East, N.Y.

Bernard Sahline, Howard Alk & Paul Sills presentation of Second City Co.'s "Alarums & Excursions" with Howard Alk, Alan Arkin, John Brent, Andrew Duncan, Pat Englund, Anthony Holland, Lynda Segal, Eugene Troobnick; Fred Kaz at the piano. Scenes & dialog created by the company; Roger Bowen, contributing associate; music, William Mathieu; set, Larry Klein; lighting, Ronald Colby. At Square East, N.Y.; admission $2.75.

The brave new world of young performers is still in the process of putting a new dimension into cafes. Disdaining the usual and probing into new forms and new fare, an avant garde school of thought has arisen in recent years that is veering some niteries into the orbit of the European politikal-kabaret in which the performers major weapon is cleverness pitted against the headlines of the day and officialdom.

In the current show given by the second City Company at Square East, a Village habitat, the concentration on current events comment and popular concepts is delivered enthusiastically by a company which has learned to work with each other. The results consitute a worthwhile and frequently stimulating evening. Not everything come off as hoped for, but there are occasional sparks that ignite the audience into top appreciation.

The company, incidentally, first came to Broadway from Chicago, thus its name, Second City. But its efforts were not for the commercial world. At Square East, it seemingly has found a home where its work is appreciated and a degree of prosperity has been achieved. This is the unit's second edition, "Alarums and Excursions."

The group has worked up its own skits in a group-think. Some of it is quite good as illustrated by one bit's piercing social comment on U.S. participation in Vietnamese military ventures in an advisory capacity. There is wistful sequence on a pretzel vendor with Alan Arkin in the title character with Anthony Holland as an interrogator.

There is also a funny bit on German tenors and a spoof of "Open End." Other top scenes include the teen age tv satire, a comedy wigmaker bit on Howard Alk and John Brent and a dig at modern musical entertainment.

On night caught, the improvisations didn't pan out and the players seemed to be relieved to get rid of them at the slightest pretext, but that didn't hamper a generally enthusiastic response.

The cast comprising Alk, Brent, Pat Englund, Lynda Segal, Arkin, Andrew Duncan, Holland and Eugene Troobnick, have learned to mesh with each other. There is a well-geared interplay of talents and thinking, plus an avidity that makes for audience contagion.

The music, by William Mathieu, is well played by Fred Kaz at the piano. Direction is by Alan Myerson, the bleak set is by Larry Klein and the lighting is by Ronald Colby.

The program credits Roger Bowen as a contributing associate in creating material and also gives the audiences a credit as author for helping out with questions during an interview scene, and suggestions for the improvisations. *Jose.*

Mister Kelly's, Chi

Chicago, May 22.

Woody Woodbury, John Frigo Trio; $2.50 cover.

Woody Woodbury is tapping 15 years of goodwill built up as resident entertainer in variuos Florida tourist spots and the results are astonishing. Ropes-up biz on Rush St. is infrequent. It's even more rare for Monday night openings, and for an act relatively unknown to Chi cafe regulars it is incredible.

Management reports more second show dinner biz and more repeat reservations than for any act in recent memory. The reservation sheet is solid well into second week of Woodbury's stay and will probably fill in for his entire stint. A waiter said that the crowd was patient despite the jam, and he observed that they were drinkers and good spenders. (Woodbury opened the night of the stock market collapse.)

Woodbury, a tousle-haired young man wearing a battered army fatigue cap and a red shirt, works seated at a piano and with the house lights on. He greets his tourist friends from Florida individually, chats with them across the room and tell the rest of the audience a little about each person he talks to. It's an easy, informal and unformed living room type of show.

In addition to his byplay with the auditors, Woodbury tells a few well-worn gags and stories, chants a few mildly risque song parodies, recites poetry that varies from mawkish to moderately blue, and noodles a bit on the piano.

But the real show is Woodbury's special relationship with his following. He's apparently son-brother-uncle to them all, and like members of the family they feel free to talk back to him and are completely unawed by the fact that he is up on the stage. For them he can do no wrong. He's in for three weeks. *Mor.*

Chateau Madrid, N. Y.

Los Cabalas (3) with Salvador De Castro, guitarist; Los Arribenos (5); Copes & Nieves, with Enrique Mendea on the bandoneon; Alberto Rochi; Pupi Campo Orch; $5-$6 minimum.

The second edition of the "Flamenco Y Fiesta" show at Angel Lopez' Chateau Madrid, that casa away from casa for all lovers of things espanol, gives ringsiders another rey-sized serving of colorful heel-toe terping. Show gets off to a whirlwind start with the flamenco dancing of Los Cabalas, two guys and a girl, who in three spectacular turns, set a pace with which the other performers have trouble keeping up.

Copes & Nieves, however, do a series of tango interpretations that is equally exciting. Especially effective is one fast number. Boy-girl team is accompanied by Enrique Mendea on the bandoneon who gets the solo spotlight for one routine that haunts and delights and leads into an Argentine ballroom tango.

Show is heavily accented to Argentine music and dances, with Los Arribenos, a vocal group from Frondizi-land, harmonizing through three numbers and providing part of the background for the colorful fiesta finale. More conventional is baritone Alberto Rochi, who nevertheless gets his own large share of "Oles," belting out such standbys as "Granada," "Mor" and "Valencia."

Show is choreographed by Juan Carlos Copes with musical direction by E. Mendez. Pupi Campo orch backs everything solidly and provides the beat for the getting-up exercises between shows. *Anby.*

Goldie's, Fire I., N.Y.

Tommy Hughes; no cover or minimum.

For its 11th season on the Ocean Beach bayfront, Goldie's has come up with a new face, a new look and a new sound. Everything's quite sunny in the face and look departments but that new sound—an organ—doesn't fit into the beach scheme.

First, its decibel count is too large for the room enveloping the tabler in a sweep of sound that becomes intrusive; and second, the schmaltzy organ tone is more suited to hicktown tastes than to the Broadway beat for which this spot has been noted in the past.

Tommy Hughes, the new face who Louis (Goldie) Hawkins imported from the Palm Beach (Fla.) hotel circuit to manage his beach branch while he holes up at his eastside spot in Gotham, doubles on organ and piano. He's a savvy instrumentalist with a wide show-tune repertoire that always goes well here.

When Hughes sticks to the piano delineation, the Broadway message comes across in precise and enjoyable terms. A medley from Leonard Bernstein's "West Side Story" score, which he featured at the opening Friday (25), displayed his solid keyboard work and further spotlighted the fact that the organ addition wasn't really necessary. If there's no organ-playing commitment in his contract, it ought to be shipped back to the mainland.

A new paint job and a redecorating by Bart Clancy has brightened up the place, and oldtimers will recognize that Henry is still maestroing the kitchen operation. *Gros.*

Sahara, Las Vegas

Las Vegas, May 29.

Victor Borge, Leonid Hambro, Harry Nofal, Neal Hutton, Jackie & Johnny Woode, Moro-Landis Dancers (18), Louis Basil Orch (12); produced by Stan Irwin; choreography, George Moro; $4 minimum.

The unique brand of humor which only Victor Borge can dispense doesn't change much over the years, and his current stint in the Congo Room indicates that it isn't necessary. The mixture of highbrow and outrageous comedy 88ing, plus some of the funniest casual throwaway dialog in any act adds up to 75 minutes of pure delight.

Some patrons complain about the frustrating wait for numbers that Borge never gets around to playing, but for the most part, he has his audience with him all the way. Leonid Hambro joins him again for a very amusing session of twin piano work. Typical Vegas gag tossed by Borge: "My wife sent tossed by Borge: "My wife asked a table and a dealer."

A handsomely mounted and executed Moro-Landis production number debuts as the curtain raiser. Dubbed "The Girls of New York City," it features the voice of Harry Nofal, the hoofing of Neal Hutton and the acro terping of Jackie & Johnny Woode—all top level pros. The 18 "Most American Girls In the World" decorate the bash, backed by the Louis Basil orch (12). *Duke.*

Harrah's, Lake Tahoe

Lake Tahoe, May 27.

Kay Starr, Stanley Boys (4), Frank Gorshin, Anden's Poodles, Dorben Singers & Dancers (13), Leighton Noble Orch (13); $3 minimum.

It's a trite phrase—but quite apropos: Kay Starr in this Harrah's Tahoe encore never sounded (or looked) better. And for this playback she brings in virtually all-new show with new tunes, new arrangements, new gowns and hobo garb. But she wisely retains those titles that have become her trademark: "Wheel of Fortune," et al.

Opener this session is "Around the World," followed by the likes of "Three Letters" (with powerful vocal emoting), swinging "Lonesomest Gal in Town," "You're Nobody," and the spiritual, "Have You Talked To the Man Upstairs?" Newies include "Smile" and Miss Starr's revival of Bert Williams' "Nobody," done with the vocaler costumed in loose fitting hobo dress of baggy pants, coat, and battered hat.

After a verse and chorus of "Nobody," Miss Starr is joinned by the Stanley Boys, also in patched suiting, then later in the same numbers by the Dorben Singers & Dancers, complete with bindle-sticks and patched brief costumes. Miss Starr exits showing her hoofing ability with the dancers. Her begoff, natch, is "Wheel of Fortune."

Miss Starr is unusually gracious in number of offerings, easily wins solid rapport with her infectious personality and line of chatter that leaves auditors believing they've always been personal friends.

Frank Gorshin, in his first Tahoe date, wins much approval with his accurate carbons of show biz personalities, names from the news, and other noted characters. He combines the physical with the vocal to make for impressive results. Turn, however, could be tightened with no loss of appeal, particularly in the final minutes where he pays tribute (largely overdone) to the deceased of the show biz ranks.

Kurt Anden, with his troupe of highly trained poodles, puts the pooches through a series of maneuvers that commands both chuckles and gasps from auditors. The turn is one of the best canine acts working the niteries.

The Dorben Singers & Dancers this session work through one of the best openers ever presented on Harrah's stage. Production accents the early 20th century era, including such props as a bike for two and three antique autos of Harrah's collection of more than 300 authentics. Included is a Stanley Steamer driven on and off stage during the middle of the opener, using compressed air for self power. Theme is also accented by the Leighton Noble band dressed in garb of the same period. *Long.*

Dunes, Las Vegas

Las Vegas, May 31.

Frankie Laine, Charlie Manna, Wilda Taylor, Earl Barton Dancers (14), Bill Reddie Orch (23); presented by Major Riddle; stage direction, Eddie Lynch; lighting, Freddie Tabor; $4 minimum.

The familiar pipe work of Frankie Laine is back in the Arabian Room, tossing out about 15 songs. Laine, a strong fave here, wisely sings the numbers that are expected, including "Granada," "Shine," "Jezebel," "Wild Goose," "My Desire," "Mule Train," and "I Believe."

Star gets backing by the Charles Turner Choir, four femme and four male sepia songsters; Ray Barr guides the Bill Reddie orch (23). As usual, Laine raises money for the Damon Runyon Cancer Fund by autographing his album in the casino after the show.

Charlie Manna makes his Vegas debut on the bill, and disappointed many of his fans by omitting the "I Want My Crayons" bit which got him booked here. Otherwise, Manna is a strong candidate for many return trips to the Strip. His delivery is smooth, and his material is almost 100% fresh compared to that used by most of the other standup comedians who appear as Vegas regulars.

Ballerina Wilda Taylor, a looker and a fine terper, is featured in the curtain-raiser production number devised by Earl Barton. Miss Taylor is handsomely surrounded by 10 femme and four boy dancers.

This show is in until June 28, when George Burns & Carol Channing open. *Duke.*

Detroit Athletic Club

Detroit, May 25.

Susan Barrett, Gil Dova, Eric Correa Orch (6); no cover, no minimum; private club.

Susan Barrett has a powerful, well-controlled voice with an engaging "catch" in it that makes her torch songs seem more torchy and intimate, and her belters seem more melodic. She is a beautiful, well-proportioned, five-foot, eight-inches blonde who projects warmth and executes some neat footwork while singing. She's a natural for musical comedy.

Miss Barrett comes on strongly with "Look Me Over," followed by "You Made Me Love You," "Time After Time," and "Just in Time." She mimes Al Jolson nicely with "Rockabye" and "Swanee." Then she embarks on a musical voyage via special material. She expertly handles French, German, Italian and Swedish—the latter providing new and interesting lyrics to "Never on Sunday." On 30 minutes, she scores all the way.

To round out the entertainment, Richard H. Campbell, executive manager of this private club for motor magnates and other execs, booked Gil Dova, a juggler with a comic stare and a nonchalant attitude. He is expert with balls, blocks and clubs, performing much of his juggling while standing on tiny platforms or in other difficult positions.

Eric Correa and his orch provide excellent backing for both Miss Barrett and Dova. *Tew.*

Shoreham Terrace, D.C.

Washington, May 28.

Roberto Iglesias Spanish Ballet (9), Bob Cross Orch (14) Gao Quintet (5); $2 cover.

The Shoreham Hotel's swank and beautiful Terrace is open (weather permitting), with the Roberto Iglesias Spanish Ballet stomping excitement into the occasion. The young group, more accustomed to concert work than nitery dates, was a substitute for Jane Morgan, hospitalized after swallowing a bolt which somehow got into her homemade clam chowder.

The footwork of the Iglesias Troupe, numbering eight dancers and one guitarist, is decidedly bravura, but lacks electricity in the staging. Old hands like Jose Greco employ tricks of direction to give more voltage impact to such a performance. There is, for example, no noticeable imagination in the use of lights or in styling entrances and exits.

The dancers are a goodlooking lot and handsomely costumed. Youthful, appearing to be in the early 20s, they're experts with the exciting effects of the Spanish dance.

Iglesias dances with his wife, Rosario Galan, with the skill of the concert artists they are. There is strength and delicacy in their treatment of the erratic rhythms of their native music.

The Bob Cross orchestra gives fine support to the heel stomping Spaniards and provides pleasant music for pre-show and post-show dancing, alternating with the excellent Gao Quintet. *Carp.*

Room at Top, London

London, May 30.

"Nearer the Top," produced by William Donaldson; directed by Steven Vinaver. With Chris Bryant, Allan Scott, Monty Landis, Clemence Bettany, Frank Holder Orch; $5.35 minimum.

Although described as the third revue in "Room at the Top's" series, there's very little of the conventional revue format in this new entry's presentation. Indeed, the production is more or less evenly split into a double act and a single, with the solitary femme brought in for throwaway quickies in the first part.

Chris Bryant and Allan Scott, a smooth pair of comedians, handle the first part of the show with professional assurance and impress with some offbeat material. There's an amusing little item about Noah ordering his ark from a bewildered shipbuilder, and a thoroughly diverting sketch dealing with nursery rhymes. Every now and then, they lure Clemence Bettany on stage, but she has a minimum of opportunity to display her talents.

Monty Landis fills the last 20 minutes solo, with an adroit mixture of comedy vocalistics and miming to win a boff customer reaction. It's a slick, laugh evoking routine, and richly funny at times, particularly when he's relying on facial expressions for effect.

Tidelands, Houston

Houston, May 23.

Mark Russell, Shepard & Jourdan, Don Cannon Orch (6); no cover or minimum.

Mark Russell, in horn-rimmed glasses, is one of the sharper young comics around. He has top appeal for anyone with an average knowledge of politics and who reads an occasional newspaper. But his keenest barbs are aimed at politicians, and the target is broad these days.

Comic begins act (a shade too long at 58 minutes) by saying he has something for persons of all political beliefs. True to his word, his shafts penetrate nearly everybody. There will be a tv show made from Goldwater's "Conscience of a Conservative," he says, and it will be sponsored by Pierce-Arrow.

Before he leaves the right wingers, he explores Edwin A. Walker's unsuccessful race for the governorship of Texas, and plays the John Birch Twist—on the right side keys of the piano. The Peace Corps doesn't escape, nor does President Kennedy and Richard Nixon. Yocks are constant throughout show.

Shepard (Billy) & Jourdan (Judi), a husband and wife team, open show with excellent vocals, mostly in tandem. Both are darkly handsome, and pipes are excellent for belting.

Gatineau, Ottawa

Ottawa, June 2.

Gerri Gale, Russ Thomas Orch (5); $2 admission.

Gerri Gale was w.k. in this area as a standout terper using some comedy and warble. Now she's in the Starlight Room of the Gatineau Club to Thursday (7) with comedy featured, songs next and terp at a minimum. She has a strong stanza that fits neatly into the club's show space but her clicko staging needs better exposure than the table-level floor.

Gatineau boniface Joe Save talks of building the show area higher to let the customers gam the acts better and get the lights off the tablesitters' shoulders. Miss Gale makes the most of the floor-level stint to work on the customers and finds it handy for her trademark bit of handing bananas, oranges and carrots to the male ringsiders from the supply carried in her Miranda-style hat, with tie-in gabbing.

Russ Thomas band sounds twice as big as it is, both in showbacking and dance tunes. Al Gardner is collecting attention in the Celebrity Lounge with his chanting and 88ing. *Gorm.*

Vancouver Spill

Continued from page 1

Bernard Turgeon, Betty Phillips, Karl Norman, Brunetta Mazzolini and Gerit Van Triest for Mozart's "The Magic Flute," designed and directed by Harry Horner, and conducted by Otto-Werner Mueller, which opens July 20 for six performances.

Louis Kentner will perform all 32 Beethoven piano sonatas in a series of seven concerts July 22-Aug. 8. Mavor Moore comes in for Shaw's "Caesar & Cleopatra," staged by Frederic Wood Theatre, Vancouver, and directed by Leon Major, director of the Crest Theatre, Toronto, Aug. 4-18. Vronsky and Babin will repeat their 25th Anniversary Carnegie Hall program Aug. 11, and also appear as duo-piano soloists with the Festival Chamber Orchestra, conducted by John Avison, in a concert Aug. 5 honoring the 70th birthday of French composer Darius Milhaud; Vera Zorina and Richard Robinson, who will take the spoken parts in Igor Stravinsky's melodrama, "Persephone," presented with his ballet suite "Petrouchka" as a special homage to this composer's 80th birthday by the Festival Symphony Orchestra, guest conductor Zubin Mehta, Aug. 13; and the Julliard Quartet, which will play, in four concerts, all the Bartok and all the late Beethoven quartets, Aug. 7-16. In addition to her starring role in "Magic Flute," Mattiwilda Dobbs will appear in concert July 25, with George Brough at the piano.

Top guest legit companies to be presented are France's national troupe, Comedie Francaise, which also plays the Seattle World's Fair. It gives four performances of Moliere's "Le Bourgeois Gentilhomme," Aug. 2-3-4. Stratford Festival Gilbert and Sullivan will offer four performances of "The Pirates of Penzance," Aug. 6-8, and four of "H.M.S. Pinafore," Aug. 9-11.

Both companies also play the Greek Theatre in Los Angeles.

Other World's Fair attractions booked for Vancouver are the Bayanihan Philippine dancers and musicians, July 23-26; the Bunraku Theatre of Japan, Aug. 6-11; and the Salt Lake Mormon Tabernacle Choir, Aug. 14. Holiday Theatre, Vancouver, directed by Joy Coghill, will present 19 performances of the classic children's play, "Beauty And The Beast," with daily matinee and evening shows from July 21 to Aug. 1, and four "music at six" concerts will be given by the CBC Chamber Orchestra, July 16, 23, 30 and Aug. 6.

Festival previews this year will be conducted at University of B.C. by Toronto tv-drama critic, Nathan Cohen. His lectures and interviews with festival artists will be given Mondays, Tuesdays and Thursdays, July 16 to Aug. 2. The visual arts will be well represented as festival fringe benefits, with many displays slated.

Only one major attraction remains, the final four days of the festival, Aug. 15-18. Negotiations for this are currently in the hands of festival general manager Gordon Hilker, who took over managerial reins from former fest chief Nicholas Goldschmidt. Latter remains as artistic director but will be leaving the organization after this season to resume his career as an opera conductor, interrupted when he helped inaugurate the Vancouver festival in 1958.

Production budget for 1962 is set at $249,300, covering artists, costumes, staging, etc., and will be expected to come from ticket sales. Operating budget of $145,000 for office administration, staff salaries, plus carry-over deficit of $24,000 from 1961, the festival hopes to raise from the three levels of civic, provincial and federal government, and private donations. Total of $418,300. If expectations are realized, would leave small surplus of $25,000 at the end of this season. Further to sale of tickets, revenue estimated is based on attendance of 66%, not out of line with attendance for '60 and '61 festivals of 70%. Officials are aware of the financial pitfalls involved in the festival is to be maintained, however, and feel that the only solid basis for survival is a permanent system of government grants, rather than the present year-to-year pay as you go setup.

House Reviews

Apollo, N.Y.

Jackie Wilson, Reuben Philips band, Hot Rock, Corsairs (4), Freddie & Flo, Five Royales, Big Maybelle; "Noose For a Gunman" (UA).

The word around Harlem is that Jackie Wilson's back and it automatically means a strong boxoffice at the Apollo. On the basis of show caught Friday night (1), Wilson continues as a commercial powerhouse. He's well scored on tv, records and other exposures, but seems especially at home among the folks in uptown Manhattan.

Show comprises five acts, familiar and vocal, with Reuben Philips' band doing a competent backing and radio station WWRL's Hot Rock (the name he goes by) making with the introductions.

It might be hard to figure five different turns as audience warm-ups but that's the way things are. All five are pros and have professional values but aud reaction makes it clear they came to see Wilson.

Wilson sings and dances and makes with light gymnastics through a potent act. He's Sammy Davis versatile and Cab Calloway ingratiating. He works an hour or more per performance. Big girls go up front to buss him and little girls are permitted to go on stage to dance with him. The house has guards up front to maintain a reasonable amount of law and order.

Corsairs are a male quartet working such things as "I'll Take You Home" with pleasantness enough. Linda Hopkins, reminiscent of the blues shouters, gets across the torchies. Freddie & Flo, girl singer and male patterer, fit in. The Five Royales vocalize to apparent listener satisfaction. Big Maybelle sings nice and her size matches her name.

Then it's all Wilson's wonderfully strenuous workout and this fellow won't permit anyone to become bored. *Gene.*

Empire, Glasgow

Glasgow, June 5.

Leslie A. Macdonnell presentation of "The Andy Stewart Show," starring Andy Stewart. Features The Volants (6), Barry Sisters (4), James Urquhart, Dixie Ingram, Sally Logan, Max Kay, Ian Powrie & Band, Trio Vitalites, Arthur Blake Singers (8), White Heather Girls (8), Gordon L. Rolfe Orch.

Andy Stewart, impish-faced comedian-minstrel, who can do no wrong in his own country, returns to this revue after recent surgery and scores solidly, garbed in colorful kilt and tartan, this Auld Lang Syne version of the younger Mickey Rooney has an attack and buoyancy that endear him pronto to customers.

As always, highspot of act is when a lone piper is silhouetted against backcloth and Stewart goes into his disclick of "A Scottish Soldier." Earlier, before curtain rise, theatre is invaded in the aisles by scores of marching soldiers and pipers, a stunt devised by house manager Frank Mathie at gala reopening (May 29) which comes off effectively.

Stewart's versatility is seen in his impersonations of Johnnie Ray, Danny Kaye (not so successful), Scot singer Robert Wilson, comedian Chic Murray and Scot comedy-thesper Duncan Macrae. He registers strongest with Macrae's number, "Wee Cock Sparra," which has advantage of being well-known locally.

The Volants are a whirlwind tumbling act who win heavy palming. The four Barry Sisters give out clearly in various tunes, but haven't the spot they merit; this is a harmony foursome with real potential, but should have chosen their songs better at this gala opening.

James Urquhart has a pleasing Scot style with ballads. Max Kay sings pop tunes and Sally Logan is a sweet little thrush with a winsome way. Ian Powrie leads his Scot musicians in reels and country dance tunes, and plays the violin himself for a hushed rendition of "Annie Laurie." There is good vocal backing from the eight Arthur Blake Singers.

The White Heather Girls, in tartan, contrast well with the more sophisticated Leslie Robert Silhouette dance line. A dancing trio with a verve and joy in terping are The Trio Vitalites, two males and one distaffer; one of the former, Jack Horton, is responsible for show's choreography. Layout is staged with little cost in settings (they are all of very simple type) by Iain MacFadyen, and Gordon L. Rolfe batons the house orch. Pipers and drummers of the 1st Glasgow Highlanders skirl for patriotic effects.

Show owes most of impact to its simplicity and pretty dance bits, and to cocky personality of Stewart, a strong local favorite. *Gord.*

Alhambra, Glasgow

Glasgow, June 5.

Stewart Cruikshank presentation of "Five-Past Eight," starring Dickie Henderson, Lena Martell, with The Charlivels (3), Piero Bros. (2), Eddie Vitch, Aleta Morrison, Una McLean, Peter Grant, Roy Boutcher, George Mitchell Singers, Tiller Girls (16), Geraldo Orch. Directed by Jack Walker. Choreography, Lionel Blair; decor, Tod Kingman; costumes, Berkeley Sutcliffe. Staged by Dick Hurran.

Stewart Cruikshank, London-based impresario, spares no coin this season for this annual extravaganza, given a nitery setting as "Five-Past Eight at the Starlight Room." Both talent-wise and in settings, layout leaves the customers gasping at the color, gaiety and ingenuity of the producers, who are now justified in asking for a $2 top.

Theatre has been extended sideways, with stairways taking up the position of side boxes, several rows of front stalls removed and the orch sited on a circular rostrum onstage. Whole effect is to give a spacious air to the stage, creating an apparent cabaret room with out-fronters almost a part of the proceedings. This ambitious expense is to be acclaimed.

Dickie Henderson, a top English tv comedian, breaks the monopoly of Scot comics at this plush downtown house and scores solidly, using his clever fun-fodder. An expert at falling backwards, he is agile throughout, betraying his early dance training. His travesty of tv commercials, done via a film and onstage screen, is mittworthy. He also works cleverly with local comedienne Una McLean, leaving her generously to garner many of the yocks.

Lena Martell, young chirper with benefit of being a native, returns from nitery work in London to share star billing and garner palming for her slinky songalog. Garbed in tight-fitting gown, dark-haired thrush, in her first stage engagement, is projected to near-star status. And, though with much yet to learn, shows maximum potential.

Her impersonations of Louis Armstrong, Lena Horne and Shirley Bassey are solid. Gal has still to learn not to arch her shoulders and also requires some polish in gabbing, but the rough edges will doubtless be rubbed off ere too long. She won warm palming.

Show is particularly strong in specialities, with The Charlivels, expert as always on sax, clarinet, guitar and piano, winning lotsa palming in pre-interval spot. Trio's dance and tumbling bits take a big trick in the cabaret setting, though act on opening night was a trifle overlong. The two Piero Bros. have a pleasingly style in juggling, adding the right measure of comedy. Eddie Vitch registers strongly with his comedy mime as an eccentric diner-out.

Miss McLean adds a refreshingly different Scottish touch with breezy comedy. Aleta Morrison is a blonde looker with shapeliness and talent in dance numbers. Peter Grant handles the male vocals and also assists in comedy. The George Mitchell Singers provide vocal backing, and there is a standout line of chories in the Sixteen Tiller Girls, probably the best line seen at this theatre for many years.

Roy Boutcher does compering and comedy-aide chores with a polished touch. Lionel Blair's choreography hits a distinctive note in a unique revue, cleverly staged throughout by Dick Hurran. The Geraldo Orch is batoned by Jack Walker.

Layout is in until Sept. 1, when Dickie Henderson, then U.S.-bound, will be replaced by comedy actor Stanley Baxter. *Gord.*

CURRENT BILLS

WEEK OF JUNE 6

NEW YORK CITY

MUSIC HALL — Bob De Voye Trio, Maria Teresa Carillo, 12 Notes, Sasha Tormas, Freilanis, Rockettes, Corps de Ballet, Raymond Paige Symphony.

AUSTRALIA

MELBOURNE (Tivoli) — Zoe Caldwell, Joe McCormick, David Copping, Andrew Lodge, Hugh Stewart, Gordon Glenwright, Joseph Szabo, Peter Stewart, Donald Philips, Roger McDougall, Mary Reynods, Ron Haddrick, Robyn Nevin, Alexander Archdale, Alan Tobin, Ric Hutton, Brian James, Brian D. Barnes, Peter Stewart, Edward Brayshaw, Joe McCormick.

SYDNEY (Tivoli) — Edith Georges, Betty Pasco, O'Neill & Haigh, Avril Angers, Jacques Jordane, Raphael & Model, Dorene Kilmer, Les Fred Iles, Alan Randal.

BRITAIN

BRIGHTON (Hippodrome) — Frankie Vaughan, Hetty King, Joe Church, Mrs. Mills, Dorothy Wayne, Ted Rogers, Fan Yue Jen Troupe, Veronica Martell, Frankie's Jazzmen.

GLASGOW (Empire) — Andy Stewart, Ian Powrie & Band, Dixie Ingram, Sally Logan, James Urquhart, Barry Sisters, Volants, Max Kay, Eric Burns, Trio Vitalites, Arthur Blake Singers, Rosemary Manly, Leslie Roberts Silhouettes.

LONDON (Palladium)—Bruce Forsyth, Morecambe & Wise, Johnson & Carr, Eve Boswell & Roby, Amin Bros., Ugo Garrido, Janet Mahoney, Angela Bracewell, Johnny Shack, Jimmy Lee.

VICTORIA (Palace) — George Mitchell Minstrels, Tony Mercer, Dal Francis, John Boulter, Leslie Crowther, Margo Henderson, George Chisholm & Jazzers, Schaller Bros., Television Toppers, Jackpots, Mitchell Maids.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM — Afro-Caribbean, Johnny Barracuda, Larry Bonito, Trade Winds.

BASIN ST. EAST—Mort Sahl, George Shearing, Nancy Wilson.

BLACKJACK — Lynne Carter, Dawn Hampton, Jim Malley, Don Woods, Noreen Tate Trio.

BLUE ANGEL—Bobby Remsen, Peter, Paul, & Mary Reyneaux, Bobby Short, Otis Clements.

BON SOIR — Will Jordan, Michelle Nichols, Tom O'Horgan, Three Flames.

CHARDAS—Laureanne Le May, Elemár Horvath, Tibor Rakossy, Dick Marta.

CHATEAU MADRID — Mancheno & Carmelilla, Alberto Rochi, Pupi Campo Orc.

COPACABANA — Paul Anka, Norman & Dean, Paul Shelley Orc., Frank Marti Orc.

EMBERS—Erskine Hawkins Orc., Lee Evans Trio.

HAWAIIAN ROOM — Rudy Adamo, Dennis Regor, Virginia Wing, Keola & Leimomi Beamer, Wailani Gomes, Joe Kekauoha, Liwai Toyo & Iona Ramirez, Ted Auletta Orc., Sam Makia Islanders.

HOTEL NEW YORKER—Milt Saunders Orc., Helene Aimee.

HOTEL PIERRE — Patricia Bright, Harrison & Fisher, Stanley Melba Orc.

HOTEL PLAZA — Eartha Kitt, Emil Coleman Orc., Mark Monte Continentals, Payson Re Orc.

HOTEL ST. REGIS—Jean Barleaza Orc., Chauncey Gray.

HOTEL ROOSEVELT—Gunnar Hansen Orc.

HOTEL WALDORF-ASTORIA — Joan Bishop, Hans Hansburg.

HOTEL SAVOY HILTON—Louis Bannet Trio, Ray Hartley.

HOTEL STATLER HILTON — Lillian Knight.

INTERNATIONAL—Neil Sedaka, Eagle & Man, Mike Durso Orc., Aviles Orc.

JAZZ GALLERY—Lambert, Hendricks & Yolande, Ornette Coleman Orc.

LATIN QUARTER—Arlene Dahl, Novelites, Julie Gibson, Winged Victory Chorus, Wallenda Ballet, Jeanine Pivoteau, Tonelys, Jo Lombardi Orc., Irving Fields Orc.

LEFT BANK—Cal Bostic, Andy Harmonit.

LIVING ROOM — Felicia Sanders, Mel Martin, Bob Ferro Orc.

NO. 1 FIFTH AVENUE—Hankinson & DeMaio, Stan Freeman, Dee Drummond.

SAHBRA—Four Avalons, Esther Tohbi, Leo Fuld, Badoc & Sharobi, Louis Bannet Orc.

TWO GUITARS—Alya Uno, Sasha Polinoff, Ivan Nepa & Sonia, Kostya Polianskv.

SQUARE EAST—"Second City," Alan Arkin, Howard Alk, Andrew Duncan, Lynda Segal, Eugene Troobnick.

UPSTAIRS & DOWNSTAIRS — Phil Bruns, Ceil Cabot, Rex Robbins, Steve Roland, Donna Sanders, Mary Louise Wilson Lovelady Powell, Freddie Webber, Jim Sheridan, Dick Riddle, Milrad & Colston.

VIENNESE LANTERN—Rosita & Chimbos, Adriana Delmare, Sandy Lee, Ernst Schoen Orc.

VILLAGE BARN—Ralph Pope, Perl & Ray, Tex Fletcher, Becker Bros., Lou Harold Orc., Joe Shay Orc.

VILLAGE GATE—Chris Connor.

VILLAGE VANGUARD—Dave Guard & Whiskeyhill Singers, Stan Getz Four.

CHICAGO

BLUE ANGEL—Christian Lamont Twist-Up Revue, Dot Dare, Carmen Hylton, Lord Montego, Petita, Charlotte Rae, Lord Carlton, Tito Perez Orc.

CONRAD HILTON—"Pink Tights," Nip Nelson, Hinchy & Allan, The Bokdams, Locke Lorraine, Consuelo, Boulevar-Dons (3), Boulevar-Dears (6), Charles & Hasmick, Jimmy Palmer Orc.

DRAKE HOTEL — Phil Ford & Mimi Hines, Jimmy Blade Orc.

EDGEWATER BEACH — Don Jacoby All-Stars, Connie Mitchell, The Diamonds, Don Davis Orc.

GATE OF HORN — Bob Camp, Judy Collins, Clefs of Faith, Lucho Navarro.

LE BISTRO—Milt Trenier, Vic Cesaerio Trio.

LIVING ROOM—Louis Armstrong, Joe Parnello Trio, Sam DeStefano Trio.

LONDON HOUSE—Cy Coleman Quartet, Jose Bethancourt Trio, Larry Novak Trio.

MISTER KELLY'S—Woody Woodbury, John Frigo Trio, Marty Rubenstein Trio.

PALMER HOUSE—Kitty Kallen, Johnny Puleo, Ben Arden Orc.

PLAYBOY CLUB — Jerry Van Dyke, Jackie Vernon, Lou Alexander, Boylan & Wald, Johnny Hartman, Irene Kral, Bobbi Martin, Carasini, Day, Dawn & Dusk, Tony Smith Four, Harold Harris Trio, Joe Iaco Trio, Phil Wright.

SECOND CITY—"A Knocking Within," William Alton, Roger Bowen, Severn Darden, Del Close, Bob Camp, Mina Kolb, Irene Riordan, Richard Schaal, Avery Schreiber.

SUTHERLAND LOUNGE — Sleppy White, Ramsey Lewis Trio.

LOS ANGELES

COCOANUT GROVE — Eddie Fisher, Freddy Martin Orc.

CRESCENDO—Ella Fitzgerald.

DINO'S — Jessica James, Jack Elton.

INTERLUDE—Troy Walker & Hustlers.

LE CRAZY HORSE—Janine Caire, Tommy Roberts & Evelyn Freeman Combo.

SLATE BROS.—Paul Gilbert, Herb Dell Trio.

STATLER HOTEL — "Bring on the Girls" Revue, Skinnay Ennis Orc.

YE LITTLE CLUB—Bill Norvis & Upstarts, Joe Felix Group (4).

LAS VEGAS

CALIFORNIA CLUB—Johnny Paul.

DESERT INN—McGuire Sisters, Jack Durant, Donn Arden Dancers, Carlton Hayes Orc. **Lounge:** Alvino Rey, Dave Apollon, Les Femmes, Michael Kent.

DUNES—Polly Bergen, Paul Winchell, Earl Bacon Dancers, Bill Reddie Orc. **Lounge:** "Five Len Girls," Sue Roberts, Joseph Mack Four, Salmas Bros., Hadda Brooks.

EL CORTEZ — Marvela, Bill Haley Comets.

FLAMINGO—Pearl Bailey, Step Bros., Walter Nicks Dancers, Tony Bellson, Nat Brandwynne Orc., Flamingoettes. **Lounge:** Della Reese, Earl Grant, Peggy Dietrick, Hot Lips Levine.

FREMONT—Jets, Untouchables, Fables, Checkmates.

GOLDEN NUGGET—Judy Lynn Show, Billy Thompson, Chick Adams.

HACIENDA — Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Lynne Davis, Grover Shore Trio.

MINT—Pat Moreno's "Artists & Models of '62," Bill Bird, Gil Lamb, Hellzapoppin'.

NEVADA—Jay Orlando, King Henry 4.

NEW FRONTIER — "Life Begins at Minsky's," Tommy Moe Raft, Carrie Finnell, Stunning Smith, Baby Bubbles, Maureen Diaz, Frank Sorrello, Murray Briscoe, Jack Mann, Dick Rice Orc. **Lounge:** Bob Crosby, Ink Spots, Sunny Spencer.

RIVIERA—Keely Smith, Corbett Monica, Geo. Arnold Dancers, Jack Cathcart Orc. **Lounge:** Kay Stevens, Braman & Leonard.

SAHARA—Teresa Brewer, Dave Barry, Moro-Landis Dancers, Louis Basil Orc. **Lounge:** Modernaires, Tex Beneke, Ray Eberle, Paula Kelly, Characters, Ruth Wallis, Peter & Hank, Lloyd Lindroth.

SANDS—Joey Bishop, Betty Johnson, Garr Nelson, Copa Girls, Antonio Morelli Orc. **Lounge:** Don Cherry, Morry King, Ernie Stewart.

SHOWBOAT — Polly Possum, Rusty Isabel, Wade Ray, Craig's Chimps.

SILVER SLIPPER — Hank Henry, Sparky Kaye, Bobby Clark, Cindy Ember, Danny Jacobs, Red Marshall, Dolores Frazzini, Marge Elizarde, Slipperettes, Geo. Redman Orc. **Lounge:** Chas. Teagarden Orc., Jack Prince, Johnny LaMont.

STARDUST — "Lido de Paris," Eddie O'Neal Orc. **Lounge:** Roberta Linn, Happy Jesters, Dios, Costello, Micki Lynn, Jack Costanza.

THUNDERBIRD—"Flower Drum Song," Jack Soo, Arlene Fontana, Juanita Hall, Garwood Van Orc. **Lounge:** 4 Lads, Louis Bellson, Kinee's TV, Exciters.

TROPICANA—"Folies Bergere of '62," Ray Sinatra Orc. **Lounge:** Mary Kaye Trio, Sylvia & Guido, Dubonnet Trio, Landis Trio.

MIAMI-MIAMI BEACH

AMERICANA — Jack Young, George Arnoley, Marsh & Adams, Nicky Powers, Red McCarthy, Joan Daye, Phil Richards, Johnny Flanagan, Mal Malkin Orc., Ice Models.

BALMORAL—The Accents, The Voyagers.

CARILLON — "Scandales de Paree," Betty Kean & Lew Parker, Ralph Young, Raye & Roman, Colette Reidinger, Five Brutos, George Dorlis, Roger Stefani Ballet, Jacques Donnet Orc., Line (16).

CASTAWAYS—Preacher Rollo 5, Jerry Gerald & Lesley, Ralph Ford Orc., Candi Cortez, Jimmy Roma, Bill Bernardi.

DEAUVILLE—Arnauts, Paris & Claire, Pat Dahl, Vespia Bros. Line, Les Rhode Orc., Mel Greene.

DIPLOMAT — Gene McDaniels, Mandy Camno Orc., Can Smith Orc.

EDEN ROC—Buddy Lewis Five, Luis Varona Orc., Monroe Kasse Orc., Art Freeman Orc., Zeniths.

FONTAINEBLEAU — Ziggy Lane, Jose Fajarde Orc., Frank Natale Trio, Len Dawson Orc.

LUCERNE — "Too Hot Too Handle," Tun Tun, Malagon Sis., Leonor Montes, Sacasas Orc.

MURRAY FRANKLIN'S—Freddie Ross, Kay Carole, Frankie Rivers, The Cooks, Eddie Bernard, Murray Franklin, Vic Perry.

PLAYBOY—Yonely, Don Brooks Trio, Stan Fisher, Linda Hopkins, John Shirley & Bonnie, Jackie Vernon, Sir Julian Trio, Chico Randall Trio, Norm Geller Trio.

RONEY PLAZA — Four Tempos, The Twisters.

THUNDERBIRD—Frankie Scott, Ritchie Branch, Berp Vaughan Quartet.

RENO-TAHOE

HAROLDS—"Riverboat Follies," with Rusty Draper, Johnny Mann Singers, Adre Marot, Delta Queens, Don Conn Orc.

HARRAH'S (Reno) — Billy Eckstine, Jerry Colonna, Marksmen, George Young Revue, John Buzon Trio, Red Coty, Dusty & Sylvia.

HARRAH'S (Tahoe) — South Shore Room: Kay Starr, Frank Gorshin, Anden's Poodles, Dorben Singers & Dancers, Leighton Noble Orc. **Lounge:** Roberta Sherwood, Deedy & Bill, Interludes, Braman & Leonard, Arthur Ellen, Del Martins.

HOLIDAY—Sonny King, Matys Bros., Cousins, Charles Gould.

MAPES — Sandor's "Saucy Scandals," Freddie Bell and Bellboys, Gallions & Ginny, Joe Karnes.

NEVADA LODGE (Tahoe)—Jody & the Jesters.

NORTH SHORE CLUB (Tahoe)—Gloria Tracy Quartet, Manny Lopez Co.

NUGGET (Sparks)—Buddy Greco, Marlachi Los Camperos.

RIVERSIDE—Riviera Room: "Riverside Follies" with Davis & Reese, Marquis Chimps, Arden Dancers, Lou LeVitt Orc. **Lounge:** Jo Ann Jordan Trio, Nelson & Palmer.

WAGON WHEEL (Tahoe) — Gaylords, Mavis Rivers, Bobby Page, Country Gentlemen, Gwen Harmon & Players, We Four, Nitz Cruz.

SAN FRANCISCO

BLACKHAWK—Dizzy Gillespie Orc.

BLACK SHEEP — Earl Hines Orc., Rich Dean.

EARTHQUAKE McGOON'S—Turk Murphy's Orc., Clancy Hayes.

GAY 90'S—Ray K. Goman, Bee & Ray Gorman, Carol-Jean Thompson, Dik Keegan Orc.

FAIRMONT — Sophie Tucker, Ernie Heckscher Orc.

FLAMINGO (Oakland) — Red Norvo, Four Jokers, Russell Lee Trio, Christine Pernot.

HANGOVER — Ralph Sutton.

HUNGRY I — Dick Gregory, Frank D'Rone, Lightstone.

JAZZ WORKSHOP — Gene Ammons, Sonny Stitt.

NEW FACK'S—The Cables, Barbara McNair.

PURPLE ONION — Adam Keefe, Don Crawford, Jay Kennedy.

SUGAR HILL — Ada Moore, Dave Howard.

365 CLUB—Ben Blue, Review.

SAN JUAN

CLUB CARIBE—Enzo Stuarti, William Marionettes, Miguelito Miranda Orc., Pepito Arvelo Five.

LA CONCHA—Lou Nelson, Marie Misakura, Noro Morales Orc., Nestor Torres Five.

EL CONVENTO — Pepe Lara Orc., Rodriguez Olivo Five.

FIESTA ROOM—Julio Julian, Pepito Torres Orc., Barletta-Queralt Five.

FLAMBOYAN CLUB — Georgie Shaw, Evelyn Souffront, Ita, Nora & Sara, Cesar Concepcion Orc., Joe Vallejo Five.

OCHO PUERTAS — Gilberto Monroig, Mari Pacheco, Joe Valiente.

Unit Review

East Side Story

Boston, May 25.

Eddie Schaffer production, staged by Sandy Scott. With Schaffer, Barton Bros., Michel Rosenberg, Norman Brooks, Esther Sutherland. Opened May 25, '62, at New Morton Theatre, Boston; $2.65 top.

Here's a fast moving Yiddish-American revue that's bringing back vaude in film house since its tour from home base, Miami Beach, where it played six months at the Lucerne Hotel. Producer Eddie Schaffer has succeeded admirably in creating a verbal framework of the east side, and brings on his performers in fine nostalgic style.

This stage layout is all around entertainment, and although aimed for the Yiddish groups, others can well benefit. Michel Rosenberg, who aisle rolls them with his great underplaying comedy style in closing spot, is standout in a show which gives equal opportunity in presentation of the varied talents.

As a for instance, Norman Brooks, billed as "the voice of Al Jolson," is brought on with an intro in which he sings "Mammy" from backstage, and proceeds to do a whammo Jolson repertoire. With "Toot, Toot, Tootsie," "Sonny Boy," and all the Jolson hits, he has the movements and stage mannerisms down pat, and his voice is almost a replica of Jolson's.

First to bounce through Schaffer's east side, verbal brick wall, is Esther Sutherland, a 300-pound sepia singer comedienne, who stages a one-woman show that brings the house down at every performance. She's versatile, whether it's "Come Home, Bill Bailey," or a Hebrew folk song; she takes a trumpet for sizzling "Saints" and winds up with a Twist number that rocks. She belts and whams, tells some Yiddish-Negro stories and makes with the Yiddishisms for big laugh values.

Barton Bros., vets of many a Yiddish show, warm the audiences with their w.k. bit, in which Eddie is on stage singing, and Murray, dressed as a candy butcher, roams the audience gagging it up. This is played as a prelude to the show, followed by Schaffer, who comes in on the intro with careful building, which he maintains through the entire production.

Schaffer's fine low comedy and vaude quips, and more, especially his nostalgic stories of life on the east side, strike a responsive chord in his audiences. So great is the rapport that Schaffer establishes, his audience shouts out the names of the oldtime customs and foibles as he pretends to fumble for them.

A shrewd manipulator of audiences, Schaffer keeps a tight rein on the show, bringing his acts on in fine style.

The audience is well warmed when Rosenberg comes on. His timing is marvelous and his classic stories neither tarnish nor diminish in sock laugh values. He scores with his tale of staying at a restricted hotel in Florida, and a highlight bit on medicos. He leaves 'em laughing and stomping for more. *Guy.*

New Acts

BURNS & CHANNING
Comedy-Songs
30 Mins.
Orpheum, Seattle

George Burns' relaxed, skillful timing and Carol Channing's spectacular comic talents add up to a top act. Burns socks over stories of vaudeville days along with topical humor interspersed with the beginnings of songs, and Miss Channing is a perfect foil, wide-eyed and naive, to make it all jell.

Pair work together three times during show—overlong opening night if under three hours. Their closer for first act is best of their appearances. A reprise of an old vaude routine, with spotlight alternating, wraps up the stint nicely with a soft-shoe bit to "Some of These Days."

Their opening routine is set to the tune of "This Could Be the Start of Something New," special lyrics by Steve Allen, and it was. Burns' monolog features doings of Hollywood names and topical bits on the Seattle World's Fair to win a big response. Duo pairs again in the all-cast finale, doing the "Grizzly Bear." Each works throughout the show, Burns as emcee and Miss Channing doing her familiar specialties.

Also appearing in the Burns-Channing Show are the Rocky Fellers (5), Filipino family group; The Half Bros. (2), jugglers, and The Four Preps, a vocal unit. Robert Hunter is musical director. *Reed.*

ZABETHE WILDE
SONGS
25 Mins.
Ritz Carlton, Montreal

No songstress to appear in the attractive Ritz Cafe ever carried a more apt moniker than Zabethe Wilde. From teeoff to closing this vibrant personality is an ever-building bomb-burst.

Opening with a parody on "Running Wild" (what else?), this cafe-au-lait performer gets and holds attention throughout. Although a belter for the most part, Miss Wilde intersperses many subtle touches that are satiric and amusing.

The pretended little-girl manner is backed by plenty of sophistication and all material offered is sharp and far out of the cornball groove. With the exception of "Summer Sunday" from her new Capitol platter and "Brotherhood of Man" from "How To Succeed" which are more of less straight-away arrangements, everything else presented is of a special nature—and solid.

Making her entrance swathed in a brightly-colored sari affair, Miss Wilde doffs this about midway through session to disclose a neat figure in revealing black slacks and a sequin blouse. Without the usual and sometimes embarrassing ringside participation bits to keep the customers with her, she stays aloof but warm and on night caught had response from all corners of the cafe.

Piping is okay but too much volume on most songs tends to level out performance. In a room such as this and for most intimeries, there is little need for such tactics when sometimes tend to make an audience restless and unattentive.

However, Miss Wilde with a little polish here and there is a comer; her patter is restrained and the talent is there for any visual medium. *Nemt.*

GRADY WILSON
Songs
40 Mins.
Orbit Room, Houston

Grady Wilson seems to be one of those performers destined for the top, including films, tv and the better niteries—after revisions are made here and there in his material and style. He's 28, and a show business veteran, but all his early training as a Western singer hasn't rubbed off yet.

His good looks bring gasps from distaff viewers, and pipes seem to be excellent. Yet at times there's a nasalness that appears to be more from habit than necessity. His chatter is unnecessary and too far below the belt for delivery by such a clean-cut appearing performer.

Wilson, however, receives excellent mitting for such tunes as "Jambalaya," in which he accompanies self with guitar; "Granada," "Beyond the Sea," "Moon River," and "Saints," this time playing a little trombone. *Skip.*

LISA CARROLL
Songs
32 Mins.
Gatineau, Ottawa

Lisa Carroll is class from teeoff to closer in a canary stint that takes her through a string of tunes that sound as though they were written for her. Special arrangements are the musical answer, but the stanza's socko effect stems equally from the femme's appearance. Gowning, grooming and staging are solid and Miss Carroll's performance is evidence throughout that she knows what she's doing all the way.

It's a redesigned setup, the only item held over from her former routine is the distribution of simulated hotel room keys to table-sitters. She makes strong use of French, Spanish and Italian in her songs which range from dreamy to upbeat, even ringing in a clicko bit from "La Boheme," where her pipes switch to operatic tone. Act is also enhanced by her deep, pleasant gabbing of which she makes good use.

Miss Carroll's current turn moves at a nice pace and uses showmanship to big results. She's tops for niteries, should collect attention on disks and would be strong in tv, musicals or films. *Gorm.*

AL GARDNER
Songs
Gatineau, Ottawa

Al Gardner's specialty is lounge chanting and he collects attention in his current stint in the Celebrity Lounge of the new Gatineau Club. He claims to have a nitery act but prefers the more intimate rooms where he can get close to the customers and work on their requests.

Chanter has smooth, pleasant baritone and a library that covers most potential lounge needs, stressing show, picture and pop tunes. His socko warbling of "Exodus" music is a sample of his standout specialties.

Gardner does his own 88ing and is capable on the keyboard with okay arrangements that, unlike so many lounge singers, never intrudes, always backs. He's good for niteries, disks, television and most other sound media. *Gorm.*

Tenn. Resort Theatre Books Summer Names

Knoxville, Tenn., June 4.

Hunter Hills Theatre in Gatlinburg has been leased for the summer by Music Under the Stars Corp. Top entertainment will be featured at the 2,500-seat theatre.

First production will star Jose Melis & Co. and the Chad Mitchell Trio. Melis was music director on the Jack Paar tv show. Melis and Mitchell are set for June 25-30.

The Andy Williams show is booked July 6-7 and the Liberace Show, July 17-18. Other shows await final booking. The resort, located near Knoxville, attracts many tourists visiting the Smoky Mountains during the summer months.

Queen's Honors

Continued from page 1

(CBE). Singer Eva Turner is made a Dame of the British Empire (DBE).

Others to be honored by the Queen include William G. Allt, professor, Trinity College of Music (CBE); Sidney Thomas M. Newman, Reid Professor of Music at Edinburgh University (CBE); Cyril William Beaumont, for services to dancing (Order of the British Empire); Harry Blech and Eric William Fenby, for services to music (OBE); Arthur William Kay, chairman, People's Theatre Arts Group (OBE); Ernest Henry Lindgren, curator, National Film Archive (OBE); Frank Axon, DCM, lately chief engineer BBC external services (OBE); Thomas G. Barman, BBC diplomatic correspondent (OBE); and Thomas Haydn Thomas, conductor of the Pontardulais Choral Society (Member of the British Empire).

Ikon Theatre and 'Lizard' Closings Accent London's Recent Flop Rash

By DICK RICHARDS

London, June 5.

The Ikon Theatre company's planned six months' season at the Lyric Theatre, Hammersmith, collapsed last Saturday (2) after only three months. The project called for six productions in six months.

The first two productions, "The Idiot" and "The Last Ally," each ran for the allotted month. But after a critical mauling, "All For Truth" was pulled out after only 15 performances and was hurriedly replaced by "Come Back With Diamonds." That also failed to ring the bell and folded after 16 performances.

The company's backer, Rev. Timothy Beaumont, once said that he was prepared to lose $84,000 on the venture, but admits that he has done that in half the estimated time. "I still think it was a worthwhile experiment," he confided, "and if the theatre had been located in the West End it might have been a different picture." Beaumont has no immediate plans to dabble in the theatre again.

Also closing last Saturday was "The Lizard On The Rock," at the Phoenix after only 12 performances. Peter Bridge, who presented John Hall's drama, denied the reported estimated loss of $24,000 on the production, but declined to give the exact figure.

The folding of "Lizard" made it the seventh West End production since the New Year to fail to notch 50 performances, with "Play with A Tiger," an Oscar Lewenstein production, limping to a mere 59 performances before turning up its toes.

The worst casualty was Harold Fielding's "A Thurber Carnival," which gave up the ghost at the Savoy after only nine showings. Other flops have been "A Time to Laugh," at the Piccadilly, with Ruth Gordon and Robert Morley (28 performances), "Not to Worry!" the Donald Albery-Richard Armitage revue at the Garrick (20), and S. A. Gorlinsky's presentation of Hugh Hastings' musical, "Scapa!" (35), at the Adelphi. The list is rounded off by "My Place," another Lewenstein failure, which played for 37 performances at the Comedy, and "Look Homeward Angel," the Linnit & Dunfee effort which shuttered at the Phoenix after 47 performances.

Rising costs and the string of productions waiting for West End theatres mean a quick chop for most legit shows that fail to attract customers from the start.

Feld Bros. Offer Busy Ozone Stock Schedule For Carter Barron, D.C.

Washington, June 5.

The Feld Bros., Irvin and Izzy, are investing about $500,000 in their Carter Barron Amphitheatre season here opening next Sunday (10) and running through Aug. 26. They believe that is the biggest bankroll being poured into an outdoor dugout this summer. Set for the season are opera, established musicals, jazz, ballet and pop singing.

Tickets for the 4,000-seat showbowl range from $1.75 to $3.85 top and are identical for all shows. As before, the Felds are offering their "coupon value books," involving Rube Goldberg-like financial mathematics. Coupons have varying values, but Washington area people have caught on that the books provide substantial savings for those wanting to go out to Carter Barron regularly. The Felds limit the books to 15,000, and they are consistently an early sellout.

Three musicals, each being produced exclusively for the appearance here, will close the season. The Felds are producing them, in association with Howard Hoyt. John Fernley is directing all three.

"Annie Get Your Gun," with Ginger Rogers and Stephen Douglass in the starring roles, is set for one week, July 30-Aug. 5. As they have previously done for the N.Y. City Center, Barbara Cook and Farley Granger will take the leads in "The King and I" for two weeks, Aug. 6-19.

"Guys and Dolls," with Dan Dailey and Stubby Kaye, is booked

(Continued on page 59)

City Center $12,401 Loss for Last Year

A loss of $12,401 was registered by the N. Y. City Center of Drama & Music for the fiscal year ending last April 28. That was revealed at the Center's recent 19th annual meeting. The operation had an actual loss for the year of $407,869, which was reduced by grants and contributions totaling $395,468.

Newly elected to the Center's board of directors, of which Newbold Morris is chairman, were Rita Allen, George T. Delacorte, Allen T. Klots Jr. and Mrs. Irving Mitchell Felt.

London Theatre Musicians-Mgt. Settle Dispute

London, June 5.

The threatened strike of West End theatre musicians, the deadline for which was next Saturday night (9), has been averted after protracted talks between the Musicians Union and the Society of West End Theatre Managers. Under a compromise agreement the pit tooters get an increase of from $5.60 to $11.35 a week.

The producer group refused to give in on the union's demand that all theatres should employ orchestras, irrespective of the type of production, but expressed sympathy on the matter. The question of musicians having the right to use substitutes for specific performances will continue to be "by permission of the management." The Society has agreed not to reduce the size of orchestras after the first night, except possibly when a show transfers to a smaller theatre.

The subject of Harold Fielding, the impresario who made a separate peace with the union to insure that his upcoming production, "Sail Away," should not be affected was not raised at the final talks Friday (1). Peter Saunders, chairman of the SWEM, said in that connection, "He is obviously paying more than the new agreed scale, and it is possible that he will negotiate with the Union to come into line with what the managers have agreed."

Should Fielding, who resigned from the Society before negotiating with the musicians, seek reelection, "his application will be dealt with in the usual manner," it was indicated.

Hope to Extend TG-ATS To Seattle Next Season

San Francisco, June 5.

Hopes for extending theatre subscription to Seattle were expressed by Warren Caro, executive director of Theatre-Guild-American Theatre Society, after looking over the Puget Sound city. Earlier efforts to interest Seattleites in this kind of entertainment haven't fared well. But Caro, arriving in San Francisco from Seattle as part of a cross-country swing, believes the situation has changed, thanks to the World's Fair.

The TG executive cites two factors. With many guest productions coming to the fair, Seattle is awakening to a new theatrical awareness that will continue when the exposition is gone. The new 3,100 seat Opera House, built for the fair as a permanent structure, is suitable for musicals.

He praised Zollie Volchok and Jack Engerman, who, doing business as Northwest Releasing Corp., would handle bookings and arrangements in Seattle. Caro stresses the need for musicals on subscription programs as the only economically feasible way to continue taking smaller-boxoffice straight dramas to cities outside New York.

Dick Moore, Bill Swire To Attend Conference

Dick Moore, editor of Equity, the official publication of Actors Equity, will follow his visit to Los Angeles, where he attended the union's annual Coast meeting last Sunday (3), with a three-day stopoff next Friday-Sunday (8-10) for the Wingspread Conference on the Arts, at Racine, Wis.

Willard Swire, executive director of the American National Theatre & Academy, is also scheduled to attend the national conference, financed by the Johnson Foundation. It's being held in conjunction with the Univ. of Wisconsin.

Chi Tent to Get Phoenix Branch

Chicago, June 5.

Bill Rach, Charles Comiskey and Joseph Vaugn, who have the Melody Top summer theatre here, will create a winter stock counterpart in Phoenix this year, utilizing the same staff and all portable trappings of the Chicago operation. By transferring the tent, sound system, scenery and lights to Arizona when the Chi season ends, RC&V figure to halve the nut for physical facilities at both theatres.

The Arizona Melody Top will open as a 2,000-seat heated tunetent Jan. 15 for a 12 week season of musicals. Casting for the new theatre will be done chiefly out of Hollywood, with a star policy as per the Chicago prototype.

Chicago Melody top in suburban Hillside will begin its third season June 4 with an advance of nearly $250,000, owing chiefly to the preseason sale of theatre parties and coupon books. The latter, containing six tickets which might be used either for a single show or one at a time over the season, have brought in $123,000 to date, at an average $23 each. About 35 parties (half or full houses) have already been contracted for a total in excess of $100,000.

For the upcoming summer season, RC&V are cushioned by what may be the largest single theatre party contract in summer theatre history— a $25,000 buy of six full houses, one for each of the Melody Top shows, from the Girl Scouts of America.

Rach attributes the comfortable advance to $15,000 worth of direct mailings that went out last fall and this spring. The spring blurb announced the lineup of shows and stars which, according to the producer, had a telling effect on coupon book sales.

The season will open with Howard Keel in "Carousel," with Phil Ford & Mimi Hines following in "Hit the Deck," each for two weeks. Both were excellent draws last season, Keel, in "South Pacific" and Ford & Hines in "Anything Goes."

"Kiss Me Kate" will be the third show, with Jane Morgan and Earl Wrightson co-starred, and then "Wonderful Town," with Phyllis Diller; "One Touch of Venus," with Arlene Dahl, and "Fanny," with Walter Slezak. The season will end Sept. 9.

Rach estimates that the average nut pershow this season will be $32,000. Melody Top has 2,165 seats and a $4.50 Saturday night top. Last summer the theatre grossed $605,000 in a 15-week season, which Rach thinks topped all other summer musical tent theatres in the country. The figure represented 77% capacity, he says.

British Equity Members Get Prior Chorus Bids

London, June 5.

Equity has won for its chorus members a small, but important concession from the Society of West End Managers in that they will now be able to get their foot in first at all advertised auditions for West End tuners and revues. The Society has agreed that the first half of all open auditions shall be restricted to Equity cardholders.

Equity chorus girls and boys have been seeking this privilege for some time. It still means, of course, that managements can continue to audition privately and need not advertise their auditions. But when it's a "free-for-all" Equity members will have the edge on the others.

Equity-AGVA Agree Sale of Booze Not Vital Factor: 'Writing' Is Legit

By LES BROWN

Chicago, June 5.

A two-year jurisdictional dispute between Actors Equity and American Guild of Variety Artists over the Happy Medium Theatre Club here has been settled. The basis of the agreement was that if the house did not sell liquor it would unquestionably be a legitimate theatre.

The new Robert Weiner-produced revue, "Put It In Writing," will open June 28 under Equity jurisdiction. The previous show, "Medium Rare," ran 101 weeks (1,210 performances), without a contract with either the legit or the vaude-cabaret union.

Pre-production costs for the new revue are estimated at $50,000, considered very high for a show at the off-Broadway level, but the nut includes incubation of revue material at a New England summer theatre last year and a try-out during the winter at the Royal Poinciana Playhouse in Palm Beach, Fla. Based on the tryout, "Put It In Writing" has been picked as a bonus show for Theatre Guild-American Theatre Society subscribers in Chicago from June 28 to Nov. 3. TG-ATS patrons will get a 10% discount. It's believed to be the first time the subscription organization has offered a local production—what's more, one not yet opened—as a bonus show.

Weiner, who is producing the revue in association with Happy Medium owners Oscar and George Marienthal, has hired Gershon Kingsley as musical director and Joyce Trisler as choreographer. Bill Penn, who staged "Medium Rare," will also direct "Writing."

The new show will give nine performances per week instead of the previous 12, not because of Equity requirements under the special off-Loop contract, but because two shows per night have proved too strenuous for the cast. Double performances will be given only on Friday, Saturday and Sunday nights. To make up for the three lost performances, all ticket prices will be increased 30c, with the weekend top going up to $4.95. The Marienthals are also adding 30 new seats in the mezzanine, increasing the capacity to 305.

Mike Roman at Hedgerow; Plans 'Bubbles' for B'way

Michael A. Roman is operating the Hedgerow Theatre, Moylan, Pa., which begins a season of summer stock next week with "Everybody Loves Opal." Roman, who's planning a Broadway production next season of "Bubbles," a musical for which he wrote the book and Fred Hillebrand the music and lyrics, intends trying out the tuner in Moylan this summer.

The cast of the Hedgerow presentation of "Bubbles" will be headed by Dorothy Keller, who's slated to appear in the Main Stem presentation. Miss Keller will headline at the spot in "Opal," which runs two weeks.

'La Plume' Folds With 550G Profit; 'Gideon' 30G Loss

"La Plume de Ma Tante," which closed last Saturday night (2) in Chicago, earned an estimated $550,000 profit on Broadway and the road. The David Merrick-Joseph Kipness presentation of Jack Hylton's production was capitalized at $150,000 for its U. S. outing and as of last March 17 had netted $521,512. Subsequent estimated income is figured to have hiked the net to around $550,000.

The profit distribution as of March 17 was $480,000, split equally between the management and the backers. That gave the latter a 160% return on their investment. The revue import, first presented in Paris and then London, was written and devised by Robert Dhery, who starred in the vehicle on Broadway.

There were two other closings last weekend, the Old Vic, which ended its U. S. tour Sunday (3) in Seattle and "Gideon," which terminated a 30-week Broadway run Saturday (2) at the Plymouth Theatre. "Gideon," in which Fredric March and Douglas Campbell costarred until the former's recent withdrawal from the cast, is figured to have closed with a deficit of about $30,000 on its $150,000 investment. The Paddy Chayefsky play was coproduced by Fred Coe and Arthur Cantor.

The Old Vic tour, presented under the management of S. Hurok, comprised a repertory of "Macbeth," "Saint Joan" and "Romeo and Juliet."

Delay Culture Center Telecast Till Nov. 29

Washington, June 5.

The two-hour special closed circuit telecast aimed to raise about $7,500,000 for Washington's National Culture Center has been rescheduled for Nov. 29 because of booking conflicts with the original Nov. 15 date.

President and Mrs. John F. Kennedy will appear on the program with top stars in all fields of American performing arts, according to Roger L. Stevens, chairman of the Center's board of trustees. More than 60 cities have already agreed to participate in the closed network, but Stevens still expects to reach his goal of about 130 cities.

In another development, the three living former Presidents, Herbert Hoover, Harry S. Truman and Dwight D. Eisenhower, have all issued statements supporting the fund-raising effort to build the Center on the banks of the Potomac.

Local cultural groups sponsoring the closed circuit telecast in their home town will be allowed to keep half the boxoffice receipts for local cultural pursuits. The other half goes to the Center. Stevens is offering the program either for theatres or banquet halls.

Jazz, Non-Legit Names Again Dot Star-Heavy Musical Tent Spots

By JESSE GROSS

The growing emphasis in tent theatres on stars and jazz specials is continuing this season. There'll be about 20 canvastops in operation, of which around 15 will be using headliners for their legit-tuner offerings. That's an impressive figure considering that the original concept for most tents has been one of sidestepping name talent in favor of reliance on a resident company and, perhaps, semi-names for occasional lead roles.

As usual, the tents as well as the hardtop operations will be showcasing names from all entertainment media. As indicated by the weekly reports in VARIETY, the list of headliners is extensive. Stars of click television programs, established Broadway and Hollywood names and key nitery performers will be blanketing the rural areas in an assortment of shows and a variety of roles.

At many spots jazz groups are being booked to fill open time when regular performances aren't played. Dave Brubeck, Stan Kenton, Duke Ellington, Louis Armstrong, George Shearing, Dukes of Dixieland, Maynard Ferguson, Les Brown, Count Basie and Gene Krupa & Ramsey Lewis are some of those set for dates. The Jose Greco terp troupe and comic Jackie Mason are among others booked for one-shot performances, usually Sunday afternoons or Monday nights.

This season is the 14th for the musical tent field, pioneered in 1949 by St. John Terrell with his Lambertville (N.J.) Music Circus. Approximately 45 canvastops have been unveiled since then, and about 25 of them have folded. This year's operations will include at

(Continued on page 58)

Show on Broadway

Brigadoon

N. Y. City Center Light Opera Co. (Jean Dalrymple, director) revival of musical comedy in two acts (11 scenes), with book and lyrics by Alan Jay Lerner, music by Frederick Loewe. Staged by John Fearnley; dance and musical staging, Agnes de Mille, assisted by James Jamieson; musical director, Julius Rudel; settings, Oliver Smith; art director, Watson Barratt; costumes, Stanley Simmons; associate conductor, Don Smith. Stars Sally Ann Howes, Farley Granger; Peter Palmer; features Harry Snow, Ann Fraser, John C. Becher, Gemze de Lappe, Alexander Clark, Jenny Workman, Moultrie Patten, Edward Villella. Opened May 30, '62, at the N. Y. City Center; $4.35 top.

Tommy Albright ..... Peter Palmer
Jeff Douglas ..... Farley Granger
Sandy Dean ..... Kenny Adams
Meg Brockie ..... Ann Fraser
Archie Beaton ..... Moultrie Patten
Harry Beaton ..... Edward Villella
Andrew MacLaren ..... Alexander Clark
Fiona MacLaren ..... Sally Ann Howes
Jean MacLaren ..... Jenny Workman
Angus McGuffie ..... Walter Blocher
Charlie Dalrymple ..... Harry Snow
Maggie Anderson ..... Gemze de Lappe
Sword Dancers ..... Richard Rutherford, James Clouser, James McArdle, David Shields, Frank Andre
Mr. Lundie ..... John C. Beener
Bagpiper ..... Maurice Eisenstadt
Frank ..... Felice Orlandi
Jane Ashton ..... Susan Fellows

Singers: Faith Daltry, Beverly G. Evans, Susan Fellows, Helen Guile, Marilyn Mason, Hanna Owen, Betty Jane Schwering, Kelli Scott, Lynn Wendell, Kenny Adams, John Aman, Ken Ayers, Donald E. Becker, Jerry Crawford, Harris W. Davis, Marvin Goodis, Robert Lenn, George T. McWhorter, John Sarkis.

Dancers: Barbara Beck, Lynn Broadbent, Mickey Gunnerson, Michele D. Hardy, Rosalie Kurowska, Lucia Lambert, Loi Leabo, Anna-Marie, Jane Meserve, Esther Villavicencio, Frank Andre, Robert Bishop, James Clouser, Ron Gillespie, Art Hutchinson, Vernon Lusby, Jim McArdle, Charles B. McCraw, Richard Rutherford, David Shields.

The passing years, innumerable stock productions and three City Center revivals have done well by "Brigadoon." This "second-best" collaboration of Alan Jay Lerner and Frederick Loewe, first presented 15 years ago on Broadway, holds up splendidly in this latest New York showing. Although it obviously lacks the powerhouse qualities of "My Fair Lady," the Lerner-Loewe musicalization of Shaw's "Pygmalion," this is a durable song-and-dance click.

The success of the current production stems particularly from several notable assets. They include Agnes de Mille's choreography, featured dancer Edward Villella, femme lead Sally Ann Howes, and Julius Rudel's assured, expressive batoning of the extra-size City Center orchestra. This performance seems to compare favorable with the original.

Miss de Mille is apparently still developing as a choreographer. Following her outstanding job last fall in creating the striking dances for "Kwamina," she has brought freshness and vigor to the restaging of the ballets for this edition of "Brigadoon." Reportedly because she herself didn't remember her exact choreography for the original production, she worked out considerable new movements for this revival. Although memory is tricky in such matters, the new work seems an improvement over the fine original.

Villella, who has come to the fore in the last few seasons as a leading dancer with the N.Y. City Ballet, has been recruited by Miss de Mille for the role of the disgruntled, rejected suitor of "Brigadoon," and he gives an electrifying performance that adds vitality to the whole production. If he's interested, he should be a bet for regular Broadway musical comedy assignments.

Miss Howes, an English-born singer-actress previously seen on Broadway as the successor of Julie Andrews in "My Fair Lady" and then briefly in "Kwamina," is a standout in the role of the attractive Scottish lassie of 200 years ago. A looker with a clear, melodious voice, a clean singing style, immaculate enunciation and a persuasive acting approach without undue mannerisms, she makes the anachronistic heroine plausible and beguiling.

The talented Gemze de Lappe impresses in the featured ballerina part of the devoted village lass whom the bitter Scottish youth scarcely notices, and she is especially good in the funeral dance in the second act. Ann Fraser is acceptable as the aggressively amorous local siren, and dancer Jenny Workman and Harry Snow are agreeable in the straight roles of the bride and groom.

Peter Palmer, who may be recalled as the title lead in the stage and screen editions of "Li'l Abner," is admirably robust, but a trifle outsize and a bit stiff as the 20th century New Yorker who falls in love with the pretty lass of long ago. Farley Granger is amusing in the one-note part of a flippant modern Manhattanite. John C. Becher and Alexander Clark are believable as Scottish oldsters of the past. In the matter of Highland accent, only Miss Howes achieves seeming authenticity.

Familiarity has unquestionably given added appeal to the "Brigadoon" songs, and such established pops as "I'll Go Home With Bonnie Jean," "The Heather on the Hill," "Come to Me, Bend to Me," "Almost Like Being in Love" and "There But for You Go I," are now sure smashes. On the other hand, if Loewe's score contains such gems, it also includes several so-whats. Also, Lerner's treatment of the old story seems arbitrary and awkward in places, and his lyrics are occasionally commonplace and even trite.

Oliver Smith's original scenery is still atmospheric and handsome in this fourth time out, and the Stanley Simmons costumes are fine. While Miss de Mille's choreography is memorable, it suffered slightly opening night from lack of precision in performance, presumably due to limited rehearsal time. John Fearnley's staging, apparently based on the original direction of Robert Lewis, seems workmanlike.

Minor imperfections notwithstanding, this is a first-class, thoroughly enjoyable production of a beautiful show, and a credit not only to the City Center but also the authors. *Hobe.*

Refuse to Rehearse

Continued from page 2

that the opera had been batoned, since last fall, by numerous other conductors and with a different cast, at least one rehearsal with Klemperer was deemed essential. He flatly refused to forego it and declared his unwillingness to conduct the Tonhalle-Orchester ever again.

Sore point of the affair, which is reaching talk-of-the-town dimensions here, is that the above letter to Klemperer was sent without consulting or even notifying the orchestra's employers, namely the Stadttheatre as well as the hall. Both these parties are contesting the orchestra's right to contact directly a conductor contracted by them. At the same time, the question arises whether a personnel group under contract to the theatre is legally justified to refuse living up to its contractual obligations because of personal differences with a guest conductor. It seems a moot point.

Trouble originally began last September at the "Fidelio" rehearsals when Klemperer's relentless demands and blunt criticisms were strongly resented and led to repeated clashes with the musicians (but never with the singers). However, the now-cancelled June 1 performance, with the same cast and conductor, has already been signed by Herbert Graf, chief of the Zurich Opera, immediately after the b.o. and prestige hit scored at that time by the "Fidelio" performances.

Active efforts by the Zurich city council to arrive at a reconciliation and save the opening show of the Festival proved fruitless.

Moreover, it now looks as though the last word in this incident has not been spoken yet. Another name conductor, Rafael Kubelik, spontaneously wrote to the orchestra, after reading about the affair "with unartistic indignation" in a local paper, that he considered the orch's viewpoint "an unartistic one" and that, to him, working with an "irresponsible" orchestra is "unbearable." Hence, in case Klemperer should not get public satisfaction, Kubelik would refuse to conduct the Tonhalle-Orchester at his scheduled Zurich concert, July 3, as well as at a new production of the Smetana opera, "Dalibor," planned at the Zurich Opera House during the 1963-'64 season.

Meanwhile, Klemperer is scheduled to baton a concert at the Tonhalle here, but with the Philharmonia Orchestra of London.

Mariclare Costello has succeeded **Jane MacArthur** in the off-Broadway production of "The Hostage."

Symph League Convenes

Chicago, June 5.

The 20th annual convention of the American Symphony Orchestra League will be held at the Pick-Congress Hotel, Chicago, June 20-23. Included in the topics set for discussion are legislation on behalf of the arts, symphony orchestra finances & fund raising, performer recruitment, and publicity techniques.

The League is composed of symphony orchestra board members, composers, conductors, managers, musicians, and reps of music biz firms and educational organizations and other groups.

Stock Items

Barney Martin, who appeared in the recently-closed Broadway production of "All American," will tour the musical tent circuit this summer for eight weeks with **Peggy Cass** in "Do Re Mi," prior to switching to "Take Me Along" for a swing through Pennsylvania.

Kim Hunter is repeating the role she played on Broadway in "Write Me a Murder" at the O'Hare Inn Theatre, Chicago, where she's appearing in the play with **Donald Harron.**

A $500,000 "Shakespeare Student Center," for which a fund-raising campaign has already started, will be the first new building to be constructed on the grounds of the American Shakespeare Festival Theatre & Academy, Stratford, Conn., since the theatre opened in 1955. The three-story structure, which will be adjacent to the theatre, is scheduled to be dedicated April 23, 1964, in celebration of the 400th anniversary of Shakespeare's birth and the 10th birthday of the festival.

Eileen Brennan and **Dora Zimmerman**, who toured in "The Miracle Worker," will appear in the play Aug. 6-11 at the Tappan Zee Playhouse, Nyack, N.Y.

Walter Slezak will appear in stock this summer in "Rhinoceros."

Johnny Desmond has been set for stock engagements in "Brigadoon" and "Bye Bye Birdie."

Vivian Blaine will play the **Ethel Merman** role in the production of "Gypsy," which **Lee Guber, Shelley Gross** and **Frank Ford** will present at their chain of tent theatres. The cast will also include **Alfred Sandor** and **Jan Tanzy.**

Of the 10 tryouts scheduled for presentation this summer at **Eben Henson's** Pioneer Playhouse, Danville, Ky., eight will be directed by **Irving Strouse** and two by **William Casey. Irene Wicker** is scheduled to be back again at the theatre in several leading roles.

George Gaynes' will play two weeks in "Bells Are Ringing" at the Circle Arts Theatre, San Diego, beginning July 11.

Joan Roberts will appear during July at the Casa Manana, Ft. Worth, in "High Button Shoes."

Steve Lawrence will tour the stock circuit this summer in "Pal Joey."

James Hay, manager the last two summers at the Camden County Music Fair, Haddonfield, N. J., is dittoing in that capacity this season at the Valley Forge Music Fair, Devon, Pa.

Works by Ibsen, Molnar, Chekhov, Pirandello and Shaw will comprise the five productions, each running two weeks, to be presented this summer at the Carriage House Theatre, Little Compton, R. I., beginning July 4 with "Hedda Gabler." **P. L. Pfeiffer** is manager and **Earl Sennett** director.

The Gretna Playhouse, Mt. Gretna, Pa., operated by **Gene P. Otto Jr.**, begins its season June 9 with "Everybody Loves Opal." Returning for his 18th season as director is **Charles F. Coghlan**, while others back on the job include **Robert DeMora**, scenic artist; **Ken Kothe**, electrical technician, and, as pressagent, **Henry Homan**, who's director of news and special events for WLBR-Radion, Lebanon, Pa.

Hugh Marlowe and **K. T. Stevens** will costar in "The Mousetrap" at the Salt Creek Playhouse, Hinsdale, Ill., for two weeks beginning July 23.

Sammy Davis Jr. will star in "Desperate Hours" at the Mineola (L.I.) Playhouse for two weeks beginning Aug. 20 and at the Westport (Conn.) Country Playhouse for one week beginning Sept. 3.

Shows Abroad

The Lower Depths

London, May 10.

Royal Shakespeare Co. presentation of a three-act (four scenes) drama by Maxim Gorki, adapted by Derek Marlowe, from Moura Budberg's translation. Staged by Toby Robertson; decor, Hutchinson Scott, assisted by John Duke. Opened May 9, '62, at the Arts Theatre Club, London; $1.75 top.

Baron ..... Julian Glover
Kvashis ..... Etain O'Dell
Bubnov ..... John Nettleton
Andrey Klesch ..... Fulton Mackay
Nastia ..... Prunella Scales
Anna ..... Chloe Brown
Satin ..... Nicol Williamson
Actor ..... Robert Lang
Kostylyov ..... Bernard Goldman
Vassilis Peppel ..... Bryan Pringle
Natasha ..... Ann Bell
Luka ..... Wilfrid Lawson
Alyoshka ..... Griffith Davies
Vassillissa ..... Margaret Tyzack
Abram Medvedev ..... David Waller
Zob ..... Freddy Jones
Tartar ..... Gertan Klauber
Peasant ..... Gerry Duggan

Though its appeal would probably be limited, this sound and interesting production of a neglected play deserves a switch to a commercial theatre, if only for the richly accomplished performance of Wilfrid Lawson. Maxim Gorki's masterly conversation piece has lost much of its original dramatic force, but remains a fascinating microcosm of human nature. As the work of "an angry young man" incensed at the living conditions of the Russian lower classes of 60 years ago, it put a magnifying glass to their problems just as Chekov did to the decaying middle classes.

Set in a squalid Moscow doss-house and on a piece of wasteland (excellently represented by the drab decor of Hutchinson Scott) it shows the effect of the arrival of a saintly old hobo on the miserable human Skid Row wreckage. The liars, cheats, thieves, prosties, drunks, poseurs dream, hate and plot. There is the stench of death and doom in the air from illness, murder and suicide.

There is not a great deal of acting required, but the cast handle Gorki's conversational piece well. There are occasional slabs of grey terium, especially in the long first act, when the characters are being projected. But with the arrival of Lawson as Kuka the play takes on new life. In a performance of infinite cunning and persuasiveness, he radiates the pilgrim's inner kindness and innocent belief in the ultimate triumph of truth, but with an offbeat sense of humor that avoids mawkishness.

Robert Lang as the drunken actor, and Julian Glover, Fulton Mackay, Bryan Pringle and David Waller have lesser but useful opportunities. As the murderer, Nicol Williamson handles the climax with great aplomb.

Gorki seems less happy with his women characters, but Margaret Tyzack as the adulturous landlady, and Ann Bell and Chloe Brown have positive impact. *Rich.*

Little Mary Sunshine

London, May 18.

Miadal Productions presentation of a two act (11 scenes) musical comedy, with book, lyrics and music by Rick Besoyan. Staged by Paddy Stone; decor and costumes, Kenneth Mellor; lighting, Richard Pilbrow; arrangements, Arnold Goland; musical director, Philip Martell. Features Bernard Cribbins, Joyce Blair, Terence Cooper, Erik Chitty, Gita Denise, Patricia Routledge. Opened May 17, '62, at the Comedy Theatre, London; $3.50 top.

Chief Brown Bear ..... Edward Bishop
Corp. Billy Jester ..... Bernard Cribbins
Capt. Big Jim Warrington ..... Terence Cooper
Mary Sunshine ..... Patricia Routledge
Mme. Ernestine ..... Gita Denise
Nancy Twinkle ..... Joyce Blair
Fleet Foot ..... Tony Sympson
Yellow Feather ..... Roy Evans
Gen. Oscar Fairfax ..... Erik Chitty
U.S. Forest Rangers ..... John Quayle, Garth Gislasone, Tony Marlowe, Brian Harrison, John Orchard, Paul Johnson, John Harvey
Young Ladies ..... Hilary Tindall, Pat Michael, Julia Carne, Eliza Buckingham, Elizabeth Jill Howard, Anna Dawson, Judy Nash

The fact that "Little Mary Sunshine" has plugged away consistently off-Broadway since the end of 1959 is a phenomenon unlikely to be equalled off-Shaftesbury Avenue in London. In the West End commercial theatre the musical spoof faces sterner competition and, despite first night rapture, seems doubtful to make the longterm grade.

"The Boy Friend" was a substantial hit, of course. The difference is that the Sandy Wilson satire was conceived in a single, affectionate style, was played reasonably straight and became a fairly authentic period piece rather than an obvious parody.

"Little Mary Sunshine" is revealed as a parody of a parody, a sort of two-hat approach rarely works. The Rick Besoyan work, trimmed to 45 minutes, might make a good exhibit at a legit benefit like The Green Room Rag or even as a cabaret offering. But it's a repeat joke that palls quickly, leaving the audience with the working out of a skimpy plot and some so-so ditties.

Besoyan, also responsible for lyrics and score, has clearly studied the subject of post-World War I operettas, but seems to have been unable to decide whether to deadpan or ridicule it. If the latter, he has overdone it. Younger audiences, for whom the old musicomedies and operettas being joshed, such as "Rose Marie," "The Desert Song," and the Vienese tarradiddles, may not know what is being taken for a ride. More mature audiences may recall the old tuners and appreciate the joke, but perhaps still retain sufficient nostalgia for the tuneful works of people like Romberg, Friml et al, to resent slightly the ribbing.

Paddy Stone has staged the piece with the precision of a drill sergeant. No character or inflection of the old musicals is overlooked. Possibly as result, the cast seems to try too hard.

The fluttering heroine, the sinister Injuns, the chorus girls demurely obsessed with sex, the stalwart but inarticulate hero, the Forest Rangers, the double of the "Hard Boiled Herman" character in "Rose Marie," all seem a little strained, and the effect becomes tedious.

Patricia Routledge caricatures the heroine too much. Bernard Cribbins, as the little punk, has few chances to show his natural drollery. Erik Chitty, Tony Sympson and hero Terence Cooper have to fall into line and overplay.

Both male and distaff choruses are good, but the outstanding individual performance is by Joyce Blair, who plays Nancy Twinkle with a pert sense of burlesque that is ebullient and very funny. With the girls, she sings "Mata Hari," and with Cribbins she spoofs through "Once In a Blue Moon," two notable numbers in a fairly undistinguished score.

Kenneth Mellor's costume and decor faithfully portrays the periods represented, but that merely helps to create the illusion that "Little Mary Sunshine" is less a satire than an inferior imitation of such vintage classics as "The Vagabond King," "The Desert Song" and, of course, "Rose Marie." *Rich.*

Australian Shows

(Week Ended June 2)
(Figures denote opening dates)

BRISBANE

Man for All Seasons, Rialto (5-5-62).
Bloke, Her Majesty's (4-21-62).

MELBOURNE

American Jazz Ballet, Tivoli (5-22-62).
Celebration, Little (5-10-62).
Miracle Worker, Comedy (5-18-62).
My Fair Lady, Her Majesty's (4-21-62).
Shiftless Heart, Russell (4-30-62).
Sound of Music, Princess (10-20-61).
Would-Be Gentleman, Emerald (5-16-62).

SYDNEY

At It Again, Phillip (3-28-62).
Five Finger, Ensemble (4-13-62).
Oliver, Royal (2-17-62).
Opera repertory, Elizabethan (5-30-62).
Rhinoceros, Independent (5-2-62).
Saint Joan, Palace (5-1-62).

Jazz, Non-Legit

Continued from page 57

least one new teepee, the Shady Grove Music Fair, Gaithersburg, Md. That's the latest addition to the growing chain of tents operated by Lee Guber, Frank Ford and Shelly Gross.

Guber, Ford and Gross, after holding out for several years, have joined the Musical Arena Theatres Assn., the organization of tent theatre operators. With Shady Grove, the trio have a string of six canvastops, five of which they operate and another for which they're management consultant for productions.

Their tents, besides Shady Grove, include the Valley Forge Music Fair, Devon, Pa.; the Westbury (L.I.) Music Fair; the Camden County Music Fair, Haddonfield, N.J., and the Painters Mill Music Fair, Owings Mill, Md. Their consultancy status is with the Storrowtown Music Fair, West Springfield, Mass.

Another key operator on the tent circuit is Ben Segal, who's affiliated with four tents, including the Oakdale Musical Theatre, Wallingford, Conn., the Warwick (R.I.) Musical Theatre, the Carousel Theatre, Framingham, Mass., and the Melody Fair, North Tonawanda, N.Y.

Road: Belafonte SRO 78½G, Det.; Old Vic Rep $75,746 (7) in Seattle; 'Mary, Mary' $6,076 (4), Sacramento

Most road entries did well last week. The Harry Belafonte show registered the top gross with another sellout in the second week of a fortnight stand at the Fisher Theatre, Detroit. "La Plume de Ma Tante" closed last Saturday (2) in Chicago and the Old Vic ended its tour Sunday (3) in Seattle.

New to the touring list last week was the road company of "Mary, Mary," with a slow start in Sacramento.

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deduction of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

CHICAGO

La Plume de Ma Tante, McVickers (R-RS) (7th wk) ($5.50-$6; 2,175; $72,500). Previous week, $25,979 with twofers. Ended tour here last Saturday (2).

Last week, $30,636 with twofers.

Sound of Music, Shubert (MD-RS) (29th wk) ($5.95-$6.50; 2,100; $72,000) (Florence Henderson). Previous week, $67,521. Barbara Meister succeeded Miss Henderson last Monday (4).

Last week, $68,486.

DETROIT

Belafonte, Fisher (R-RS) (2d wk) ($6.50; 2,081; $78,500). Previous week, sellout $61,000 for five performances.

Last week, $78,500 for six performances.

LOS ANGELES

Song of Norway, Philharmonic (MC-RS) (6th wk) ($5.90-$6.75; 2,670; $83,400) (Patrice Munsel). Previous week, about $79,200 with Civic Light Opera subscription.

Last week, around $80,100 with CLO subscription.

Unsinkable Molly Brown, Biltmore (MC-RS) (7th wk) ($6.50-$7; 1,636; $64,000) (Tammy Grimes). Previous week, $56,566.

Last week, $62,043.

NEW HAVEN

Irma La Douce, Shubert (MC-RS) ($6; 1,650; $53,500). Previous week, over $22,000, Her Majesty's, Montreal.

Last week, about $25,300 with twofers.

SACRAMENTO

Mary, Mary, High School (C-RS) (Teresa Wright, Scott McKay, Tom Hellmore, Hiram Sherman).

Last week, $6,076 for first four performances Thursday-Saturday (31-2) of tour.

SAN FRANCISCO

Carnival, Curran (MC-RS) (6th wk) ($6.25-$6.90; 1,758; $65,000) (Anna Maria Alberghetti). Previous week, $63,176 with CLO subscription.

Last week, $63,386 with CLO subscription.

SEATTLE

Old Vic, Opera House (Rep-RS) Previous week, $58,149 for four performances of "Romeo and Juliet" and three of "Macbeth," Queen Elizabeth, Vancouver. Ended tour here last Sunday (3).

Last week, $75,746 for three performances of "Romeo" and two each of "Saint Joan" and "Macbeth."

WASHINGTON

My Fair Lady, National (MC-RS) (5th wk) ($5.50-$6.95; 1,673; $61,879) (Ronald Drake, Caroline Dixon). Previous week, $55,364.

Last week, $61,825.

Touring Shows

(*Figures cover June 3-17*)

Carnival (2d Co.)—Curran, S.F. (4-9); Philharmonic, L.A. (11-16).
Irma La Douce—National, Wash. (4-16).
Mary, Mary (2d Co.)—Lobero, Santa Barbara (4-9); Biltmore, L.A. (11-16).
My Fair Lady (2d Co.)—Fisher, Det. (5-16).
Song of Norway—Philharmonic, L.A. (4-9); Curran, S.F. (11-16).
Sound of Music (2d Co.)—Shubert, Chi (4-16).
Unsinkable Molly Brown—Biltmore, L.A. (4-9); Civic Auditorium, Pasadena (11-16).

Legit Followup

Everything in the Garden
(DUKE OF YORK'S, LONDON)

This first of the Royal Shakespeare Co. experimental plays at the Arts Theatre Club has received an unexpected transfer for a commercial West End run at the Duke of York's. Since the comedy's original opening, author Giles Cooper has changed the former impressionistic ending for a more conventional one. Even so, the switch of mood from comedy to near tragedy is still too abrupt.

"Everything in the Garden" is a wittily observed slam against hypocrisy, concerning a respectable suburban housewife who, to help the family finances, takes on an afternoon job in a brothel. Her husband is scandalized when he finds out, but swift is the corruption of money, and he is soothed when he finds that three of his respectable neighbors' wives are cashing in on the same racket.

Geraldine McEwan skillfully repeats her performance as the feckless young wife and Betty Baskcomb as the procuress again triumphs in two sharply etched scenes. The only major casting change is the substitution of Charles Gray for Derek Godfrey as the husband. Gray produces the right note of pompous smugness and hypocritical indignation.

It will still be a surprise if this slim entry has a sturdy run, but with its tidier and more orthodox ending, it is less likely to offend people who are tired of sick jokes.

Rich.

Paul Green to U.S.S.R.

Paul Green, the pageant dramatist whose "The Lost Colony" continues at Roanoke Island, N.C., left by air over the weekend for Russia. After three weeks there, he proceeds to Athens.

He'll attend Greece's conference on drama, films and other performing arts.

London Shows

(*Figures denote opening dates*)

Affair, Strand (9-21-61).
Beyond Fringe, Fortune (5-10-61).
Big Killing, Princes (3-1-62).
Blitz, Adelphi (5-8-62).
Blow Horn, Prince of Wales (2-27-62).
Boeing-Boeing, Apollo (2-20-62).
Bonne Soupe, Wyndhams (10-23-61).
Chips With, Royal Court (4-27-62).
Castle Sweden, Piccadilly (5-23-62).
Every Night, Palladium (6-1-62).
Everything in Garden, Duke (5-16-62).
England, Princes (5-7-62).
Four to the Bar, Criterion (2-21-62).
G & S Rep, Her Majesty's (2-8-62).
Guilty Party, St. Martin's (8-17-61).
Little Mary, Comedy (5-17-62).
Lock Daughters, Mermaid (5-17-62).
Midsummer Night's, Open Air (6-4-62).
Minstrels, Vic. Palace (5-25-62).
Mousetrap, Ambassador (11-25-52).
Mrs. Puffin, Duchess (7-18-61).
Music Midnight, Westm'r (5-4-62).
My Fair Lady, Drury Lane (4-30-58).
Oliver, New (6-30-60).
One For the Pot, Whitehall (6-2-61).
One Over Eight, Duke York's (4-5-61).
Photo Finish, Saville (4-25-62).
Private: Public, Globe (5-10-62).
Repertory, Aldywich (12-15-60).
Signpost, Cambridge (2-9-62).
School for Scandal, Haymarket (4-5-62).
Sound of Music, Palace (3-18-61).
Stop the World, Globe (7-20-61).
Two Stars, Garrick (4-4-62).
Write Me a Murder, Lyric (3-28-62).

CLOSED

Billy Liar, Theatre Royal E. (5-5-62); closed last Saturday (2) after 28 performances.
Come Back, Lyric (5-21-62); closed last Saturday (2) after 16 performances.
Lizard On Rock, Phoenix (5-24-62); closed last Saturday (2) after 12 performances.
Lower Depths, Arts (5-9-62; closed last Saturday (2) after 26 performances.

SCHEDULED OPENINGS

Jungle Cities, Royal E. (6-7-62).
Afore Night Come, Arts (7-7-62).
Chips With, Vaudeville (6-12-62).
Period Adjustment, Royal Ct. (6-13-62).
Sail Away, Savoy (6-21-62).

OFF-BROADWAY SHOWS

(*Figures denote opening dates*)

Anything Goes, Orpheum (5-15-62).
Blacks, St. Marks (5-4-61).
Brecht on Brecht, de Lys (1-3-62).
Cafe Palamos, Sheridan Sq. (5-31-62).
Fantasticks, Sullivan St. (5-3-60).
Hostage, One Sheridan Sq. (12-12-61).
Little Mary, Cherry Lane (11-18-59).
Oh, Dad, Poor Dad, Phoenix (2-26-62).
Portrait-Menks, Martinique (3-28-62).
Premise, Premise (11-22-60).
Rosmersholm, 4th St. (4-11-62).
Wilder Plays, Circle in Sq. (11-11-62).

SCHEDULED OPENINGS

Heresy, Rodale (6-21-62).
Raison Hell, Provincetown (7-2-62).

Chi Eatery-Theatre Hit By 'Professional' Bombing

Chicago, June 5.

The Martinique restaurant on Chi's southwest side was bombed last week in what an arson expert said was a "professional job." The restaurant is a band showcase and also houses the 600-seat Drury Lane Theatre downstairs, a year-around stock operation. No one was hurt in the early morning explosion, but damage was estimated at $10,000.

Anthony De Santis, the owner of the restaurant and theatre, was a 1958 witness before the Senate committee investigating links between the underworld and cafe unions. The restaurant employees union has recently initiated a new drive aimed at the Martinique's 250 employees. The employees are currently not organized, and De Santis maintains that he pays them more than union scale and provides them with substantial fringe benefits.

June Takes Gypsy Trail For Role in 'Threepenny'

June Havoc will be following in the footsteps of her sister, Gypsy Rose Lee, when she undertakes the role of Jenny in "Threepenny Opera" later this month at the Wharf Theatre, Monterey, Cal. Miss Lee played the part last season in the short-lived touring production of the now-closed off-Broadway smash.

Miss Havoc is scheduled to appear in the musical at the Wharf for three weeks starting June 22.

George Quick an Actor

George Quick, who's been active on and off-Broadway as a production stage manager and in summer stock as a producer, will make his New York acting debut in a double-bill to be presented for seven performances beginning tonight (Wed.) at the Master Theatre, N. Y. The shows, in which Quick will play the lead roles, are Henrik Ibsen's "When We Dead Awaken" and Bronson Dudley's "The Box," a new work which will serve as curtain raiser.

William Vorenburg is stager of the double-bill, for which the admission price is a contribution to the Interdenominational Peace Center Building, a $2,000,000 structure to be erected opposite the United Nations.

'Barnes' $15,050, Philly

Philadelphia, June 5.

"The Billy Barnes Summer Revue" grossed $15,050 last week at the Playhouse in the Park here.

The previous week's take for Betty Comden and Adolph Green in "A Party" was $16,100.

Feld Bros. Sked

Continued from page 57

for the week, Aug. 20-26, as the final offering.

The opener is the American Ballet Theatre, June 10-17. Following are the Johnny Mathis Show, with the Limeliters, June 18-24; Jose Greco Show, June 25-July 1; the American Savoyards (Gilbert & Sullivan repertoire), July 2-8; Kingston Trio Show, July 9-15; Opera Festival ("Madame Butterfly," "Carmen," "La Traviata," "La Boheme," "Rigoletto" and "Aida" with Licia Albanese, Robert Merrill, Brian Sullivan, Jan Peerce, Frank Guarrera, Amara Lucine, Martina Arroya and others), July 16-22; and Ella Fitzgerald Show with Dave Brubeck Quartet and Oscar Peterson Trio, July 23-29.

The amphitheatre, named in memory of the late Washington man for Loew's, is federally owned. The Felds lease it from the Interior Dept.

B'way Falls; 'Wholesale' $34,870, 'Giovanni' $38,422, 'Clowns' $33,255, 'Milk' $47,612, 'Shot' 20½G, 'Horn' 14½G

Business declined again last week for most Broadway shows. The drops were substantial for some entries, an indication of there being little likelihood of their weathering the summer slump. Holding at capacity were "How to Succeed in Business Without Really Trying," "A Man for All Seasons" and "No Strings." Other big scorers included "A Funny Thing Happened on the Way to the Forum" and "Brigadoon," in its first week as the second of three spring-season musical revivals at the City Center.

The only Main Stem offering to close Last week was "Gideon."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net: i.e., exclusive of taxes.

Grosses have been reduced by commissions where theatre parties are mentioned.

Asterisk denotes show had cut-rate tickets in circulation.

Brave Giovanni, Broadhurst (MC) (3d wk; 17 p) ($9.40; 1,214; $66,000) (Cesare Siepi). Previous week, $46,035.

Last week, $38,422.

Camelot, Majestic (MC) (78th wk; 625 p) ($9.40; 1,626; $84,000) (William Squire, Patricia Bredin, Robert Goulet). Previous week, $57,059.

Last week, $50,801.

Carnival, Imperial (MC) (60th wk; 476 p) ($8.60; 1,428; $68,299). Previous week, $38,848.

Last week, $36,263.

Come Blow Your Horn, Atkinson (C) (67th wk; 533 p) ($6.90-$7.50; 1,090; $42,522). Previous week, $17,400. Dick Shawn subbed last week in the lead role for the vacationing Hal March, who returned to the cast last night (Tues.).

Last week, $14,556.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (4th wk; 31 p) ($8.60-$9.40; 1,334; $64,341) (Zero Mostel). Previous week, $62,367.

Last week, $58,557.

How to Succeed in Business Without Really Trying, 46th St. (MC) (34th wk; 265 p) ($6.90; 1,342; $66,615). Previous week, $67,407 with parties.

Last week, $67,448.

I Can Get It For You Wholesale, Shubert (MC) (11th wk; 84 p) ($8.60; 1,461; $60,000). Previous week, $43,804.

Last week, $34,870.

Man for All Seasons, ANTA (D) (28th wk; 221 p) ($6.90-$7.50; 1,214; $49,600) (Paul Scofield, Thomas Gomez, George Rose). Previous week, $49,427.

Last week, $49,550.

Mary, Mary, Hayes (C) (65th wk; 516 p) ($6.90-$7.50; 1,139; $43,380) (Barbara Bel Geddes, Barry Nelson, Edward Mulhare). Previous week, $39,261.

Last week, $36,111.

Milk and Honey, Beck (MC) (34th wk; 271 p) ($8.60-$9.60; 1,280; $62,805) (Robert Weede, Mimi Benzell, Molly Picon). Previous week, $51,966.

Last week, $47,612.

***My Fair Lady**, Broadway (MC) (324th wk; 2,577 p) ($8.05; 1,900; $72,311) (Michael Allinson, Margot Moser). Previous week, $37,236

Last week, $39,853. Miss Moser, who'll be vacationing next week, planes Sunday (10) to London to explore bids from legit and television producers there. Rosemary Rainer will sub for Miss Moser, who returns June 18 to the musical for the balance of its run, ending July 7.

Night of the Iguana, Royale (D) (23d wk; 180 p) ($6.90-$7.50; 999; $42,000) (Margaret Leighton, Shelley Winters, Alan Webb). Previous week, $24,512.

Last week, $21,594.

No Strings, 54th St. (MC) (12th wk; 92 p) ($9.20; 1,434; $66,700). Previous week, $67,372.

Last week, $67,319.

Shot in the Dark, Booth (C) (33d wk; 261 p) ($6.90-$7.50; 807; $32,400) (Julie Harris). Previous week, $24,151.

Last week, $20,552.

Sound of Music, Lunt-Fontanne (MD) (127th wk; 1,012 p) ($9.60; 1,407; $75,000) (Martha Wright). Previous week, $46,844.

Last week, $43,992.

***Subways Are for Sleeping**, St. James (MC) (23d wk; 181 p) ($8.60-$9.40; 1,615; $69,500) (Sydney Chaplin, Carol Lawrence). Previous week, $33,758.

Last week, $30,286.

Take Her, She's Mine, Biltmore (C) (24th wk; 188 p) ($6.90-$7.50; 936; $40,108) (Art Carney, Phyllis Thaxter). Previous week, $27,554. Judith Abbott subbed last week for the vacationing Miss Thaxter, who's back in the cast this week.

Last week, $24,188.

Thousand Clowns, O'Neill (C) (9th wk; 68 p) ($6.90-$7.50; 1,976; $44,730) (Jason Robards, Jr.). Previous week, $41,440.

Last week, $33,255.

Miscellaneous

Brigadoon, City Center (MC) (1st wk; 8 p) ($4.35; 3,090; $84,000) (Sally Ann Howes, Farley Granger, Peter Palmer). The potential gross capacity includes the top balcony, for which seats are rarely sold because of the vastness of the theatre.

Opened two-week stand last Wednesday night (30) to six endorsements (Chapman, News; Coleman, Mirror; Crist, Herald Tribune; Esterow, Times; O'Connor, Journal-American; Watts, Post) and one qualified approval (Nadel, World-Telegram).

Last week, $65,927.

Closed Last Week

***Gideon**, Plymouth (D) (30th wk; 236 p) ($7.50; 999; $45,000) (Douglas Campbell). Previous week, $15,092. Closed last Saturday (2) at an estimated $30,000 deficit on its $150,000 investment.

Last week, $19,835.

'Orpheus' Light $24,462 At the O'Keefe, Toronto

Toronto, June 5.

"Orpheus & Eurydice" grossed a modest $24,462 in five performances last week at the O'Keefe Centre here. The potential gross capacity at the 3,211-seater, scaled to a $6.50 top, was $75,650. Maureen Forrester, Arlene Saunders and Roma Butler headed the cast for the opera.

Hanya Holm directed and choreographed the presentation, for which Donald Oenslager was designer and Nicholas Goldschmidt director. The chorus was comprised of members of the Canadian Opera Co., plus the National Ballet of Canada, the latter featuring Lois Smith and Earl Kraul.

SCHEDULED B'WAY PREEMS

Fiorello, City Center (6-13-62).
There Must Be a Pony, Cort (10-1-62).
Affair, Miller's (10-2-62).
Banderol, Music Box (10-9-62).
Seidman, Belasco (10-15-62).
Mother Courage, Ambassador (10-16-62).
Night Voices, Atkinson (wk 10-21-62).
Fun Couple, Lyceum (10-22-62).
Beyond the Fringe, Golden (10-27-62).
Step on a Crack, Barrymore (11-7-62).
Harold, Longacre (11-29-62).

Inside Stuff—Legit

Howard Taubman, drama critic of the N.Y. Times, still rates as a favorite target of reviewer-baiting Broadway producer David Merrick. More than any other aisle-sitter, he's been the object of Merrick's sardonic humor, although other critics have also been rapped by the producer.

When a Merrick pressagent recently approached the Times about assigning a staff reporter to do a piece about Merrick for the Magazine Section, Sunday editor Lester Markel nixed it. Subsequently, however, Markel wrote directly to Merrick, suggesting the producer himself write such an article, under his own by-line.

Merrick turned down the proposition, explaining that he's not a writer. "I wouldn't want to try it," he concluded, "I'm afraid it might turn out to be as dull as Howard Taubman."

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Carnival" (MC). Producer, David Merrick (264 W. 44th St., N.Y.; LO 3-7520). Parts available for tenors and sopranos. Contact Linda Otto above number.

"Gift Wrapped" (C). Producer, David Kitchen (118 W. 79th St., N.Y. 24, N.Y.). Parts available: femme, mid 20s, attractive, leading lady; man, early 40s, comedian; character femme, early 40s; femme, maid, 30-40; three femmes, mid 20s, attractive, bright-sharp types; three men, early 40s, handsome, sophisticated. Mail photo and resume to Ed Douglass at above address.

"Little Me" (MC). Producers, Cy Feuer & Ernest Martin (205 W. 46th St., N. Y.; JU 6-5555). Available parts: femme, 60's, Ann Southern type, legit voice; femme, 60's, Sophie Tucker type, must sing; male, mid 30's, Rhett Butler type, baritone with popstyle. Do not mail photos and resumes or call. Weekly auditions will be held by casting director, Michael Kasdan, through agents only.

"Moon Besieged" (D). Producer, Lorin E. Price (152 W. 24d St., N.Y.; LA 4-6666). Casting thru agents and accepting photos and resumes by mail only. Do not phone or visit. Mail to producer at above address.

"Oliver" (MC) Producer, David Merrick (264 W. 44th St., N. Y.; LO 3-7520); casting director, Michael Shurtleff. Parts available for boy sopranos, 7-10. Contact casting director by phone at above number.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices, characters. Mail photos and resumes to above address.

"There Must Be a Pony" (CD). Producer, Alan Pakula, in asso. with Eleanor Bissinger (206 E. 20th St., N.Y.; GR 7-3373). Available parts: character femme, 40-50; boy, 16, prep school type; femme, 16, ingenue; man, 40-50, leading man type; character man, 40-45, H'wood agent type. Mail photos and resumes c/o Tyler Gatchell, above address; don't phone or visit the office.

OFF-BROADWAY

"Drummer, Dwarf and Doll" (C). Producer, Richard Mardirosian (88 Claremont St., Buffalo 22, N.Y.). Available parts: comedienne, 45-50; man, 18-22, handsome, masculine; man, 25-30, sensitive - looking; femme, exotic, shapely, to play night-club stripper. Mail photos and resumes to producer at above address. Do not phone. Auditions in New York for a fall opening.

"Mianie" (MC). Producers, Edmund Brophy (145 Sullivan St., N. Y.) & Donal Currie. Available parts: leading lady, soprano, sultry, attractive in bathing suit; femme, dancer-singer, attractive; femme, middle-age, regal, mezzo soprano; male dancer, young, strong, muscular; character man, early 40's bass; leading man, 25-30, light baritone or tenor, all-American boy; femme singer-spoiled debutante, soprano; character woman, middle-age, mezzo-soprano. Margaret Rutherford type; character man, middle-age, comedian, slim; man, handsome, English playboy, heavy features. Complete cast must sing and have some dance experience. Mail photos and resumes to "Mianie Company" above address.

"Raisin Hell in the Son" (C) Producer, Huston Brummit (1674 Broadway, N. Y.; Room 815). All negro cast. Available parts: man, young, leading man type; ingenue; character man; character femme; femme, young, attractive; comedian; comedienne. Bring photos and resumes to above address, Monday to Friday, 11 a.m.-5 p.m.

"Yankee Doodle Rhythm" (MC) Producers, Grenville Company (448 Sixth Ave., N. Y.; EL 5-5800, ext .495). Parts available: leading lady, Betty Grable type, 18-24, pin-up; leading man, 18-24, shy, engaging, all-American, Lon McAllister-Robert Walker type; man, comic lead, 18-24, Dane Clark type, typical GI from Brooklyn; man, 18-24, romantic heel, Victor Mature type charcted man, 40-50, Charles Ruggles type, flair for comedy; character man, 30-40, tough army sergeant; femme, 18-34, sexy, blonde bombshell, Chili Williams type. All must sing and dance. Phone Robert Miller at above number for appointments, 9 a.m. to 5 p.m. Monday through Friday.

OUT OF TOWN

Musical Comedies (titles not selected). Producer, David Kitchen (118 W. 79th St., N.Y. 24, N.Y.). Various musicals for late summer opening, to play night clubs and hotels. Equity performers only. Actors, singers and dancers mail photos and resumes to Ed Douglas at above address; do not phone or visit. Also needed are Oriental types for "World of Suzie Wong."

WASHINGTON, D. C.

"Premise" (R) Producers, The Premise (154 Bleeker St., N. Y., 12, N. Y.). Available parts for male and femme actors, experienced in improvisation and up on current affairs. Mail photos and resumes to above address, do not phone or visit.

TOURING

"Around the World in 80 Minutes" (R). Producer, World Productions Inc. (314 E. 78th St., N.Y.; LE 5-5432 or LO 4-3250). Producer-director, Andre Villon. Parts available for several girls, 18-24, attractive, dancer, replacement. Show tours the country's clubs and will have some tv exposure. Contact producer for audition appointment. Planned for Broadway this fall.

STOCK

HYANNIS, MASS.

"Compass at the Yachtsman" (Improvisational cabaret theatre). Producer, Harvey Epstein (Compass Theatre, Hyannis, Mass.). Parts available for male and femme actors, adept at improvisations. Mail photos and resumes to producer c/o Compass (301 E. 10th St., N.Y.).

SARANAC LAKE, N. Y.

Saranac Lake Summer Theatre. Managing director, Martha Byer. (Box 146, Saranac Lake, N. Y.). Auditions for male singers, 25-35, legit voices, tomorrow (Thurs.) from 3-4 p.m. at Malin Studios (123 W. 49th St., N. Y.).

Television

"Camera Three" (educational dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

NBC-TV. (30 Rockefeller Plaza, N. Y.; CI 7-8300). Casting director Rick Kelley is accepting photos and resumes of male and femme dramatic performers for several shows. Mail information to him, c/o above address. No duplicates.

WPIX-TV (220 E. 42d St., N.Y. 17-MU 2-6500); Executive producer, Herb Homes. Available part for master of ceremonies for Children show, must be experienced. Mail photo and resume to above address.

Miscellaneous

Dell Publications. (750 Third Ave., N.Y.; YU 6-6300 ext. 319). Available parts: femme, 16-19, attractive, expressive faces; men, 20-35, actors, rugged physically, husky. Both parts for magazine illustrations. Phone Barbara Marks for appointment at above number.

WANTED

Producer or Agent who knows where to find producer for my revue, "MOSTLY MAYHEM."

49 Sketches, Blackouts, Lyrics, Production Numbers

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Concert Reviews

Bordeaux Festival

By WOLFE KAUFMAN

Bordeaux, May 29.

There is an old adage (just invented by your wily correspondent) to the effect that an opera which has not been played for several hundred years ought not to be disturbed in its slumbers. But Festivals have a problem in Europe nowadays. There are scores of them and they have to think up a gimmick of some sort each year to garner attention. So the annual Bordeaux Festival started off this year's festivities with a production of "Il Mitridate Eupatore" a Scarlatti opus which, says the program, has never been done previously in France.

It works out fine. People come to see just how punk this opera can be, despite being written by an accepted big shot. They find a big, brash, colorful, agitated production which hides the musical defects. And they say, "Hey, this isn't as bad as I thought it was going to be"—which gives them the feeling that they've participated in a genuine discovery. By the time they get around to realising that actually it is not much, the Festival will be over, the opera relegated to two or three hundred years of further slumber. And the committee in charge of the Bordeaux Festival will be busy scratching their heads to think of a gimmick for next year's show.

Actually, the Bordeaux folks have a good varied programme for this (its 13th) year. Opening concurrently with the opera was an exposition of "Art in Canada." This is a truly outstanding collection of approximately 300-pictures and statuary gathered on a loan basis from the various Canadian museums. Very impressive, all of it, including the giant Indian totem on the law of the City Hall, direct from Vancouver.

Other times at the Festival, which runs a full month, include: a French language (new) production of "Much Ado about Nothing"; two performances of the Lamoureux Orchestra conducted by Charles Munch, three performances of the Bejart Ballet from Brussels, the Quator Loewenguth, Robert Casadesus, the Bordeaux Philharmonic with Gloria Davy as soloist and Roberto Benzi conducting; Jean-Paul Jeannette, a Canadian tenor; the Festival Strings of Lucerne, with Grumiaux as soloist and Rudolf Baumgartner conducting; three performances of "Merchant of Venice" by the Jean-Louis Barault company.

To go back for a moment to the Mitridate opera, and for the record, a bow is due to Roger Lalande for the staging and to Claude Perrier for the sets and costumes; Glauce Curiel conducted with a minimum of calisthenics; Magda Laszlo in the lead femme role does not seem destined to future fame and fortune in the operatic wars, but Gabriella Carturan is lovely to look at, even when she's flat. (Her voice, that is.) Peter Gottlieb is a real fine and refreshing voice. Wonder who he is?

Cocteau's 'Patmos'

(Versailles Festival)

Paris, May 31.

A new oratorio by Jean Cocteau made its first (and probably last) appearance in Paris the other day. It is very ambitious; very expensive, very lush, and very dull. It is called "Patmos," that being the name of the Greek island on which St. John allegedly wrote the Apocalypse. So, like almost all oratorios, it is secular, except that flying saucers have been substituted for angels and there are many allusions to modern times. Or seem to be.

As always in Cocteau's work, it is not always clear what he is saying or what he means to be saying. The work runs about 90 minutes (almost all of it painful), is scored for six soloists, a large chorus and a large orchestra. One of the soloists here was Regina Resnik, who is a first rate singer and one couldn't help wondering who knocked her on the head and got her to waste so much time learning something she will probably never again sing.

It is interesting to study the background of this work, since that tells so much. It seems that Cocteau met Paul Hindemith in 1957 and Hindemith said he would like to write an oratorio with Cocteau some day. Cocteau ran right home and wrote this "Patmos" and sent it to the composer. The composer returned it by the next mail and said, "no, thank you." Then one day, some months later, Cocteau handed over his "libretto" immediately and proceeded to forget about it. Claoue, for reasons that are unclear, decided to write the music for it. *Kauf.*

Dance Pro Swap

Continued from page 1

vention" as it is termed, runs three days. Students are enrolled separately, and instruction takes place in a second ballroom with a $10 price for exposure to 17 dance routines.

Hoctor explains that the work schedule for Dance Caravan is three to four months but that the preparation and promotion aspects take up the whole year. He and his wife switched from professional entertaining to school idea with the birth of their three children.

Three-day conventions for this summer, prior to the European flight are at the Webster, Pittsburgh, Statler, Cleveland, Sheraton Tower, Chicago; Antlers, Indianapolis, with Dallas, St. Louis, Los Angeles, Portland, San Francisco, Denver, Kansas City, New York and Boston following.

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JOSEF MOSSMAN, Detroit News,
Reviewing "THE INK WELL"
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SCULLY'S SCRAPBOOK

By Frank Scully

San Diego, June 5.

In 1916, when only 12 persons were said to understand Einstein's theory of relativity, these double-domes used to explain to us peasants plodding through rocky furrows of a Nobel Prize-winning novelist like Knut Hamsun that if we could fly skyward faster than time we would pass events of history on the way. Thus we could see Napolean losing up the battle of Waterloo, Brutus (the first Mack the Knife) wiping off the dagger after he plunged it into the ambitious back of Caesar, the Red Sea giving Egyptians their first community bath, and possibly Cain trying to hang a suicide rap on Abel.

It was a delightful fantasy, but I never saw even an inkling of its application until the day Lieut. Commander Scott Carpenter gave us a 41-minute scare as to whether he had burned up in the atmosphere like one of Paine's fireworks or had shot off into illimitable space never to be heard from again.

Backward Turn Time In The Flight

When he was ultimately reported safe in his rubber dingh, as idle as a painted sky upon a painted ocean, I drove north from the heart of San Diego to a two blocks long, low hotel called the Sands. Next to it was a huge round object that looked like an overturned saucer or a giant cement umbrella. It was the Circle Arts Theatre. And this was where Einstein came in. They were starting an 18-week legit season with "Oklahoma," starring John Raitt who starred in the bucolic sensation on Broadway 19 years before.

To go from an astronaut in outer space to the Indian Territory at a time where there were actually surreys with fringe on their tops was where Einstein came in. The only thing which seemingly had stood still was the sunrise. The astronaut and the cowboy both were awed by a beautiful morning.

Rube Goldberg Builds A Circular Theatre

How they built this Circle Arts Theatre four miles outside of this naval base belongs in the Screwball School of Architecture. They first piled up a huge mound of dirt, much in the manner of the burial grounds of Viking warriors. Then they poured cement over the mound. When that reinforced concrete set they used tractors and bulldozers to pull the earth out from under the giant cement umbrella.

It must have been a fascinating show to watch but its chief defect was that the loops between the anchored points of the giant umbrella allowed not only breezes to swoop in but noises. And what noises. Jets. Droves of jets. There was a military base next door.

Conflict Of Interest Again?

The defense arm made most of their thundering flights at night. This obviously brought up a conflict of interests and it looked as if once again art was going to be obliterated with the noise of time. In fact, things got so tough the theatre went into the hands of a receiver. And while it is now recovering nicely, it will be 1965 before it will be freed of these bankruptcy proceedings.

It was noted that fewer jets screamed over the area of the inverted theatrical pill box weekends. Instead of 20 flying in squadron, there might be two or three at the most. A check revealed that the pilots didn't fly weekends but went out on the town themselves.

How To Ride A Trend

It got so that hep civilians in town would ask, "Which night is the flight squadron coming to the show? Fine. Reserve mine for the same night."

The management of the Circle Theatre started handing out midweek passes to the wives of the pilots. They tried to sweet-talk the military into flying days and leaving the nights to art. This helped a little.

But they still had truck noises from Highway 395 and those swooping winds which would blow into the arches of the giant cement umbrella. While these winds didn't quite turn the project into a flying saucer they raised hell with the fragile props and flimsily anchored lights.

All Walls Not Bad

Along about this time some genius thought of walling in the spaces between the ground and the arches of the inverted concrete parasol. This did it. But by then the original entrepreneurs were filling out forms in bankruptcy. It looked as if the biggest and most solid effort to plant theatre-in-the-round west of Margo Jones in Dallas might still be there in 2,000 years, but only as an interesting archeological ruin. A sort of Roman Coliseum with a doomed roof over it.

But with San Diego climbing from 90,000 paisanos in 1930 to one million in its metropolitan area today, a high percentage of these migrants being theatre-lovers, the Circle Arts Theatre, which looks bigger than the Lambertville Music Circus in New Jersey, couldn't lie there like a giant saucer that had lost its means of propulsion. It would have to be wrecked or used.

Catching A New Generation

To the credit of California's oldest town, it is being used. Anyway, from May 22 to Sept. 23 this year, it is being used to star such performers as John Raitt in "Oklahoma," Tony Martin in "Guys and Dolls," Andy Devine in "Showboat," Gisele Mackenzie in "Gypsy," Janet Blair in "Bells Are Ringing," Dennis Day in "Brigadoon," Betty Hutton in "South Pacific" and Howard Keel in "Kiss Me Kate."

All of them will be directed by Ernest Sarracino, who is quite a boy in legit—especially in this revolving-door bit. In fact he worked all the way from summer stock at the Cape Cod Melody Tent to the Theatre Guild's Broadway production of "He Who Gets Slapped," "Wagon Train," "Private Secretary," "A Bell for Adano" and the GE Theatre have used him on tele now and then. But musicals under canvas are his specialty.

Sarracino's Cement Tent

He does mighty well under a cement tent, too. He had the situation so well in hand in "Oklahoma" in fact, that he took the Peddler Alan part of the musical and the corn he peddled was as high as the elephant's eye immortalized in Oscar Hammerstein's lyrics. Bill Fields couldn't have played the con man better.

At the end of the show, John Raitt asked members of the audience how many were seeing "Oklahoma" for the first time. The house is said to seat 1,800 but my count with maybe a few districts missing was 1,400. Anyway, it is big among these central staging deals. To Raitt's request for a snap tally, more than 70% of the hands went up, which meant about 800 out of 1,100 present were newcomers to "Oklahoma."

This means practically a whole new generation has grown up since Raitt first played Curly McClain on Broadway in 1942.

Walls And Mikes Lick Problems

By now, with the aid of six mikes on the stage, all the problems produced by competing noises seem to have been licked. Only one shattering sound was heard during the entire evening, and that could happen anywhere. A tire blowout on Times Square could do almost as much damage to the fine lyrics and beautiful music of Dick Rogers and the late Oscar Hammerstein.

Thus, unless science can invent something noisier than jets, it looks as if "Oklahoma" will be around for centuries.

Publishing Stocks

(As of June 5, closing)

Allyn & Bacon (OC)	24½
American Book (AS)	50½
American Heritage (OC)	8
Book of Month (N.Y.)	22½
Conde Nast	8
Crowell Collier (N.Y.)	26½
Curtis Pub. (N.Y.)	6¾
Ginn & Co. (N.Y.)	21⅜
Grolier (OC)	29
Grossett & Dunlap (OC)	11¼
Harcourt Brace (OC)	27¾
Hayden Pub. (OC)	5½
Hearst (OC)	23
Holt, R&W (N.Y.)	23¾
Holt, R&W (N.Y.)	23¾
L.A. Times Mirror (OC)	36½
Macfadden Bartel (AS)	2½
McCall (N.Y.)	19¼
McGraw-Hill (N.Y.)	21⅝
Nat'l Periodical Pub.	9¼
New Yorker (OC)	78
Pocket Books (OC)	11
Prentice Hall (AS)	29
Ran'm House (N.Y.)	18¾
Scott Foresman (OC)	18¼
H. W. Sams (OC)	37
Time Inc. (OC)	65
Western Pub. (OC)	35

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

Newhouse Into New Orleans

Samuel Newhouse, the newspaper and magazine publisher, has added two more dailies to his string, the New Orleans Times-Picayune and States-Item.

Consideration: $42,000,000.

Thomas Nelson Joins Thomson

The leading firm of Thomas Nelson & Sons Limited, Edinburgh, founded in 1798, is joining the Thomson Organization Ltd. Present board remains and is being joined by Roy Thomson, Canadian newspaper magnate and chairman of the Thomson Organization Ltd. and Gordon Brunton, managing-director of Thomson Publications Ltd. The board of Nelson's, it is stated, has been influenced in its decision by Roy Thomson's extensive publishing interests in Scotland. It believes the new association, backed by the substantial resources of the Thomson Organization, will maintain the reputation of the Nelson imprint.

Acquisition of the share capital of Thomas Nelson & Sons Ltd. is on a cash basis, and does not involve the issue to the vendors of any shares in the Thomson Organization. With a worldwide market, the firm of Nelson exports millions of books each year to every part of the globe. Among leading names associated with the firm was novelist John Buchan, later Lord Tweedsmuir, who was a partner as well as an editor and director.

Praise Austria's Press Laws

High praise for Austrian press laws was given by Switzerland at the recent world congress of the International Federation of Journalists in Vienna. Austria is among the few countries in the world where an adequate Press Act efficiently protects the journalists in their observance of professional secrecy, covering this principle on all essential points.

Scot Tele Weekly's New Tag

Program weekly for Scot commercial tele, (TV Guide), has switched its size and publishers and is now known as "The Viewer" (incorporating TV Guide) and printed in magazine size. Sheet formerly was a tabloid, published and printed in Edinburgh, Scotland, by Roy Thomson's Scotsman Publications. New publishers, who made an undisclosed deal with Thomson, is Daily News Ltd., London. It is edited at Newcastle-on-Tyne by Gordon F. Laing.

New format embraces women's page features and also a stage and cinema page, crossword and competitions. Daily News Ltd. also publishes the north-east England program magazine, similarly named "The Viewer," and the West of England magazine, "Look Westward."

Mackenzie To Keep Daily Diary

Sir Compton Mackenzie, Scot novelist and film scripter, in Edinburgh, Scotland, revealed that when he becomes 80 years old in January, he will begin keeping a daily diary and make it available for posthumous publication.

Mackenzie has never taken the trouble to keep a diary before. He has committed everything to his memory, this being so prodigious that he is now producing from it his autobiography, to be published in eight parts.

Walter Paine Honored

Walter C. Paine, publisher of two New Hampshire daily newspapers, the Valley News in Lebanon and the Sentinel in Keene, as well as a weekly, the Newport Argus-Champion, appointed a member of the National Small Business Advisory Council of the Small Business Administration, it was revealed by John E. Horne, SBA administrator.

New York Daily's 75th Anni

The Gloversville, N.Y. Leader-Herald published its 75th anni edition on last May 25. The daily offered to mail a copy of that edition "anywhere in the U.S." for 15c.

Blair Fraser To London

Blair Fraser, long known to want out of top spot at Maclean's to get back to writing, gets his wish—transfer to London as Overseas editor.

He took over from Ralph Allen, now contributing editor two years ago. Ken Lefolii, now m.e., becomes editor July 1. Fraser was Ottawa editor before taking the reins.

Backus to Backus

Actor Jim Backus and actress wife Henny Backus have made with their second literati do, titled "What Are You Doing After the Orgy?" (Prentice Hall, $3.50). Their first under-cover outing was "Rocks on the Roof."

Jim writes a chapter, and then Henny writes a chapter, and it's this way through 182 pages as a couple of show business people diarize their experiences at show biz socials and picture and television safaris. All light and airy and just about weightless. Familiar puns are thrown in as though part of an original script. There's no doubting that the Backuses were "there"—at the parties, at the theatrical locationing, etc. — but they provide little in the way of participation value for the reader.

The Backuses and their editor have a sense of some organization and in next try out ought to be more mindful of jotting down some genuine laughs or even less-than-yock fun. Penetrate, authors, penetrate.

Someone apparently thought the "Orgy" title provocative. No.

Gene.

Georgia's Walters Moves Up

Harvey H. Walters, secretary-manager of the Georgia Press Assn. for nine years, resigned to become business manager of the California Newspapers Assn. Walters also is president of the Georgia Press Advertising Service, a related but separate agency.

GPA, which Walters has headed longer than any other secretary, has 27 daily and 104 weekly members, while California publishers group has some 127 dailies and over 400 weeklies.

Nicholson To Get Degree

Ralph Nicholson, co-owner of the Tampa (Fla.) Times, and president-publisher of the Charlotte (N.C.) Observer, will receive an honorary doctor of laws degree from Earlham College, Richmond, Ind., June 10. He has been president of the Associated Dailies of Florida as well as director and treasurer of Southern Newspaper Publishers Assn.

Creamer Heads 14-Century Club

Charles Creamer, promotion manager of The Albany Knickerbocker News and of The Times-Union, elecetd president of the Capital Newspapers Quarter Century Club. He succeeds Milton Miller, of the classified department.

Court Won't Review Lima, O., Case

Ohio Supreme Court has refused to review a dispute between the Lima (O.) News and former employes over severance pay. This lets stand the decisions of lower courts awarding Raymond D. Harrod, a 31-year veteran of the paper, $6,667 in serverance on the grounds that he was replaced or locked out in 1957.

Forty similar suits for a total of $122,000 were brought against the News by former employes belonging to the Typographical Union. Eleven other cases are pending for $33,000 claimed by former employes belonging to other unions. Harrod claimed the News brought in workers to replace himself and other employes, but the newspaper alleged he and the others quit or were discharged for just cause.

Joe Presbrey Moves To VMI

Joseph L. Presbrey Jr., resigned as editor of news services for Middlebury College in Middlebury, Vt., to become public relations director for Virginia Military Institute, Lexington, Va.

Presbrey, a Navy veteran of World War II, was formerly news editor for the Newport (Vt.) Daily Express and has also been a free lance writer.

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Broadway

Alexander Smallens, operatic and symphony orch conductor, in from Naples.

Stella Adler flew to French Riviera over weekend to line up her summer villa.

Robert S. Brenner, an MCA v.p., off to Naples yesterday (Tues.) on the Cristoforo Colombo.

Anita Loos and composer Norman Dello Joio among those for Europe Friday (1) on the Vulcania.

Vladimir Nabokov, novelist ("Lolita"), and author Samuel Taylor in from Europe yesterday (Tues.) on the Queen Elizabeth.

Donations to the Actors Fund Blood Bank can be made next Friday (8) from 11 a.m. to 5:45 p.m. in the Floral Room of the Hotel Edison, N.Y.

Pennsylvania State U., will present Broadway scenic designer Oliver Smith, a 1939 graduate, with its Distinguished Alumni award next June 16 as part of its alumni day activities.

Richard Rodgers will receive an honorary degree of doctor of music from the U. of Maryland during commencement exercises at the College Park (Md.) institution next Saturday (9).

Marilyn Ross will play Lalune in "Kismet" for the South Shore Theatre, Cohasset, Mass. She's done the role twice in summer stock for Dick Berger in Kansas City and has previously appeared at Cohasset as Pistache in "Can-Can."

Mrs. John D. Rockefeller Jr. gift supports the annual picking of four promising musical conductor talents as highlighted by American Symphony Orchestra League (Helen Thompson) and Musical America (Theodate Johnson). The 1962 spotlights are on Theodore Bloomfield of Rochester Philharmonic, Haig Yaghjian of Cincinnati Symph; Henry Mazer of Florida Symph at Orlando and Paul Vermel of Fresno Philharmonic.

Film Colony

By Walter Winchell

(Formerly, ye ed of the Daily Newsense, published backstage on the Pan-Time in 1919).

Eddie Fisher biz at Cocoanut Grove is wall-to-wall. That's longer than a N.Y. city block. Capacity about 1,000.

Mrs. Sol Schwartz, darling wife of one of showbiz's best ads, is at Mt. Sinai Hosp (Beverly Blvd) mending after major surg.

Scripps-Howard-Hearst owned News-Call-Bulletin dumped two-thirds of its N. Y. correspondent's love-letter to San Franciscans.

Angel's pressboxers (during Red Sox games) gifted with compacts, lip rouge, perfume. The generosity of Mr. Stork Club. Recipients included Boston scribes.

N. Y. Journal-American tv critic Jack O'Brian here. First visit to looksee H'wood property. Failed to make VARIETY's N.Y. to L.A. list. Jetted back Satdee.

PJ's, Strip's most popular and prosperous playground, has a table 59 (like in the Cub Room) reserved at all times for One Guess and his newspaper chums. No unpretty dames allowed.

Ben Blue's big-big-biz (in S.F.) at Bimbo's 365 is talkatown. All talented troupers, partic Cannon & Bryant's version of "St. Louis Blues" plus their sizzling hot-bongo-drums-beat. A pashy bit.

Coast sports pager Braven Dyer's son David, a singer, is on his way. His version of "Moonlight in Vermont" and "Old Devil Moon" may eventually make him a threat to Dean, Frank, Vic and Elvis.

Diane Ladd (young actress whose baby drowned in their backyard pool while Diane was looking for a job (laying off a year) may wind up with a deal at Warners. Thanks to Byrnie Foy, Hoyt Bowers and Hugh Benson, who decide actors' fate.

Joan Winchell (her pater is Ed. Winchell, BevHills realty man) keeps telling immigrants: "No, Walter's not my daddy." But her paper (L.A. Times) has readers assuming it. Her popular col'm about where-to-eat, etc, blurbs: "The Winchell seal of approval, etc."

Elizabeth June Magee (June Astor of Hill & Aster) who-se high kicks at the Palace (and other biz-time places) trapped a syndicated co-lu columnist 39 years ago, wing'd to the grandest canyon to see Mary Elizabeth Von Dehn (4) and is now back in Arizona spending all her groom's money.

Champ Archie Moore has written lyrics for a second chune, "Boogaloo." During Moore's one-sided chase after opponent Willie Pastrano (a comer, however) attractive Mrs. Moore (at ringside) gave a good performance smiling throughout. Their baby was suddenly stricken with bronchial pneumonia. Mamma didn't tell The Champ until they got home.

Int'l song star Beryl Davis (making a comeback in Strip saloons), may land an "audition." (An audition?) her biscuits were No. one in Britain. Plus Ireland, France, Germany, Italy, Switzerland, Belgium, Spain and the Scandinavian countries. She'll audition for Capitol's Dave Kaufman and Dot's Randy Wood.

Paris

By Gene Moskowitz

(66 Ave. Breteuil; SUF 5920)

Fifty-four French films got advances on receipts of guarantees on quality aspects under the film aid setup in the last 15 months.

Peter Mariot in to confab with local state-run video reps on selling 15 segs of the Desilu Playhouse hour shows to French tele to start next October.

French director Denys De La Patelliere making his next film, "Tempo Di Roma," entirely in Rome with a mixed cast as a French-Italo coproduction. Charles Aznavour stars.

French actresses Marina Vlady and Ginette Pigeon turning producer, former with Afro pic she stars in "Mamy Wata," and latter with Moroccan pic that played the recent Cannes Film Fest, "Children of the Sun."

Four pix that competed at the recent Cannes Film Fest already are playing here. They are the French "Lovers of Teruel," Senegalese-French "Liberte 1," French "Cleo From the 5 to 7," and British "The Innocents" (20th).

Pete Kameron, Yank producer who brought over the roadshow of "West Side Story" last year, now turning film producer on a big Civil War opus, "The Alabam" which he hopes to make in the U. S. and Britain.

Jacques Tati announcing that all distrib rights to his first pic, "Jour De Fete," made in 1949, have now run out and the pic reverts to him. He may re-release it after the sock success of the revival of his "Mr. Hulot's Holiday" with a new soundtrack.

Philadelphia

By Jerry Gaghan

(319 N. 18th St.; Locust 4-4848)

Songstress Betty Carter is topper at the Showboat.

Dr. Leon Levy, Philadelphia tele and radio pioneer, re-elected prexy of the Atlantic City Racing Assn.

Sciolla's featuring comedy team of Al Fisher and Lou Marks. Singer Nicky DeMatteo is the co-star.

Georgie Woods, WDAS radio personality, presenting his 27th rock-n-roll show at Uptown Theatre.

Philadelphia's annual Hero Scholarship Thrill Show will be held in Philadelphia Stadium Sept. 7.

Al Alberts, recording star, at Palumbo's. He returns to the local scene after a long tour of the Orient. Alberts shares top billing with comic Mickey Shaughnessy.

Emile Christian, New Orleans' bass expert, takes over the chores with the Cooper Twins Dixieland Band at the Dixie Club. He handled the same chores with the old Original Dixieland Band.

Copenhagen

"South Pacific" (20th) has entered its fourth year at Tre Falke cinema here.

"West Side Story," with English company presently touring Europe, has been a big success at the Falkoner Centre here.

After having been banned for 16 years, "Big Sleep" (WB) was passed by the Danish censors and opened in Copenhagen.

Bent Christensen, whose film "Harry and the Butler" was nominated for a Hollywood award, has started production on a full-length cartoon pic. This is first cartoon feature film to be made in Denmark for many years.

London

(HYDe Park 4561/2/3)

Brighton's first Casino opened last weekend at the Hotel Metropole.

Impresario Wilfred Angus McLeod, who died in February, left more than $90,000.

Bud Flanagan, senior member of the recently retired Crazy Gang, off to Spain on vacation.

Jill Day back at the Society for her fifth engagement. She's in for a month, starting on last Monday.

Cary Grant in from Hollywood for preem of "That Touch of Mink" at the Odeon, Leicester Square, last Thursday (31).

San Sebastian festival has invited "All Night Long." Official British entry is "Waltz of the Toreadors." Both are Rank releases.

Board of Trade has decided against any change in the British film quota for next year. First feature quota stays at 30%, with 25% for the supporting program.

Harold Lloyd in town for advance bally on "Harold Lloyd's World of Comedy." An interview with the star and an excerpt from the film was featured on the BBC-TV "Tonight" program.

John P. H. Walton, general secretary of the British Film Producers Assn., talked to the Arts and Amenities Group of the Parliamentary Labor Party at the House of Commons about films and the Common Market.

Lord Morrison, president of the British Board of Film Censors, returned last week on the Queen Elizabeth from his North American tour. Also on the liner were Sam Goldwyn, and William Cartlidge, director of Associated British Cinemas.

Rome

By Robert F. Hawkins

(Stampa Estera; Tel. 675906)

Anita Ekberg back from Coast visit.

Alec Guiness vacationing in Sardinia.

John Frederick back from Yugoslav location stint.

Nino Castelnuovo treks to Moscow soon for Giuseppe DeSantis' "Italiano Brava Gente."

Nicholas Ray here to continue casting "55 Days to Peking" (Bronston).

Walter Chiari back from Rio location work on "Copacabana Palace."

Gordon Scott back from L. A. and into "The Gladiator." Then he works in "Five Brave Men."

Edward G. Robinson through Rome enroute to Nairobi for "Sammy Going South" location work.

Rossana Podesta and Philipe Leroy in from Yugoslav locations for Atlantica's "Alone Against Rome."

Joan Crawford wound Italo swing on behalf of Pepsi, copping much space in biz sections of Italo papers.

George Paul Solomos signed Maureen Gavin for his Omega feature, "Natika," which rolls here this summer.

Howard Duff skied in with wife Ida Lupino to star in "Ninive vs. Babylon" for Globe Films International. Jackie Lane is costarred.

The Hamptons

By Dorothy Ross

(EA. 4-1888)

Composer-pianist Murray Grand to man the keyboard for the season at the Out Of This World Inn.

Norman Zierold, editor of Theatre Arts, weekending with David Blum of Theatre World in Sag Harbor.

Fred Coe displaying his early American benches fashioned for him by East Hampton artisan George Schulte.

Bleecker Street Gallery, moving to East Hampton, will show the paintings of Louis Schanker, now married to Libby Holman, in July.

The Playmakers, currently holding forth at Manhattan's Inner Circle, begin a summer engagement at Dick Ridgely's steakery on June 27th.

Official opening of East Hampton House, the town's first deluxe motor lodge resort, set for June 23 with Suffolk County's Congressman Pike cutting the ribbon.

Jean Stafford, spouse of New Yorker scribe A. J. Liebling, preparing four new versions of tales from the Arabian Nights for children to be published in the fall by Macmillan.

Winnie Gardiner, on board of the launch of new Mid-Ocean Bath and Tennis Club, threw a cocktail preview party at the Bridgehampton club for "300 of my most intimate friends."

David Nemerov, retired head of Russeks, to show Southampton he is no Sunday painter with a showing at the Southampton Art Gallery on Aug. 10th. He'll share honor with sculptor-daughter Renee and son-in-law Roy Sparkia who makes with stained glass.

TViewers on the East End breathing a sigh of relief at the FCC withdrawal of its request to transfer Channel 3 at Hartford, Conn. into an ultra-high frequency station. Only channels 3 and 8 come in clearly at this end of the island, making viewing selection decidedly limited.

Evan Frankel showing a bit of the transplanted England that is East Hampton to house guest Barbara Jefford of London's Old Vic. Splashing about in the Frankel sunken Roman pool were also house guests movie producer Walter Lowendahl and NBC commentator Lisa Howard.

Frankfurt

By Hazel Guild

(2 Fuerstenbergerstrasse; 595751)

"West Side Story", set by UA for a giant German opening this fall.

Israeli singer Carmela Corren here for gala preem of the town's new nightclub, Imperial.

Local American impresario Eva Maze scoring a click with flamenco guitarist Carlos Montoya.

Another leading cinema, the Burg Theater in Nuernberg, is being converted into a supermarket.

"Oh Dad, Poor Dad" set for its first German performance at Wuerttemberg State Theatre in Stuttgart.

Swedish film, "Nils Holgersson, A Wonderful Journey," based on the Selma Lagerlof book, has been sold in 54 lands.

The Rhein-Main Land Stage here opening its rebuilt theatre with the Heinrich Heym play, "Ashes in the Wind."

Hungarian dramatist Imre Lazar doing a television film about his countrymen who fled to the West during the Hungarian revolt.

German star Curd Juergens doing an unusual stage appearance, being set for Paris lead next season in "The Red Thread" at Sarah Bernhardt Theatre.

German record star Freddy Quinn broke his right leg during the shooting of "Freddy on a Southern Course," his new musical, now filming in Portoroz, Yugoslavia.

"High Noon" being reshown in Germany, with a quarter of the proceeds going to Heidelberg University cancer research department. One of film's stars, Gary Cooper, died of cancer.

The German-American Agency one of several handling booking of acts for the military clubs in Europe, pacted the Oklahoma Wranglers (Wills Brothers) for two-week tour of the bases.

Grete Mosheim, currently starring at Frankfurt City Stage in Friedrich Duerenmatt's "The Visit of the Old Lady," set for lead in "Night of the Iguana," Tennessee Williams' play, to be produced in Cologne.

The West German Film Classification Board in Wiesbaden gave its important predicates (which entitles the films to major tax relief) to 87 films last year. Eight German and 49 foreign films went into the category of "worthy," and three German and 27 foreign films were cited as "especially worthy."

Athens

By Rena Velissariou

(47 Kefallinias St.; Tel. 814348)

Comedie Francaise Company gave a series of Gallic classics at the Kotopouli Theatre.

"Electra," by Michael Kakoyannis, was the Greek entry at the recent Cannes Film Fest.

Stage Director Pelos Katselis will direct Sophocles "Antigone" at the Band-Hersfelder Festival.

Marion Guerig is here prepping a co-production with the Alfa Studio of the pic, "Status of Death."

Mickey Theodorakis in from Paris for a long stay to compose the music score of several pictures and legit shows.

Pireaus Theatre Group under Dimitri Rondiris, after a successful tour of Scandinavia, then presented Greek classic dramas in Swiss cities.

Hollywood

Laraine Day building atom bomb shelter.

Bill Crago named news director of KHJ-Radio.

Irving Lazar back from six weeks in Europe.

Richard Zanuck hopped to Paris for talks with father.

Bob Busch joined Desilu Studios as assistant talent head.

Bernie Cooper joined Fine Arts Productions as staff producer.

Alvin J. Factor will be installed June 11 as prexy of Beverly Hills B'nai B'rith.

Ned Washington to guest at 33d annual Chicago and Music Festival Aug. 8, at Soldiers Field.

Maximilian Schell will do "Hamlet" next Spring at State Theatre in Hamburg, Germany.

James Arness named chairman for Leukemia Society's 1962 fund campaign in Los Angeles County.

Perry Laff moves over from Frank Cooper Associates to Fields Associates Ltd., as partner and veepee.

Harold Hecht and United Artists earmarked $1,000,000 for exploitation campaign on the producer's "Taras Bulba."

Ken Murray will do special show at Disneyland June 16 as one of 13 specials to be presented at park and later aired by KTTV.

Chicago

(DElaware 7-4984)

Howard Keel has kicked off the new Melody Top season in "Carousel."

Ben Katz has notched 20 years as publicist here for Universal-International.

O'Hare Inn Theatre preemed this week with Kim Hunter in "Write Me a Murder."

Publicist Don Young, who has a number of show biz accounts, elected prexy of Chi Publicity Club.

Anthony Eisley tees off the Salt Creek Playhouse season Sunday (10) as star of "Champagne Complex."

"Medium Rare" concludes a 10½ week run at Happy Medium this Sunday (10), which outstrips the 100-week legit record established by "Good Night Ladies" when it closed in 1944.

King Page, who has been associated with Salt Creek and Drury Lane summer theatres, will be producer of Gary Dinner Playhouse at the Diplomat Motel in Gary, Ind., with Judy Harris, Arlene Kieta and Howard Witt in the resident cast. First show is "Voice of the Turtle," opening June 26.

Tokyo

By Dave Jampel

(Press Club; 211-3161)

Unit from Associated Rediffusion of London filming phases of Japan's postwar revival.

French director Louis Malle due. His "A Very Private Affair" (M-G) is now in Tokyo roadshow.

"Red Shoes" and "Grapes of Wrath" are latest imports named to join parade of revivals here.

Drummer Herbie Cowens heads USO "Jazzorama" unit which tours Pacific Command June 5-Aug. 21.

"West Side Story" (UA), still doing terrific biz at Piccadilly Theatre here, also is scoring in other keys.

Japan's five majors seeking to tighten clause in stars' contracts which forbids them from working for outside filmeries.

Sid Clute on extended vacash here after winding "To A Man" in Philippines with Rita Moreno, Van Heflin and James MacArthur under director Irving Lerner.

A 24-member troupe from Comedie Francaise in for series of performances at fifth Osaka Intl. Fest and added dates at Tokyo's Metropolitan Festival Hall.

Shintaro Katsu, who played villain in Daiei's "Life of Buddha," will do turnabout for studio's second 70m entry to essay role of heroic emperor in "The Great Wall."

Filipino balladeer Bimbo Danao, who remains in limelight here, has heavy sked in upcoming months, including Hanabasha, Club Lee and New Latin Quarter in this city.

OBITUARIES

EDGAR KOBAK

Edgar Kobak, 67, former topper of Mutual Broadcasting and radio consultant, died Sunday (3) in Atlantic City.

Solemn requiem mass will be held tomorrow (Thurs.) at 10 a.m. at St. Agnes Roman Catholic Church, 141 East 43d St., N.Y.C. (Complete details in tv section.)

CLEM McCARTHY

Clem McCarthy, 79, gravel-voiced sportscaster of boxing and racing, died June 4 in a New York nursing home. Death was attributed to Parkinson's disease, which he had suffered for six years.

McCarthy narrated every Kentucky Derby from 1928 through 1958 and was also famed for his blow-by-blow descriptions of the major prizefights of the '30s. He had been hospitalized since 1957 when he broke his hip in an auto crash on Derby Day.

JAMES H. FOSTER

James H. Foster, 42, vice-president of McLendon Broadcasting Corp., Dallas, died in that city June 1 after a month's illness. In 1948 he joined the McLendon organization as executive veepee of the now defunct Liberty Broadcasting System. Foster had earlier been with the Mercury Publishing Co., N.Y., as assistant to publisher Lawrence Spivak, now of tv's "Meet the Press" program.

Survived by his wife, son, mother and brother.

MAURICE WINNICK

Maurice Winnick, 59, tv impresario and former bandleader, died May 29 in London. He suffered from a heart condition for two years.

He began as a boy violinist at 35c a week and, in the '30s became a fashionable West End bandleader and broadcaster. He turned impresario when he hit on the idea of buying up British rights to American quiz shows. The phrase "By arrangement with Maurice Winnick," became commonplace on the BBC tv screen.

"What's My Line?," "20 Questions," "Ignorance Is Bliss," "The Name's The Same," among others were panel games which he largely controlled. He also ran orchestras and at one time was agent for Lady Barnett, whom he discovered.

Survived by his wife and daughter by previous marriage.

CHARLES BOWMAN

Charles Bowman, 72, one of the leading exponents of country style music in the 1920-30s, died May 20 in Atlanta. Known as "The Champion Fiddler of East Tennessee," he was said to have won more fiddling competitions than any other performer of his era.

He headed a group, Charlie Bowman & His Buddies, which made Columbia records, and was principal fiddler for Al Hopkins & His Buckle Busters on Brunswick and Vocalion labels. He also recorded for Okeh.

With his daughters, Jennie and Pauline, who had a singing act, he traveled extensively in vaudeville. He had been in poor health since having a leg amputated in 1958.

Survived by his wife, five sons and six daughters.

HERBERT E. MENDELSON

Herbert E. Mendelson, 49, production manager who started in films with Republic in 1936, died of a heart ailment June 1 in Los Angeles. He had undergone surgery, following a stroke, in Cedars of Lebanon Hospital the previous day.

He left Republic when it discontinued theatrical production, and had been freelancing since, latterly associated with producer Robert Lippert. He worked on numerous features, including "Dog of Flanders" and "Secret Way," and had returned recently from an assignment in Hawaii. He was a nephew of distribution veteran Budd Rogers, head of Pathe-America Distributing.

Survived by his wife.

FANNY SULLIVAN

Fanny Sullivan, 92, accompanist for Mme. Schumann-Heink and performer with the Yunek Strings Quartet and the Kneisel Quartet, died May 26 in Toronto. Her early musical education was acquired at Loretto Abbey in that city.

Pianist and harpist of the newly-formed and first Toronto Symphony, she worked out of New York for the Schumann-Heink tours and, respectively, for the two quartets when their headquarters were in Detroit and Boston.

Subsequently marrying James Mallon, Toronto lawyer and King's Counsel, she staged many musical concerts.

Survived by six sons and a daughter.

RICHARD HYLTON

Richard Hylton, 41, Broadway and Hollywood actor, died of a heart attack May 12 in San Francisco. On N.Y. stage, he appeared in such plays as "The Barretts of Wimpole Street," "Medea" and "Candida," then toured Europe with Raymond Massey in "Our Town."

Pacted by 20th-Fox, Hylton went to Hollywood and was in "Secret of Convict Lake," "Fixed Bayonets" and "Halls of Montezuma," before returning to N.Y., where he entered tv. He also toured the continent again with an "Our Town" company.

Mother and sister survive.

BILLY TYUS

Billy Tyus, dancer and choreographer, died May 29 in New York. A converted Catholic, he was buried from St. Malachy's Actors Chapel with interment in St. Raymond's Cemetery.

Born in Georgia, Tyus came to Manhattan as a teenager and formed a partnership with another youth as Billy & Joe. They gravitated to Buffalo, where they appeared in clubs for some 10 years. It was in that city that he met and partnered with Ann De Belle who became his wife. They worked with bands, presentations and, latterly, on tv.

RICARDO BELTRI

Ricardo Beltri, 63, Mexican film industry pioneer, died recently in Mexico City. He appeared in many films of the silent days and trouped on the stage, where he undertook roles as leading man or comic with equal ability.

He was leading man to such top yesteryear stars as Maria Conesa and Esperanza Iris.

Beltri later composed background music for pictures. More recently he acted as production chief for Grovas Productions. At his death he held a similar post for the Galindo Bros.

MRS. ALEXANDER HILSBERG

Mrs. Alexander Hilsberg, 62, widow of the former concertmaster and associate conductor of the Philadelphia Orchestra, was found dead in bed May 22 in her Philadelphia apartment. Her body was found by her attorney, Bernard L. Frankel, who went to the apartment after receiving a special delivery letter from Mrs. Hilsberg. Police said several empty bottles, which they believed contained barbiturates, were found near the body.

There are no survivors.

JULIA H. LEAMAN

Mrs. Julia Hoyt Leaman, 80, who was once married to Ira Mortimer Hoyt, pioneer Connecticut theatreowner, died May 19 in Norwalk, Conn. After Hoyt's death 30 years ago she married the late Thomas Leaman. Hoyt owned Hoyt's Theatre, South Norwalk, where D. W. Griffith and the Gish sisters tried out some of their films.

Survived by a daugter and son Clegg, television and film player.

NORTON W. MOGGE

Norton W. Mogge, 70, regarded as the dean of Western advertising men, died May 28 in Los Angeles following a heart attack. At the time of his death he was senior v.p. in the L.A. office of Wade Advertising. He joined Wade last fall after owning his own agency since 1947.

Surviving are his wife and two sons, one of whom, John N., is an account executive with Ellington & Co. Inc., L.A.

JOHN G. BROGGI

John G. Broggi, 60, film buyer and booker for theatres in Louisiana, Mississippi and Florida since 1946, died May 23 in his New Orleans office.

Before establishing his own business, Broggi worked as salesman for Mutual Films, Arthur C. Bromberg Inc., Republic Films and 20th-Fox.

Survived by his wife, son and a sister.

STANLEY WHITE

Stanley White, 44, trombonist with The Ambassadors, a dance band, was killed May 26 when the car in which the musicians were riding collided with another vehicle in Orange, Vt.

The band was en route to fill a date a Forest Lake in Enfield, N.H., when the accident occurred. Harold A. Pitman, 70, manager of the outfit, also died in the crash.

JACK BLOOM

Jack Bloom, 67, 20th Century-Fox homeoffice sales representative for its national circuit for the last 13 years, died June 3 in New York. A native New Yorker, he had worked for 20th-Fox for almost 42 years, joining it as a clerk in the homeoffice contract department in 1920.

His wife, son, daughter, two brothers and three sisters survive.

DOROTHY V. THOMPSON

Mrs. Dorothy Vivian Thompson, onetime dancer with Fanchon & Marco in Hollywood, died recently in Edmonton, Alta., after a long illness. While in her 20s she contracted multiple sclerosis and was confined to a wheelchair the rest of her life.

Survived by her mother and a sister.

DAVE F. DECKARD

Dave F. Deckard, 36, vice-president of Commercial Recording Corp., Dallas, producers of singing radio jingles, was found dead of a heart attack June 1 in a Bakersfield, Cal., hotel room.

Survived by his wife, son, mother, brother and three sisters.

MACK STENGLER

Mack Stengler, 67, longtime cinematographer, died of a heart attack May 27 in Hollywood. He was on "Leave It To Beaver" tele-series at the time of his death.

His wife survives.

Forrest N. (Billy) Chandler, 59, Chicago bandleader for 35 years, died May 21 in that city. A trumpet player, he had played with such bands as Isham Jones, Mark Fisher and Verne Buck, before he formed his own band. His wife and two sons survive.

George M. Petersen, construction engineer who pioneered in the design of drive-in theatres, died recently in Cleveland. He also wrote several books on the subject. His wife and son survive.

Widow of Gordon Hollingshead, former short subjects topper at Warner Bros., died of a heart attack May 28 in Balboa, Cal.

Gwen Williams, character actress in several stock companies, died May 27 in Worthing, Eng.

Father of Steve Rossi (Marty Allen) died June 1 in Hollywood after a brief illness.

Arthur Henderson, pioneer exhibitor, died recently in Dundee, Scotland.

Mother, 62, of film actor Anthony Steel, died from a fall May 29 in London.

Father, 72, of Peter Kameron, concert producer, died June 2 in New York.

A Lot of 'Peking'

Continued from page 2

some exactitude Bronston spokesmen info proudly put to mimeo paper descriptively and statistically.

Peking - in Madrid measures three-quarters of a mile square on a 250-acre site rented from the Marques de Villabragima. Tubing employed in the structure of the buildings and walls approximates the length of our Air Force pipeline between Cadiz and Madrid.

Legation City canal just happened to be part of the Marquis terrain when Bronston scouts checked the area some months back. Five bridges are now being arched across the canal. To insure a constant water line despite Castille's torrid, summer sun, production chiefs Jack Lannan and Vicente Sempere had two wells dug, each spouting 15,000 gallons of aqua daily.

Yank, British, German, French, Russian and Japanese legations are being built tri-dimensionally to scale as are the massive Tartar and Chinese Walls, the Imperial Palace and the compound's Hotel Mt. Blanc. Room at the top of the walls leaves space enough for five rickshaws moving side by side. One pagoda-like fortress tower above the walls' main gate will reach 90 feet in height; another 60 feet.

Several top Madrid construction companies have thrown their resources into the project. Modern tractor-hauled bulldozers and the latest in pre-fabrication compete with a corps of burros and timeless rope-pulley hoisting devices to get the Peking set ready and dressed for a June 18 camera start.

In addition, a smaller city of tents and pre-fabbed barracks is going up on the location site to house the unit. Along with installations for art department staffers, wardrobe, props, special effects, make-up, rest rooms, kitchens and dining rooms, accommodations are envisioned for a greenhouse and stables for camels, goats, cows and a permanent herd of 150 Mongolian-type ponies.

Bull Fiesta

Continued from page 2

program sponsor Nestle even managed most appropriately to select from among numerous "Rin-Tin-Tin" segments, one that featured a taurine tale, complete with corrida color and action.

Yank and foreign showbiz luminaries cluttered the choice barrera seats. Ava Gardner, Anthony Quinn, Jose Ferrer, Nick and Betty Ray, Broderick Crawford, Eleanora Rossi-Drago, Darryl Zanuck, Irina Demich, Deborah Kerr and Peter Viertel were only a few.

A year-in, year-out barrera fan, Viertel has this year sidelined scriptwriting to prepare a bullfight novel for fall publication. He ranks the corrida as a showbiz spectacle—"A ballet performed on a life and death basis." He knows of no other performance where art and courage are so rigorously complementary in achieving greatness.

Despite scalpers' 100% markup and almost total sellout at the arena boxoffice, Viertel sees bullfighting in a decline with tourists keeping it alive. As tv encroaches more persistently every year, and with government telenetwork still unable to absorb economically direct transmission royalties, Viertel looks ahead to Spanish closed circuit tollvision as a corrida pump-primer insuring its permanent rehabilitation on the national scene. His estimate of pay-tv audience potential for a Dominguin—Ordonez mano-a-mano is in the neighborhood of three million spectators for a million dollar gate.

Meanwhile, peseta-laden arena impresarios have announced plans to stretch the San Isidro fetes next year with seven additional cards of brave bulls for a three-week taurine tribute to the patron saint of Madrid.

Grief for H'wood

Continued from page 5

production deal with one or more of the treaty countries and enjoying the benefits thereof. According to some observers, if Britain's Eady Plan is a magnet now for American filmmakers the prospect of getting benefits as well from the other member countries would present an even stronger lure.

Britain is the only missing link in the European coproduction plan, but apparently not for long, although the Board of Trade has not yet entered direct negotiations with France, Italy and Germany. The Times quoted a spokesman for the J. Arthur Rank Organization as saying, "This is a very definite trend for the future—an economical and realistic way to make pictures. It sounds very sensible and practicable."

MARRIAGES

June O'Quinn to George Scharmen, San Antonio, recently. He is newscaster on KENS-TV in that city; bride is a member of the WOAI-TV staff.

Margaret Brown to Jule Styne, New York, June 4. Bride is a film actress; he's the composer-producer.

Jean Sobota to Paul Lazzaro, Chicago, May 26. He's p.r. and pubaffairs director of WBBM Radio there; bride's with Balaban & Katz Theatres.

Lois Williams to Bernard Bennett, New York, May 22. Bride is with MCA; he's veepee of Bennett Associates, public relations firm.

Carol Lynn Olney to Michael J. Ambrosio in Ozone Park, New York, Wednesday (30). Groom is with CBS-TV Press Information; bride is with RCA.

Jean Huebsch to Philip E. Boucher in Floral Park, New York, Saturday (2). Bride is with CBS-TV Network Sales Department; groom is with TWA.

BIRTHS

Mr. and Mrs. Douglas Gillingham, son, Vancouver, B. C., May 14. Father is a tv director with Canadian Broadcasting Corp., Vancouver; mother Pat is former tv-radio receptionist with CBC.

Mr. and Mrs. Gene Lawrence, son, Toronto, May 11. Father is a tv producer with CBC network in Toronto, formerly with its Vancouver studios.

Mr. and Mrs. Hap Arnold, daughter, Dallas, recently. Father is a disk jockey in that city.

Mr. and Mrs. Brad Rushing, son, Amarillo, Tex., recently. Father is manager of the Esquire Theatre there.

Mr. and Mrs. Eddie Reyna, son, Victoria, Tex., recently. Father is booking manager for Frels Theatre Circuit there.

Mr. and Mrs. Robert Alex Baron, daughter, New York, May 24. Mother is Joan De Keyser, an executive of the Theatre Guild-American Theatre Society; father is a Broadway company-general manager.

Mr. and Mrs. Frank Jordan, daughter, Chicago, May 28. Father is NBC News director there.

Mr. and Mrs. Vic Chester, son, London, recently. Father is vaude and cabaret singer; mother is former Aileen O'Gorman, legit and tv actress.

Mr. and Mrs. Peter Haigh, daughter, London, May 27. Mother is actress Jill Adams; father is a tv interviewer and commentator.

Mr. and Mrs. Harry Prime, son, May 23, Philadelphia. Father is singer-radio station WPEN personality in Philly.

Mr. and Mrs. Norman Marcus, son, May 29, New York. Father is a member of the legal staff of the Stanley Warner Corporation.

San Sebastian

Continued from page 2

strasse" (Parallel Streets) and Mexico will compete with El Indio's "Pueblito" (Village). For Spain, fest selectors have yet to choose between the Spanish-Argentine coproduction "El Sol en el espejo" (Sun in the mirror) and "Accidente 703."

By calendaring the film meet a month earlier this year, fest director Francisco Ferrer has sidestepped tourist panic and solved the housing problem for guests, press and delegates. Foreign press will bed in at the Hotel Continental (Ritz chain), a dramatic improvement by any standards.

While it remains to be seen whether the Basque resort city can, sans tourists, provide sufficient animation to prevent the fiesta from slipping into a ten-day siesta, Ferrer has stirred considerable interest with a singular restrospective of eight Garbo features, an inaugural broadside with "West Side Story" (out of competition) and a closing night screening of Ingmar Bergman's "Through a Looking Glass Darkly" (also non-competing). In addition, Ferrer has reported at least partial success in lining up Cannes and Valladolid fest winners for the Information Section.

To everyone who helped me achieve the coveted Antoinette Perry TONY Award—I say *THANK YOU*...

Thank You—the entire cast and crew of "Carnival."

Thank You—the Officers, and Board of Directors and subscribing members of the American Theatre Wing.

Thank You—the Nominating Committee of the TONY Awards.

Thank You—
Bob Merrill
Michael Stewart
Will Stevens Armstrong
Gene Bayliss
Helen Deutsch
Peter Howard
Saul Schechtman
Tom Tichenor
Freddy Wittop

And a very special Thank You to—
David Merrick
and
Gower Champion

...and, my sincere congratulations to co-winner, Diahann Carroll.

Anna Maria Alberghetti

Currently: Curran Theatre, San Francisco

Los Angeles Premiere — June 11th, Philharmonic Auditorium

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BRITISH TOPPED B'WAY SEASON

Penny's Thoughts at AGVA D.C. Probe; 'B'-Girls, 'Mixing,' 'Sweetheart' Deals?

By JAY LEWIS

Washington, June 12.

Indignant senators heard today (Tues.) that seamy nightspot operators, sometimes in cahoots with AGVA brass, force performers to become "B girls," foist off ex-prostitutes as performers; generally degrade the profession, and even help shortchange Uncle Sam out of "tremendous" sums of potential tax revenue.

Allegations were hurled as the Senate Rackets Committee, headed by Sen. John McClellan (D-Ark.), launched public hearings into shenanigans in the 13,000-member show biz union. McClellan stressed in his opening statement that no "derogatory" evidence had been unearthed against "respected" AGVAites.

Leadoff witness was Penny Singleton, ex-AGVA prexy currently under five-year suspension and target of a multimillion dollar slander suit. She was followed by Philadelphia singer Pat Lynn (Mrs. Paul Hackett), who told of "very degrading" situations in her hometown, including violence against herself by one nitery operator.

Miss Singleton, a vocal AGVA

(Continued on page 60)

Downbeat Dialog

New game making the rounds is dubbed "one-downsmanship," converse of you-know-what. As delineated in the current issue of the AFL-CIO News, it may go like so:

First person: "I never go to American movies."

Second person: "I don't go to foreign films either."

Third person: I haven't been to a movie since I saw Elizabeth Taylor in 'National Velvet.'"

Fourth Person: "Who's Elizabeth Taylor?"

Broadway's Long Time-No-See, So Burley a Novelty

Midtown Manhattan may get its first burlesque show since the early 40s when the Minsky type entertainment was banished by the late Mayor Fiorello H. LaGuardia. "This Was Burlesque" currently playing the Casino East Theatre on the lower east side, may move into the Plymouth Theatre early July. Former burley peeler Ann Corio and Michael P. Iannucci are producers.

There are still some kinks to be ironed out before the deal is completed. It's still not known whether the show will be enlarged for the new surroundings or whether the unions will permit the same setup regarding the number of musicians

(Continued on page 56)

Shuberts' Stiff Curb on Passes

A crackdown on passes for shows at Shubert theatres in New York appears to be in the works. Under a new edict from the Shubert office, the name, address and telephone number of the person for whom ducat is issued has to be submitted to the boxoffice when the request for the seat locations is made. This is construed in the trade as an effort to keep nonpress freeloaders off the cuffo list.

A perennial beef is that the pass courtesy is sometimes abused to the extent that those in a position to secure free tickets do so for the purpose of passing them on to local tradespeople as a goodwill gesture and, in more extreme

(Continued on page 66)

Congressional Medal Nod for Hope; Joins Cohan & Berlin Ranks

Washington, June 12.

Bob Hope will have his Congressional gold medal, and become the third non-combatant in the history of the decoration to be so honored. Show business has cornered the market on the civilian distinction, the other two recipients being George M. Cohan and Irving Berlin.

President Kennedy made it offi-

(Continued on page 61)

FIGURE 11 HITS AMONG 50 SHOWS

By HOBE MORRISON

Things were this way and that for the Broadway theatre during the 1961-62 season. The number of productions was up a bit from the low of the previous season, and there was a number of notable hits. On the other hand, business was generally off slightly, apparently following what some observers fear may be a long-term pattern.

As usual on Broadway, the season illustrated the familiar observation that the more things change the more they remain the same. Amid the passing excitements there recurred such time-established incidents as theatre booking jams, vain management campaigns to reduce production and operating costs, laments over the baleful influence of Broadway "commercialism," carefully publicized personal feuds and, inevitably, agitation for ticket reform.

The number of regular Broadway productions rose from 46 for the previous season to 50 for the 1961-62 semester, covering the period from June 1, 1961, through May 31, 1962. Those figures did not include City Center revivals or such special offerings as the limited-engagement visits of the Old Vic troupe, the Greek Tragedy Theatre and the Royal Dramatic Theatre of Sweden.

There have been seven hit productions so far, with at least four of the seven not-yet-classified entries also figured likely to pay off ultimately. For the 1960-61 season there were also seven established hits, and five of the 14 unclassifiable shows also joined the pay-off group, bringing the total money-making ventures to 12, or 26.1% of the 46 projects.

There were 24 definite flops as

(Continued on page 66)

Star Salaries and Profit Hurdles; Can the Actor Pull 2.3 Times Pay?

By GENE ARNEEL

The cost of selling and distributing a motion picture has risen to the point where a $2,000,000 investment in the negative print now requires a distribution gross of $5,000,000 in order to break even. The producer has got to come through with a film capable of taking in two and a half times his budget before he's out of the red.

Martin Manulis, for one, is a producer with a $2,000,000 product, this being "Days of Wine and Roses." Financier-distributor is Warners. Jack L. Warner told Manulis he must figure on the two and a half times budget to make the black.

This doesn't obtain with all distribution companies but the percentage-point differences among them is only slight; Paramount, for example, now figures the average "A" feature to require a gross measuring 2.3 times negative to see the light of profit.

For some years the rule of thumb was that a film needed twice its negative cost in gross to

(Continued on page 4)

De Cuevas Disbanding

Some two years following the death of its founder, the International Ballet of the Marquis de Cuevas is going out of business June 30 following a final date in Athens, Greece.

The widow, a Rockefeller heiress, has borne the deficits long enough. Inflated costs of new ballets and touring in a risingly prosperous Europe are cited. Last summer the ballet played a month each in Paris, Deauville and Biarritz on the prestige of having the Soviet defector, Rudolf Nureyev, in the cast.

Wants Hollywood Declared Area Of Distress By D.C.

Hollywood, June 12.

Replying to a letter received from Louis Levine, director of U. S. Dept. of Labor at Washington, A. T. Dennison, biz rep for M. P. Studio Electricians, Local 728, painted a depressing picture of employment in the film industry. At the same time he was insisting Hollywood is a depressed area and should so be declared by President Kennedy.

In missive to Levine, biz agent for IA local reported 19,631 card holders and others employed normally in industry are either out of work or getting weekly checks from unemployment division. Dennison asserted in letter normal average

(Continued on page 4)

Winchell Travails With Hearst Press

Walter Winchell is outspoken in his criticism of Hearst editors who cut his material, are "afraid" to print it or "maybe they just don't know news as I do." He says he would welcome a Washington investigation "of myself so that I can testify why and how some of my editors, including the Mirror (his New York "home" paper), cut my stuff or refuse to print me intact."

"I think they're afraid, or something," stated the columnist in a telephonic communication from his Hotel Ambassador, Los Angeles, base where he is now situated.

Winchell adds he has asked the Hearst papers for "out"; that Frank Conniff, national editor, has

(Continued on page 64)

Paris Crowded With Show Biz Figures, But Big Diff Of 1962 Is Sinatra

By ABEL GREEN

Paris, June 12.

Into the French capital from the Orient, it's more-than-ever surprising to encounter so many peripatetic lammisters from Broadway and Hollywood. This inspires the thought, "Nobody must be left at Romanoff's," including boniface Mike Romanoff who, with his wife, Gloria, have been traveling companions for Frank Sinatra on the latter's world tour on behalf of children's hospitals charities.

A corps of some 18 Sinatraites—executive film producer Howard Koch, agent Henri Gnie, writer-director George Axelrod and his wife, Sinatra's personal airplane pilots and musicians from Hollywood, George Jacobs, David Forrest, Rolfe Kneller, Ted Allan, Mrs. Koch, et al.—have been more or less together, converging here where the Axelrods have settled down for the teeoff of Paramount's "Paris When It Sizzles" (Audrey Hepburn-William Holden). Par studio production chief Marty Rackin is also here to supervise the film's kickoff this week. Coincidentally, the Henry Mancinis have also made the scene, on vacation; Mancini is the Oscar-winning composer of "Moon River," the "Breakfast at Tiffany's" (Audrey Hepburn) theme.

The Hotel George V looks like a branch of Chasen's and the Lancaster (oft called the Beverly-Lancaster). Plaza-Athenee and Ritz Hotels are merely outposts for the Romanoff's-"21"-Stork set.

Kurt Frings was just hopping off to attend Eddie Fisher's closing night at the Cocoanut Grove last night (Tues.). Henry Rogers (& Cowan) here huddling with clients. Laurence Harvey is holed up in one of the George V penthouses while in residence.

Ditto the Danny Thomases and the Sheldon Leonards. (Leonard was griping on production costs of

(Continued on page 71)

American Legion's Hoag Raps 'Advise & Consent'; Not to Play Berlin Fest

Los Angeles, June 12

Otto Preminger's "Advise and Consent" is latest target of the American Legion. Columbia Pictures release is "not good for the American image," according to Thomas Hoag, head of Legion's counter-subversive commission, who said that every Legion post in the U.S. had been sent a letter asking its individual members to write their respective U.S. Sena-

(Continued on page 70)

Reveal Economics of Academy; Bob Hope Fee, $15,000; Never Sees It; Actors' Scorn of 'Mere Nomination'

By DALE OLSON

Hollywood, June 12.

Performers on the Academy Awards show last time were paid a total of $32,127.50 due to insistence by American Federation of Television & Radio Artists, it was revealed last week as result of a panel of production and guild heads who spoke before the Hollywood Press Club meeting on Tuesday (5) at the Villa Capri on the subject "The Future of the Academy Awards." Figure, according to Margaret Herrick, executive secretary of the Academy, includes $15,000 paid to Bob Hope for his services as emcee.

Other performers last time included $2,000 each for singers Mary Costa, Johnny Mathis, Gene Pitney, Andy Williams, Ann-Margaret and Gogi Grant, with some 20 singers and dancers paid scale. This ranged from a low of $183.90 to a high of $567.60.

AFTRA local exec secretary Claude McCue pointed out these rates are not set by the performers but by the union itself. He said, "star performers would probably be glad to work free, but they get paid because AFTRA forces it."

Brouhaha over such payments came as a result of report in DAILY VARIETY (6) in which Arthur Freed, producer of the Oscar show, was quoted as calling attention to estimated $40,000 spent for performers as part of cost of producing the show. Statement "such as Bob Hope" was

(Continued on page 19)

Tough Roman 'Paparazzi', Mafia of Photographers, Draw O'Seas Press Notice

Overseas Press Club Bulletin for June 2 publishes a piece by Nino Lo Bello, of McGraw-Hill, on the "paparazzi" freelance photographers of Rome. He states there are some 30, that the slang term applied to them means "noxious insects." Made notorious round the world by "La Dolce Vita." They know no ethics, says Lo Bello, and make reputable journalists shudder.

The following is a quote from the article:

"Because they run in packs, the 'paparazzi' recognize only one leader and they call him 'The King.'

"His name is Ivan Kroscenko, born in Russia 33 years ago, and he is the mastermind behind much of the public fussing and cussing that features Miss Movie Princess and Mr. Playboy Prince. A fierce in-fighter, Ivan the Terrible (as some of the luminaries prefer to call him) often has to use his fists to ward off irate subjects. Just recently he broke his right hand when he punched (in self-defense, he says) an Italian actor, Renato Salvatori, on the jaw. Another time his quick haymaker sent a picture-shy prince to the hospital for three days (also in self-defense, he says).

"Ivan is usually credited with having arranged the unscheduled, striptease contest at a society birthday party in Rome's Rugantino Restaurant in 1958. The King

(Continued on page 71)

Aussie 'Uncle Tom' Has Touchy Topical Angles; Difficult to Burlesque

Melbourne, June 12.

After running "East Lynne" at the Bowl Music Hall here for 100 weeks with a coffee-drinking audience participation atmosphere and professional cast (and similarly in Sydney since last December) entrepreneur George Miller is attempting to do the same with "Uncle Tom's Cabin."

Local critics gave the show in the 250-seater basement restaurant good reviews, although its difficult to give "Uncle Tom" the same treatment, particularly as the title role is played by aboriginal singer Harold Blair who does several familiar Negro spirituals.

Passages like the death of Little Eva get full melodramatic treatment from the actors and a response from audience, but elsewhere the subject has too many present-day parallels to bear much burlesquing.

AMBASSADOR TO PARIS MAKES WITH MUSICALE

Paris, June 12.

Mme. Prez at the White House apparently started something with those musical sessions. It's spreading. This week Mrs. James Gavin, wife of the American Ambassador in Paris, began plans for a similar musical evening at the Residence. First date is set for June 14. Leaders of the American colony have been invited, strictly black tie.

First artist to show is Robert Gerle, young American violinist.

Unclear whether this is the first of a series, but Embassy officials say this is strictly a function of the Ambassador and his lady, having no tie with the once-monthly concerts (of American artists) given by the United States Information Agency at the American Cultural Center for the public at large.

LEONARD HARRIS

Columnist—World, Telegram and Sun, says:

"PAUL ANKA'S aplomb is incredible. He shows fully as much self-assurance as performers who have been on the stage longer than he has been on earth. Of course, performing is by now old hat to the young PAUL ANKA.

"His total impact at the Copa was solidly successful."

Newshens Peck Away at Culture On New Frontier

Washington, June 12.

Usual satire of Administration flips and foibles marked the annual Women's National Press Club dinner here Friday (8). It's a dressy affair with VIP attendance, when the newshens gave a razzing to politics and politicians.

Among "stars" of the show were Nancy Hanschman of CBS News, cast as First Lady Jackie Kennedy; Ruth Hagy Brod, producer of tv's "College News Conference," portraying Vice President Lyndon B. Johnson; and Patty Cavin of WRC and Inga Rundvold of WRC-TV as the mistresses of ceremonies.

Florence Lowe of MetroMedia was the night's ringmaster as chairman of the dinner. Gen. David Sarnoff, Radio Corp. of America, was a headtable guest, and the crowd included Newton Minow, Federal Communications Commission chairman; John Kluge, MetroMedia board chairman; Bennett Corn, Metropolitan Broadcasting Television prexy; and other broadcasting bigshots.

Vice President and Mrs. Johnson were ranking guests, along with most of the Cabinet and other top federal officialdom.

A highlight of the show was an

(Continued on page 56)

Genuine de Havilland

Though most people know Olivia de Havilland was born in Tokyo of British parents, not so many are aware that she was raised and educated in northern California and achieved world notice, notably through "Gone With The Wind" and "The Snake Pit" without leaving the state. But when she divorced Marcus Goodrich and married Paris editor Pierre Galante she came into a different world.

In "Every Frenchman Has One" (Random House, N.Y. $3.95) she becomes as Franco-American as the well-known fire engines of the same name. It's a gay monograph contrasting French and American manners among those who work very hard doing practically nothing for a living. The title refers to livers. Every Frenchman has a liver. Women, too. Moreover, every Frenchman has a bladder, but that does not appear to be also true of women.

As for figures, in America if a lady does not have an oversized bust she must buy one. In France, Miss de Havilland says, she never heard of the sexy look. "In France it's assumed that if you're a woman you *are* sexy and you don't have to put a dress on to prove it."

This is the general trend of her writing. It's gay, informative, cultured and literate.

Scul.

Building Boom Around United States In Concert Halls, Museums, Theatres

The United States is moving into a "cultural arts" boom. Some 69 communities are either under way with, or planning, new facilities, miniature versions of New York's Lincoln Center complex and the projected National Culture Center in Washington, the latter earmarked at $30,000,000.

Such projects are adventures in community financing for the purpose of creating local prestige, tourist come-ons and private subsidy of the opera-concert-dance kind of entertainment. A recent check by Arts Management, a newsletter established this year by the Radius Group, indicates construction outlay for the nation may reach $120,000,000 in first stage, tripling that in perhaps 20 years.

Tax-free operations and tax-deductible donations to construction costs marks this type of activity off from commercial show business proper.

All sorts of relatively small civic projects are reported by Arts Management. The range is from $10,000 for an art center in Key West, Florida, to $700,000 for a center in Peoria, Illinois.

Performing arts and fine arts are being increasingly incorporated into urban renewal projects in various cities of which Syracuse is an instance. In some cases art

(Continued on page 70)

Another Try in Age-Old Attempt to Do Biopic Of Sir Harry Lauder

Glasgow, June 12.

Yet another move has been made in the age-old attempt to cast a biopic of the late Sir Harry Lauder, famed Scot minstrel-comedian, whose tours were the hit of their day in America. Latest approach has been to Andy Stewart, 28-year-old Scot comedian, who did an impression of Lauder in a recent BBC-TV show.

"They were all set to go ahead with the idea, and I would have been delighted," said Stewart, "but we would need the cooperation of his niece, Miss Greta Lauder, before we could start."

From the home of the late Sir Harry, at Lauder Ha' (Hall), Strathaven, near here, Miss Lauder commented: "I have been waiting until I felt everythig was just right before I agree to the film being made. There was all that talk about Danny Kaye or Alec Guinness playing the role. And there are letters from American companies every year. I have not had time to think about a script during the past year. The story would depend on me for authentic details."

The Harry Lauder memory is kept alive here by Miss Lauder, companion of her late uncle on his world trips, and herself a hard-working personality for all show biz and other good causes, and by her relatives, who live in the mansion that the late minstrel built on the Scottish moors south of Glasgow. Many of Lauder's possessions are retained here.

ZANUCK SUES GRECO ON PARIS-MATCH TEXT

Paris, June 12.

Producer Darryl F. Zanuck has sued his former star, Juliette Greco, in the French courts due to her memoirs as excerpted in Paris-Match. Lawyers have served papers on publishers in France and Britain and seek to prevent publication of material in book form in his native U.S.A.

Actress who appeared in "Roots of Heaven," "Crack In The Mirror" and "The Big Gamble," all Zanuck films released by 20th-Fox, has resumed her career as a cafe singer. She has specialized in candid comment which has dismayed Zanuck previously. But the present memoirs have, as the producer told the French press, "gravely offended" him. He seeks redress for libel.

(Zanuck is due in Manhattan this week for further conferences with 20th-Fox on forthcoming U.S. release of his "The Longest Day.")

Tom Waller, Ex-'Variety,' Writes About Critical Pan Handed John G. McCarthy

New York.

Editor, VARIETY:

In my own time on VARIETY, I was one of the late Sime Silverman's acknowledged experts at typewriter judo during the era of the "mugg," a term I hear you have buried. Imagine therefore my writing now to assuage a public relations client, John G. McCarthy of the Television Program Export Assn., who recently had your book thrown at him with much of the VARIETY gusto that inspired me when I was on the staff.

Client McCarthy was making his American television debut on "Open End" when he was on the receiving end of a "New Act" notice. If he is now able to regard the experience as unique in a career embracing Harvard, the military and "Who's Who" registration, it is because his Board of Directors, and even a competitor or two, subsequently assured him that he accomplished a great job of public relations for the American television industry.

Personally, I continue to find solace as well as guidance in the tradition established by Sime, who always backed up his boys, as per the classic example of VARIETY's downbeat review of "Green Pastures."

Tom Waller.

6/13

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ABEL GREEN, Editor

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REVOLT OF FILM EMPLOYERS

PREM HITS LABOR FEATHERBEDDING

Hollywood, June 12.

The goose that laid the golden eggs in Hollywood is being choked to death because of "featherbedding" and "closed door" policy to new young talent by the unions, in the opinion of producer-director Otto Preminger. He added what is going on today is "no question of unemployment, no question of necessity but bureaucratic chicanery" and "these things will tend to drive producers to work in other countries."

Preminger didn't mince words on his complaint about unions and their demands. "I believe there is a danger of American pictures pricing themselves out. I don't complain about higher salaries because the standard of living has gone up.

"But," he added, "I know there is featherbedding because I experienced it on 'Advise and Consent'." For every man he brought from Hollywood he had to put on another man—approximately 50—which added $150,000 to $200,000 to cost of the pic, according to Preminger.

After citing instances where projectionists and stagehands were brought in by the Washington IATSE local to sit around and do nothing, producer-director declared, "This is shameful and wrong."

For every electrician, grip, etc. brought in from Hollywood a man was added. To make matters worse, Preminger said camera operator Saul Mitchell, who was the only man who actually did any work from the eastern unions, handled 85% of the filming effectively.

So impressed was Preminger that he wanted to bring Mitchell to California to wind up the job. This time the Los Angeles International Photographers, Local 659 objected.

"I offered to pay for a standby if the union would permit Mitchell to complete the picture at the Columbia Studios, but they wouldn't permit it. It was more efficient for me to do this than breaking in a new man, but I was ruled out and had to do it the union's way. That is what I mean when I say there is no question of necessity, no question of unemployment but bureaucratic chicanery."

Preminger also cited the case of having to pay for a standby still photographer when a Life cameraman came onto the set. "This," he said, "is completely wrong."

Another factor he takes issue with the unions is closing the door to new members. "This tends to make our labor forces old. I agree the unions should protect working conditions and pay for members. But they shouldn't make producers hire people they don't need; they shouldn't stop young people from joining the crafts."

Attitude of the unions in this regard, producer-director feels, is not healthy for the industry. "It will eventually destroy the tradition of Hollywood for having the best and most modern technical labor forces."

On another tack but still dealing with the same topic, Preminger averred he didn't believe in "the whole talk" about runaway production. He prefers to work in a studio in Hollywood when he requires studio work.

But insofar as runaway is concerned, he pointed out, as others have in past, "This is an international business. Nobody gets the majority of grosses from abroad. I'd say it's 50-50.

"Under no circumstances can an American picture live without the foreign market," he was quick to point out, "or make a profit without it."

Independent producers have the advantages of no deadlines, he contended. "We can work on a script until we're satisfied with

(Continued on page 15)

Says Lippert: European B's Swarming, Hollywood Labor Oughta Cooperate

Hollywood, June 12.

Wearing his exhib hat, Robert L. Lippert (who operates 11 theatres along the west coast as well as produces low-budgeters for 20th-Fox) challenged Hollywood unions as well as studios to consider "making concessions" on each side to stimulate production here. The plan, thumbnailed:

(1) Each major studio might sked 10 pix other than those already programmed, each to cost approximately $200,000, with no talent getting more than $10,000 per and all craft union workers making concession of working 25% under scale. Studios would slap no more than 20% overhead charge on this product. No pic would be in production fewer than 15 days.

(2) New talent as much as possible would be used, to sate exhibs' demands for new faces. Screen Actors and Directors Guilds' scales would be met for such scales are low for low-budget pix.

Lippert argues: "As a theatre operator I note increasingly foreign films are getting secondary slots on U. S. dual bills, because American B pix are becoming almost non-existent. I think both Hollywood unions and studios should be interested in not losing this market. I have talked with three IATSE locals' execs as to my proposal and they think it might work—after all, they could obtain more work for their members and roadblock inroads foreign product is making on American screens; the concession wouldn't be so great, neither would it be for production companies. Exhibitors should cheer, too; they don't like cheap foreign pix, but what else is available to any degree for secondary programming?"

Saranac Pilgrimage

Directors of Will Rogers Hospital, Saranac Lake, N.Y., converge there June 28-30 for their annual meeting and to onceover new facilities, including three new buildings now in use. They will also dedicate the new O'Donnell Research lab (named for the late Texas circuit leader), which is nearing completion.

Medics will brief the officials on fresh advances in medical practice and in the hospital's expanding research program.

44 Major Roles, 'Enemy Within' As Wald's Headache

Hollywood, June 12.

Casting for "The Enemy Within" will be the greatest undertaking for 20th-Fox producer Jerry Wald in his career. With script completed by Budd Schulberg, there are 44 major speaking parts—two more than in "Around the World in 80 Days" for which most were cameoes.

First Wald's got to figure out the right chemistry. Whether he begins casting principals first or second and third leads. He's just in a dizzy. Also, he feels in some scenes he's going to require between 500 and 1,000 extras, "a field day for Screen Actors Guild and Screen Extras Guild."

Pic will start off with prologue by Atty. Gen. Robert Kennedy, taken from book. Then it will go right into the Senate Hearings on Improper Activities of Labor and Management.

FRED HIFT'S NEW POST; CLOSE TO SEYMOUR POE

Fred Hift has been named international advertising-publicity representative for Darryl F. Zanuck's "The Longest Day." Currently in Manhattan at the 20th-Fox home office, he will continue to headquarter in Paris but will travel extensively between France and the States.

Hift will be working closely with Seymour Poe whom Zanuck has installed in the 20th plant as his personal distribution coordinator. During the shooting of the film Hift handled the location publicity.

"Longest Day" is due for a Paris Opera gala premiere but is pointing for early October opening at Warner Theatre on Broadway.

'MUTINY' FOR N.Y. & L.A.

Will Be Preemed Jointly Around Nov. 1

Metro is figuring on a twin premiere of "Mutiny on the Bounty" around Nov. 1 at Loew's State in New York and the Egyptian Theatre in Los Angeles, per v.p.-general sales manager Robert Mochrie.

He said the plan is to have the Marlon Brando production going on a roadshow basis in about 22 cities by the end of 1962.

King: Beware Retaliation Via Counter-Boycott

Beverly Hills.

Editor, VARIETY:

What's this talk of picketing and boycotting films made abroad?

Some Hollywood groups have become so frantic over unemployed movie membership they are throwing the baby out with the bath. Don't they realize that even if this could cure "runaway production," it would kill the patient first? Box-office income is picking up a little—but any effective campaign to keep any more persons away from theatres would strangle the companies who employ all the screen personnel who are working for the movies.

In my long-continuing career as a director, I have seen many Hollywood panics come and go. These

(Continued on page 19)

ARGUES PICKETS NOT REALISTIC ECONOMICS

Los Angeles.

Editor, VARIETY:

When pickets are manning the barricades before theatres because the picture's American star lives abroad, I think the furore over "runaway production" has got out of hand.

Hollywood motion pictures are traditionally and necessarily international in scope, with most of our profits coming from foreign box offices. Let's not be amateur Solomons cutting this baby in two!

I feel no disloyalty to my own country because I'm taking American know-how and technicians to Israel. Of course we'll make our own Israel-based productions there, many in English. At the same time we'll be competing directly with London and Paris studios for European rental companies who'd never produce in America anyway. There's a major American asset in the international goodwill and understanding which such operations develop. At the same time I'm continuing and even increasing my own American production.

So let's play it cool, and concentrate on building up American production, without trying to tear down everything that's not wolly home-grown!

Ed Leftwich.
(Futuramic Productions Inc.)

Writers as Managers

Hollywood, June 12.

Screen Writers (of Writers Guild of America West) chalked up a net profit of $234.07 on its annual awards dinner last March.

This compared to a net loss of $8,974.62 on its award dinner last year.

Film Presidents Shy Off Huddle On Censorship

Proposed meeting of all film company presidents and other senior officers to consider feature product content and accompanying advertisement, vis-a-vis threats of more and more agitation for censorship, has been called off. As exclusived in VARIETY six weeks ago, the idea for such a convention of the pic industry's brass had been advanced by Eric A. Johnston, president of the Motion Picture Assn. of America.

Johnston warned of the "bad impression" being created by the so-called adult pictures and said he was not optimistic as concerning reaction from press, public and the lawmakers.

Johnston said he would call the meeting "shortly" but clearly has been dissuaded from doing so.

Prevailing sentiment within the trade apparently is that such a get-together in itself might be construed as "acknowledgment" that the business is trending too much toward product mirroring jazzy morals. This in turn, it's thought, could encourage the censorship forces.

First outside reaction to the Johnston-proposed meeting was a column syndicated to Catholic diocesan papers by John H. Mooring, who said Johnston was changing his tune from a defense of the latest vogue in pic productions to sounding an alarm about same.

Meanwhile, the MPAA organization has a growing problem in the censorship fight, which is largely conducted by v.p. Manning Clagett. The fear at MPAA is that the companies will become complacent, "there being the danger that goes along with victory." This is a reference to recent successful blue-pencil bouts, such as in New York,

(Continued on page 19)

Marilyn & The Bankers

Two sides to every story there may be and sympathy for the sick is the mark of kindly natures, but Marilyn Monroe's behavior is, on the face of it, intolerable. Who can trust her protestations of good intent? This goes beyond routine arrogance of stardom and becomes a cause celebre. If the Hollywood studios are in a weak position vis-a-vis stars today, and if the stars cannot be controlled by their agents, the last word will undoubtedly come from the bankers.

Really straightened out, Marilyn Monroe may be able to resume her career. But at the moment she can blame nobody but herself if she seems an impossible risk from a business point of view.

Everybody has to grow up.

$2-MIL DISASTER WITH MARILYN

Hollywood, June 12.

The power of stars in today's film production was dramatized over the past week with the dismissal of Marilyn Monroe by 20th-Fox on a "we're sick of her sickness" reaction. Immediately thereafter Dean Martin, and his agent, Music Corp of America, notified the company that Martin had signed to appear opposite MM and that costarring with Lee Remick, the proposed substitute, was not the same sort of deal. Martin had a leading lady veto clause in his contract.

Thus it appears that "Something's Got to Give" has given in to talent and that the film will be abandoned, although a spokesman for 20th said Monday (12) it might be recast to suit Martin.

Meanwhile the Hollywood craft unions' business agents are incensed and have called a meeting to discuss such situations. Over 100 workers, counting on a nice run with the Monroe starrer, are now resting on their backporches.

Herman Citron, on behalf of Martin, accompanied the actor to a conference Monday with 20th production chief Peter G. Levathes. Although stressing high respect for Miss Remick as a straight actress, the studio was frankly informed that the personality of MM, when substracted, changed the whole appeal of the committment to Martin. Twentieth's contract is not with Martin personally but for his services which Martin's own corporation. Possible tax complications for the latter are mentioned if the picture is dropped altogether.

Last pic MM did was "Misfits" for United Artists. It didn't make money. Ditto "Let's Make Love" with Yves Montand for 20th. This one gave producer Jerry Wald "nightmares." He told VARIETY "I never ever want to have anything to do with Miss Monroe again."

Levathes was warned before he set MM for "Something" she would cut a caper or two and he'd be sorry. But, he insisted the star convinced him she would come through like a solid trouper, that he had nothing to fear. He got sold on her. The same goes for producer Harry T. Weinstein and director George Cukor. Miss MM even had them feeling sorry for her when she suddenly got a sore throat the day production was to start, April 23.

MM was out for first two weeks which was okay with the studio. Why? Because they had two weeks or so they could fill in with cover shots of Martin and Cyd Charisse, who was featured.

But, to get back to the confabs between Levathes and MM before this, the star had a list of demands—all of which Levathes met. He definitely wanted to give the star everything she asked for if that would make her happy and work without any breakdowns.

The demands included first: David Brown, producer, had to go; script had to be rewritten, costing studio an extra $125,000 to have Nunnally Johnson switch the action more to MM, director Frank Tashlin had to scram. Cukor, one of 10 favorite directors on her list, was brought in for $250,000. Franz Planner, cameraman, was preferred and assigned, and when he was forced to bow out because of an operation recent Oscar winner Billy Daniel was engaged. Dean Martin and Miss Charisse were tailor-made for the parts MM wanted them to have. Sidney Guillaroff, hair stylist, and Jean Louis, costumer, were musts by all means. Martin pacted for $300,000, had to wind before Sept. 17 for "Toys in the Attic" at United Artists-Mirisch.

After the scond week, MM reported one day and conked out again. This time it was another illness. Then she reported for 3½ days when suddenly one noon she scampered off the set to a helicopter, flew to International Airport at Inglewood for a jet to Gotham. This was on a Thursday,

(Continued on page 20)

Problem of Financing in the Future; Roger Lewis Foresees Subsidy as 'Key'

In all of the discussions which have taken place in recent months on what's wrong with the American film industry (runaway production, product shortages, high star salaries, etc.), "no serious consideration has really been given to the possibility that a subsidy plan might alleviate those problems."

That's the opinion of Roger H. Lewis, former ad-pub veep of United Artists who in the last six months has been prepping the indie production of "The Pawnbroker" (in association with Philip Langner). His firsthand experiences in putting this package together have given Lewis what he feels to be a new insight into the reasons why more (and more exciting) pix, especially of less than blockbuster budget category, are not being made in this country.

Because of the slim chances of ever finding financing (from either major company or indie sources) for interesting, offbeat properties creative people (and he would include imaginative producers in that group) have no incentive to work up such projects. They just shrug and ask "what's the use?"

The reason there are not more films, says Lewis, is because more people are not thinking in film terms. The execs has not worked out the details, but he feels that a subsidy system on the order of the British Eady plan, wherein a portion of the admission tax would go into a fund for further production (or be returned to the producer of the individual pic) would serve as the needed incentive, not only to keep more production in the States but also for the production of the lowbudget "A" film. The latter type of film is now a practical impossibility because of the way in which the remaining major studios operate with their huge overheads.

Hard 'Front Money'

When he was peddling his "Pawnbroker" package (on which he eventually made a deal with Metro), he found the biggest difficulty was in obtaining "the front money" with which to get a first treatment made and to line up a possible star and director. If there were a subsidy system working, he thinks that financial backing, having such a promise of a guaranteed return of a certain portion of their

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N. Y. to L. A.

Lee Adams
Mortimer Becker
Arthur Cantor
Don Conaway
Hillard Elkins
Ed Feldman
Laurence Feldman
Daniel Mann
Arnold Moss
Al Rylander
Peter Starr
Charles Strouse

U. S. to Europe

Lynn Austin
Dick Astor
Anne Bancroft
Joe Besch
Fred Brahms
Robert Coote
William A. Harper
Langston Hughes
Richard Jensen
Charles Korvin
Robert Kroninberg
Angela Lansbury
Roger H. Lewis
Ina Miller
Arthur Penn
Claude C. Philippe
Harold Prince
Samuel Rosen
Walter Rossi
Artur Rubinstein
Alan Schneider
Teddy Shepard
Burt Siegelson
Morton A. Spring
Peggy Stuart
Sylvia Strauss
Benjamin Thau
Lee Thompson

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Call Hollywood a 'Distress Area'

Continued from page 1

of people employed in tv and feature studio work comes to 30,000.

Several industry execs disputed the figures quoted by Dennison claiming unemployment is more like 20%. Various locals from time to time have estimated 35% out of work. But current shutdown of tv prooduction and almost nil production in some studios could very well boost the percentage up to 40 or 45. As Dennison estimates, percentage comes to 63, an unheard of and unbelievable figure in some quarters.

According to State of Calif. Dept. of Industrial Relations, Division of Labor Statistics and Research in San Francisco, which covers every type of worker in the industrty for the entire state, employment figures for first four months of 1962 furnished VARIETY are as follows: January, 41,600; February 41,400; March, 40,400; April, 39,800.

Labor Dept. doesn't break down figures into specific areas, such as studios from theatres or exchanges, all of which are lumped up in one summary. Last year, October was the low figure with 33,200; January was high with 36,700.

What nettled Dennison in Levine's response was sentence stating, "Overseas production of films by American companies has, of course, had some effect also, but probably has not been of major importance."

To which Dennison replied, "For your information 17 pictures are shooting in European countries today with nine more scheduled to start in the very near future. This is an alarming figure, to take that much employment out of the motion picture industry at one time . . ."

As for the SET local repped by Dennison, the biz rep's letter added, "I will give you an example of this local." He referred to a chart gotten up recently showing of 2,800 men engaged during 1961, the peak year, there are only 450 working today.

"If this isn't alarming,' Dennison stated, "then I'm just at a loss as to your thinking on this point. Once again I make a plea for help from this situation from your department."

Levine's letter to Dennison also described" areas as follows: "'officially known as 'areas of substantial unemployment' are designated by this department on a geographical, rather than an industry basis. Hollywood is integral part of the Los Angeles-Long Beach labor market area, which is currently classified as area of moderate, rather than substantial, unemployment and is therefore not considered 'distressed.'"

"You may be certain that we in the Dept. of Labor appreciate and share in your concern for the unemployed motion picture industry workers in Hollywood. The continuing downtrend in employment in this industry, which has been reported to us by the affiliated State employment security agencies for many years, is due to many factors, including the development of competing forms of entertainment, changing uses of leisure time, competition from foreign film producers and technological changes within the industry itself.

"Overseas production of films by American companies has, of course, had some effective also, but probably has not been of major importance."

Dave Picker, Goldberg, Schottenfeld New VPs

Three new vice presidents — David V. Picker, Fred Goldberg and Herbert T. Schottenfeld—were elected at the United Artists board meeting following the annual meeting of stockholders yesterday (Tues.) in New York.

Picker was formerly assistant to prexy Arthur B. Krim and also is exec veep of UA Records. Goldberg was exec director of ad-pub-exploitation. Schottenfeld was assistant to Seymour M. Peyser, veep and general counsel, who is on leave of absence with the U.S. government.

All incumbent officers also were reelected at the meeting.

L. A. to N. Y.

Everett Callow
Robert Cohn
Budd Grossman
Charlton Heston
Hollis Irving
Ollie Kingsbury
Eugene Klein
Diane Lampert
Jess Rand
Soupy Sales
Herkie Styles
Lawrence Welk

Europe to U. S.

Lorenzo Alvary
Gilbert Ash
Stanley Baker
Alexander H. Cohen
Sidney Cohn
Jack Cominsky
Blake Edwards
Cary Grant
Beatriz Guido
Byron Haskin
Fanny E. Holtzmann
Sam Marx
Anthony Newley
Leopoldo Torre Nilsson
Lee Patterson
David Savoy
Murray Silverstone
David Susskind
S. A. G. Swenson

U's 26-Week Net Up to $3,371,647

Universal Pictures for the 26 weeks ended April 28 notched consolidated net earnings of $3,371,647, after a provision of $3,080,000 for Federal taxes. After dividends on preferred stock, the earnings amounted to $3.73 per share on 887,790 shares of common stock outstanding.

All of which makes U prexy Milton R. Rackmil an honored prophet, having called the first half figure almost on the button back at the annual stockholders meet in April. The 26-week net is just about 13% better than the entire fiscal 1961 revenue takein.

For the comparable period a year ago, U tallied a $1,835,322 net, equal to $1.98 per share of common stock.

Substantial billings from two features—"Flower Drum Song" and "Lover Come Back"—are reflected in the latest report. Company's extra sales muscle for its 50th jubilee is, of course, making an impression on the current bookkeeping.

WHITMAN-GOMBERG DUO PLOTTING A FANTASY

Hollywood, June 12.

Naxan Productions, in which James Whitmore and producer Sy Gomberg are partnered, are planning an indie theatrical film, "Tony and the Wonderful Door," a fantasy, which will star Whitmore.

Gomberg has penned a treatment, and will write the screenplay and produce. The company is currently in negotiations for coproduction deals with two major studios.

Pair have just finished production on Four Star's "The Law and Mr. Jones," which starred Whitmore, with Gomberg producing. Gomberg exits Four Star in two weeks; associate producer Anthony Barr leaves this week, and story ed Dick McDonagh has left.

Cynic's Glossary of Exhib Terms

All is not so gloomy in exhib circles that levity is forsworn. To wit, some industry definitions, originating with Herman M. Levy, general counsel for Theatre Owners of America.

AVAILABILITY: a phony date with the exhibitor will not want, and for which the distributor has no prints.

CONTRACT: A document, legal in pretension, the terms of which the exhibitor has no intention of meeting and to which the distributor hopes the picture will measure up.

GUARANTEE: a fixed sum which precedes a "%" figure and aids in teaching multiplication.

MONOLOG: an argument between an exhibitor and a branch manager, with the exhibitor trying to get "Cleopatra" on flat rental.

Sulistrowski on Brazil's Lures

Polish-Born Filmmaker Touts Coffeeland Facilities, New Hospitality—His Global Yen

By JACK PITMAN

"Bring your directors, stars and script—everything else you can get in Brazil."

The global-minded producer with a yen for the different location is so advised by Zygmunt Sulistrowski, the Polish-born filmmaker, now a Brazilian citizen, who has shot variously adventure features and full length documentaries in coffeeland, therefore has the credentials to make like a chamber-of-commerce tout.

His pitch, however, bespeaks no narrow allegiance; contrariwise, his orientation happens to be international, in fact as well as theory. As a case in point, his most recent film, shot in the Himalayan enclave of the same name, is "Hunza," a full length documentation of the contentment and life longevity hallmarking that onetime kingdom, now a Pakistani protectorate but otherwise independently governed. Sulistrowski is prone to shoot anywhere, in fact on his slate is a pic to be lensed in the U.S., his first), echoing the jet age axiom of the business—the need for the screen to reach more peoples and to better acquaint them with each other. This is only conditioned, in this view, on the requirement for the story appeal to transcend national boundaries.

The broadminded filmmaker, wherever based, has long appreciated that international amity and comprehension, as disseminated from the screen, is also good business. That's implicit in the Yank-styled runaways and the coproductions of multilingual cast.

In beckoning the outsider to produce in Brazil, Sulistrowski enumerates cheap labor and excellent facilites. Four studios operate in Rio de Janeiro, three in Sao Paulo, and one—the country's largest—in Vera Cruz. Moreover, a visiting producer needn't have much concern over booking a sound stage, since the native picture industry, consisting entirely of independents, turns out only 25 or so features a year. Lots of elbow room down there.

Though the foreign producer—per the French "Black Orpheus" for one—has previously ventured to Brazil, he remains somewhat of an oddity there, albeit South America generally has been terra

(Continued on page 20)

Shareowners Get, Like The UA Picture; 916G Qtr. Net Another Gain

By VINCENT CANBY

United Artists net earnings for the first 1962 quarter rose to $916,000, after provision of $841,000 for income taxes, from $879,000 for the comparable period of last year, board chairman Robert S. Benjamin told the annual meeting of stockholders in New York yesterday (Tues.). Reflecting stockholder satisfaction in the kind of successful management policy effected by Benjamin, prexy Arthur B. Krim and team, the meeting lasted barely an hour, and would have been wound up in perhaps 45 minutes except the generally incoherent statements of one female holder who is a familiar noise at several film company anni meetings.

Gross worldwide income for the first quarter of this year totaled $32,065,000, against $26,965,000 for the comparable 1961 quarter. The first 1962 quarter net is equal to 53c. a share on the 1,729,473 shares outstanding, against 51c. a share last year, after adjusting the shares then outstanding to the number outstanding on March 31, 1962.

The company previously announced a net of $4,042,000 for 1961 on a gross of $112,717,000. The like figures for 1960 were $3,498,000 and $108,531,000.

The major part of prexy Krim's report to stockholders was concerned with a rundown on product upcoming over the next three years. He noted that "West Side Story," a big hit domestically, is overseas duplicating the boxoffice performance of "Around the World in 80 Days," which is the company's alltime moneymaker.

Described as UA's three biggest hopes for the upcoming three years were: Stanley Kramer's currently shooting "Mad, Mad, Mad, Mad World," which will go out in 1963; George Stevens' "The Greatest Story Ever Told," due to start shooting next month for 1964 release; and Fred Zinnemann's "Hawaii," scheduled to start shooting in April, 1963, for release in 1965.

Major emphasis at UA is, as it has been in the past, on theatrical product, said Krim, and the company's policy of limiting itself to financing of indie producers is "basically a sound one." Citing the raft of Oscars and critical awards won by UA films, he said this shows "the direct relationship between quality and theatrical gross."

Television

All subsids are now operating profitably, he continued. That includes tv operations, he pointed out, noting that UA's tv subsid had "suffered a setback last year" because it had no shows on the networks. However, success of its syndication shows, and leasing old theatrical pix to tv, had made for a profit. Now outlook is even brighter: UA has sold one one-hour show to ABC-TV, has another one "on way," and in the 1963-64 season should "have a large number of network shows."

The record company also ended 1961 with a profit and "a healthy growth in the next three years is indicated."

Questions from the floor were, for the most part, routine, and in only one isolated case, critical. Benjamin told one holder that the company has no intention of raising the cash dividend, or instituting a stock dividend policy, since management feels it is better to

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Can Stars Earn Pay?

Continued from page 1

come out on top. This was regarded as a heavy burden, a problem that had to be solved if there's to be survival. But instead of the burden being eased, the revenue outlays for selling, advertising and the physical handling of prints are going up still further.

This kind of economic structure doubtless will mean closer weighing of casting values in the future plus thought pains about production perfection. Hiring a good performer at $200,000 or a name performer at $600,000 means far more than the $400,000 difference would indicate. In either case the casting is part of the budget and the additional 400G, when figured in terms of reaching the profit level, cracks up as meaning an additional $1,000,000 is needed in gross.

So far as production appurtenances are concerned, there's likelihood that, in the average enterprises at least, there'll be less striving for the best of technical everything. This means cutting of corners in technical aspects of production.

'ACCUSATION' OF PROSPERITY

Amusement Stock Quotations

Week Ended Tues. (12)

N. Y. Stock Exchange

1962 High	1962 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
21⅞	13⅛	ABC Vending	110	15⅜	14½	14½	—1
47½	26	Am Br-P'r Th	127	29⅜	26	26	—2⅜
20⅝	10	Ampex	636	13	11⅛	11¼	—1
43⅞	31½	CBS	199	36¾	34½	35½	+1¼
33⅞	11	Chris Craft	279	16¼	14	14	—1
31	15⅛	Col Pix	96	17¼	15⅝	16¼	—¼
51⅜	34½	Decca	433	43½	39¼	40	+1½
40⅝	28⅜	Disney	103	32¼	29⅞	29⅞	—1
115⅞	89⅛	Eastman Kdk	694	99½	92⅝	92⅝	—3⅛
6¼	4½	EMI	232	5⅛	4⅞	4⅞	+⅛
14⅝	9¾	Glen Alden	239	10⅛	9¾	9¾	—¼
47½	23¼	Loew's Thea.	422	28	24¾	25⅛	+⅝
78⅞	38	MCA Inc.	114	44⅝	39⅝	39¾	—4¼
58⅛	32¼	Metro GM	‡192	35¼	32½	32⅞	—½
9¼	6⅛	Nat. GenCorp.	154	7⅛	6¾	6¾	+⅛
25½	19½	Outlet	‡920	20½	19½	19⅞	—⅛
58½	38¾	Paramount	49	42	40¾	41	+⅜
221	93⅛	Polaroid	1973	114	93⅛	93¼	—14¼
63⅞	44⅝	RCA	‡1015	51¼	44¾	44¾	—4
12⅝	7⅜	Republic	102	9⅜	8⅝	8¾	—¼
17	13	Rep. pfd.	6	15½	15	15	+¼
40¼	21	Stanley War.	115	22¾	21⅝	21½	—¼
33¼	27¼	Storer	23	30⅜	29¼	29¼	—¼
39⅞	21	20th-Fox	123	25⅞	21	21¼	—3¼
35⅜	25	United Arti's	63	28⅞	27	28¼	+1¼
20¾	11¼	Warner Bros.	158	13⅝	12¼	12¼	—⅞
75⅝	45½	Zenith	1575	54¼	48¾	49¼	—2⅛

American Stock Exchange

6⅝	2½	Allied Artist	50	3⅜	3	3	—⅛
9	4⅜	BalM'nt GAC	77	4¾	4⅜	4⅝	
21⅜	10¼	Cap. Cit. Bdc.	101	12	10¾	13	—½
20⅜	9⅛	Cinerama Inc.	433	12	10¾	10⅝	—½
12	6½	Desilu Prods.	27	8½	7⅝	8	+⅝
9⅜	4½	Filmways	22	6¼	5⅝	6	+¼
14⅜	6	MPO Vid.	4	8⅛	8	8	+¼
2¾	1⅛	Nat'l Telefilm	31	1¼	1⅛	1¼	
5⅛	2½	Reeves Bdcst.	11	3½	3¼	3¼	—⅜
7½	2¾	Reeves Snd.	156	4¼	3¾	3¾	
22¾	13	Screen Gems	7	15⅜	14½	14½	—¼
26⅝	9⅛	Technicolor	208	11½	10	10	—⅞
16⅞	8	Teleprompter	50	9½	8⅛	8⅛	—⅜
3	1¼	Tele Indus	28	1¾	1½	1¾	
18¾	10⅝	Trans-Lux	39	13⅜	11¾	11⅞	—⅝

*Week Ended Mon. (11).
† Actual Volume.
‡ Ex-dividend.

(*Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.*)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	2½	2⅞	—⅛
Commonwealth Theatres of Puerto Rico	6¾	7	+½
Four Star Television	13½	15¾	+1½
Gen Aniline & FA	200	237	
General Drive-in	9	10¼	
Magna Pictures	1⅞	2¼	+⅛
Medallion Pictures	4¾	5½	+⅛
Metromedia Inc.	13¼	14¾	+½
Official Films	1¼	1⅝	
Premier Albums	7¾	8⅞	—¾
Rapid Film Technique	1	2	
Seven Arts Productions	9⅜	10⅝	—¼
Sterling Television	1½	2¾	
Transcontinent Television	8¼	9⅛	
U. A. Theatres	6⅝	7½	—⅛
Universal Pictures	55	61	
Wometco Enterprises	20½	22½	+2½
Wrather Corp.	3¾	4½	+¼

(*Source: National Assn. of Securities Dealers Inc.*)

Blame 'Blabbermouth Bankers' For Pix Stocks' Continued Lethargic Pace

By GENE ARNEEL

Film stocks on the New York and American Exchanges the past week seemed again, for the most part, not going anyplace. There has yet to be the recovery of losses such as experienced with many of the big blue-chip industrials and utilities.

As shown by the regular VARIETY weekly chart in this issue, many of the show business issues—the picture corporations mainly—are trading at low levels, substantially down from this year's highs and down even more from the 1961 highs.

A senior officer of one of the major pic corporations, who asked to remain anonymous, blamed the show biz downbeat, as concerning stock prices, on what he termed "blabbermouth bankers."

He said personnel at the leading institutions let it be known that 20th-Fox and Metro have been showing some fiscal strain, cashwise, because of the tall stakes which 20th has in "Cleopatra" and

(Continued on page 19)

COLUMBIA PICTURES' IMPROVED STATEMENT

Columbia this week disclosed robust financial gains. The nine months ended March 31 brought income before Federal taxes of $2,127,000, compared with $56,000 for the corresponding period a year ago. Tax in the new period amounted to $438,000, bringing the operating income to $1,689,000. For the nine months ended April 1, 1961, there was no tax because of prior years' tax loss carry forward.

Net profit from sale of studio properties are listed at $413,000 in the 1962 period and $1,617,000 in the 1961 period. Taking into account this non-recurring income, the profit for the three quarters of fiscal 1962 came to $2,102,000, or $1.27 per share, compared with 1961's $1,673,000, or 98c per share. Per-share earnings are based on 1,535,027 shares outstanding.

TOA SEES FILMS FAR FROM SICKLY

An analysis from Theatre Owners of America purports to show that the major American film companies are enjoying more prosperity than they've been letting on. While company fiscal statements in the aggregate suggest such a conclusion, there's a small overlooked matter of interpretation.

Granting that not a single major was deficit in '61, several were definitely sicklied o'er with that pale cast. This, being so, unremarked in the TOA study. It's a fair inference that the exhibs are indulging in understandable special pleading — namely a better break on rental terms.

TOA does, however, footnote that the rosy collective gross of last year is a composite of tv rentals and vidfilm revenue as well as theatrical production income. This is not broken down in the study for the good reason that the annual company statements, from which TOA takes its figures, don't either.

Obviously, several of the nine majors studied by the exhib body owed much of their profitable showing to sources other than the theatrical market. Just as clear, some instances of fiscal success owed to a dazzling dexterity at the special writeoff art—but that, too, is showbiz.

At any rate, the TOA compilation shows that the nine major companies hit a total '61 gross of $850,370,848, or a 3% rise from the 1960 aggregate, for a net profit of $46,744,793. Collective net meant a 5.5% profit on the year, an improvement over the 4.3% registered the year before when the gross was $821,653,013 and the net $35,447,276. Federal, state and for-

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'Felicia' Rolls In Puerto Rico; Uses ARC-120 Device

San Juan, June 12.

"Felicia," the first feature-length film to be produced by a new motion picture corporation formed in Puerto Rico, will go before the cameras June 18. Puerto Rican-born Lou Lucio, vice president of Associated Producers Inc., said the group's first film will be shot entirely in Puerto Rico on a $150,000 budget. It will be filmed in color with the new Arc-120 (wide screen) process associated with William Morris Jr.

"Felicia," described as a romantic mystery, will star Louise Allbritton and Chet Sommers. The original screenplay was written by David Durston who will also direct the feature film. Durston, a television director with numerous credits, has directed "Studio One," "The Woolworth Hour" and "The Loretta Young Show."

Lucio states that the newly-formed Associated Producers has already acquired 11 properties it will film in the next few years.

President of Associated Producers is William J. McKeehan who is expected to move here from the States in the near future.

The triumvirate of filmakers have been able to get together without conflict and form Associated Producers Inc., essentially because each is a specialist in a different facet of the business.

Puerto Rican Lou Lucio, who has fronted a small commercial film-making firm here for the past four year (Delta Films), will handle the technical aspects as well as publicity PR. Director David Durston will take charge of the creative end—that is, the actual turning out of the product. William J. McKeehan, a lawyer will direct his attention to the financial and administration chores.

Par Spreads Authority; Weltner Exec V.P., Raibourn Senior V.P.; Aim to Curb 'Runaway' Film Costs

In a move designed to strengthen the administrative end of Paramount, the board of directors has named George Weltner exec v.p. and, it is clear, second in command to president Barney Balaban. The directors at the same time elevated Paul Raibourn to senior v.p. Both titles are new.

The appointments give Weltner and Raibourn more authority in the Par worldwide scheme of things, this authority embracing all aspects of the operation from the varying and mounting problems in production, and costs therein involved, to selling.

Weltner and Raibourn had been v.p.'s in the parent company, obviously functioning on the highest level, as well as members of the board. It was in 1957 that Weltner, who had been president of Par International, was given the expanded role of heading both domestic and foreign distribution and sales.

Raibourn, who also is corporate secretary, has held various exec posts since he joined Par in 1921 and continues in charge of budgets and planning and continues also as the company's key figure in the electronics field.

Both men received plaudits and unusual recognition at the Par annual meeting of stockholders in New York last week. Balaban scheduled his program to permit Weltner to cut in with a discussion of product. Edwin L. Weisl, chairman of the exec committee, introduced Weltner magna cum laude.

At the same meeting a minority stockholder, Morton M. Adler, took the floor to praise without reservation Par's development of the Lawrence color television tube. He said he had seen a demonstration and regarded the tinted tube as "fantastic" in its perfection. This added up to posies for Raibourn,

(Continued on page 20)

Not Executive Attitude

Evelyn Seeff, secretary to Paramount publicity manager Hy Hollinger, left New York recently for a month's swing of Belgium, Austria, Turkey, Greece, Italy and France.

She said before leaving it's all vacation, no business, won't even look in on Par production locationing abroad. Sounds like the gal doesn't give a hoot about tax deductions, real or fanciful.

Col. Oldfield Goes Into Mufti Oct. 1

Colo. Spgs., Colo., June 12.

Only ex-VARIETY stringer to make it both ways as a colonel—Kentucky and regular Air Force—takes a powder into mufti, Oct. 1. USAF Col. Barney Oldfield, longest timer of them all as a uniformed PR man, signified intentions to retire from his present assignment here as info chief of the North American Air Defense Command. It was 30 years from his original commission.

Once VARIETY stringer in Nebraska, Oldfield worked for them all — Generals Eisenhower, Bradley, Simpson, Parks, Gavin, Norstad, Chidlaw, Partridge, and is now finishing out with NORD's boss, Gen. Laurence S. Kuter. In addition, he wrote communiques for Field Marshal B. D. Montgomery (Monty) going into Normandy 18 years ago this month, and later for the military Houdini, Air Chief Marshal Sir Basil Embry, whose hair-raising escapes from German captivity infuriated Goering enough to offer a personal 70,000-mark reward for his hide.

Along the way he accumulated experiences in 32 countries, a couple of wars, wrote a book "Never a Shot in Anger" (about the war correspondents, published 1956 by Duell, Sloan & Pearce). Prior to his service, and during breaks in it, he was a newspaperman, radio gabber, a Hollywood pressagent (WB), was R. L. Ripleyed for seeing more movies than anyone else as a reviewer. In the military, he organized the format for the press camps which were to

(Continued on page 19)

MUSTER LATIN FILMS AT ITALO RESORT

Sestri Levante, June 12.

Seventeen pix from nine countries are competing in the third festival of Latin American films to be held at this Italian resort on the Ligurian Riviera. Nine of the entries are the works of new directors.

Argentina has five of the entries, Cuba four, Mexico three, Brazil two, with one each from Chile, Puerto Rico and Venezuela. Running simultaneously with the competitive screenings in a series of films representing a retrospective of the Mexican cinema from 1897 to the present.

SHELLEY WINTERS' SHUTTLE

Due at 'Lolita' in Haut Couture, Then Back to Denims

Program for the "Lolita" opening tonight (Wed.) at Loew's State Theatre in Manhattan calls for Shelley Winters to do a fast shuffle.

She's to apply stage cosmetics, dress up fancy, appear at the premiere long enough to have the photographers give her the flashbulb attention, hie to the Royale Theatre, change to worn levis and get with the night's performance of "Night of the Iguana."

Life Mag's Western Run Puts MM and 20th-Fox In Friendly Embrace

Hollywood, June 12.

Marilyn Monroe's ousting by 20th from "Something's Got to Give" gave Life mag a kingsized problem. Mag's next issue, now on press, has Miss Monroe on cover as well as five pages inside pic spread, with three of MM in the altogether bath sequence.

Editors aren't concerned this scene will never be seen on screen—unless, of course, star and 20th have an unexpected reconciliation—but they are embarrased by being caught with dated text lead on color shots of tub-dub indicating all was going smoothly.

Million copies of this section of mag had been printed for western edition out next week. But Life got a better break than 20th; the remaining 6,000,000 copies of press run were updated to note Monroe's fadeout.

UA's 'Premiere Showcase' Promises 21,560 Viewers

The 13 theatres participating in United Artists' "premiere showcase" plan for simultaneous first-runs throughout the N. Y. metropolitan area will mean that a minimum of 21,560 patrons per showing will be able to see the the first ("Road to Hong Kong") "premiere" release at one time, according to UA statisticians.

The 12 conventional theatres participating have a total of 19,360 seats, and the one drive-in (Elmsford Drive-in, in Westchester) has ramps for 1,100 cars. The statisticians "conservatively" estimate that each car will have two patrons.

Lolita

Fitfully amusing film adaptation of Nabokov's novel, whose pubescent "nymphet" heroine has been turned into a busty bobbysoxer of indeterminate teenage. With most of the shock and much of the satire gone, pic will have to depend on lurid rep of the original. Intense public curiosity should make for boff opening dates.

MGM presentation in association with Seven Arts, of James B. Harris production. Stars James Mason, Shelley Winters, Peter Sellers, Sue Lyon. Directed by Stanley Kubrick. Screenplay, Vladimir Nabokov, based on his novel; camera, Oswald Morris; music, Nelson Riddle; "Lolita" theme, Bob Harris; editor, Anthony Harvey; asst. directors, Rene Dupont, Roy Millichip, John Danischewsky. Reviewed in N.Y., June 7, '62. Running time, 152 MINS.

Humbert Humbert	James Mason
Charlotte Haze	Shelley Winters
Clare Quilty	Peter Sellers
Lolita Haze	Sue Lyon
Vivian Darkbloom	Marianne Stone
Jean Farlow	Diana Decker
John Farlow	Jerry Stovin
Dick	Gary Cockrell
Mona Farlow	Suzanna Gibbs
Lorna	Roberts Shore
Roy	Eric Lane
Mrs. Starch	Shirley Douglas
Bill	Roland Brand
Charlie	Colin Maitland
Physician	Cec Linder
Hospital Attendant	Irvin Allen
Nurse Mary Lore	Lois Maxwell
Swine	William Greene
Potts	C. Denier Warren
Louise	Isobel Lucas
Receptionist at Hospital	Maxine Holden
Miss Lebone	Marion Mathie
Rex	Craig Sams
Tom	John Harrison
Beale Senior	James Dyrenforth

"Lolita," Vladimir Nabokov's witty, grotesque novel of several years back, is, in its film version, like a bee from which the stinger has been removed. It still buzzes with a sort of promising irreverence, but it lacks the power to shock and, eventually, makes very little point either as comedy or satire. The novel has been stripped of its pubescent heroine and most of its lively syntax, graphic honesty and sharp observations on people and places in a land abundant with cliches.

The result is an occasionally amusing but shapeless film about a middleaged professor who comes to no good end through his involvement with a well-developed teenager. While scenarist Nabokov and director Stanley Kubrick have followed the outline of the original closely, the cold heart and malignant blood are missing. The fact that the first third of the picture is so good, bristling, as it does, with Nabokovisms—(a gun, for example, referred to as a "tragic treasure")—underscores the final disappointment.

The moralists can rest easy, for while it seems likely that the lurid reputation of the novel, and the intense public curiosity about the film, will make for boff opening dates, its longrange business prospects are spotty. Nabokov fans, unless they feel that any Nabokov is better than none, are likely to feel cheated, and less esoteric patrons may simply be confused, if not bored.

Since producer James B. Harris and director Kubrick are men of talent, there is much about the film that is excellent. James Mason has never been better than he is as erudite Humbert Humbert, driven by a furious passion for a rather slovenly, perverse "nymphet" (a term, incidentally, which is used only once in the entire film). He is especially good in the early sequences as he pursues Lolita to the point where he even marries her mother, "a clumsy, trustful seal," whom Shelley Winters plays to bumptuous perfection. Matching these two performances is that of Peter Sellers who, as a preposterously smug American playwright Mason's rival for Lolita's affections, gets a chance to run through several hilarious changes of character.

With the obvious intent of avoiding the kind of censorship problems which faced the book, Kubrick and Harris have cast in the title role a pretty real-life teenager who appears well on her way to womanhood. Under Kubrick's careful direction, Sue Lyon makes an auspicious film debut as the deceitful child-woman who'd just as soon go to a movie as romp in the hay. It's a difficult assignment and if she never quite registers as either wanton or pathetic, it may be due as much to the compromises of the script as to her inexperience.

The film takes the form of one long flashback, opening with Mason's murder of Sellers at the climax of a weird ping-pong game, then going back to detail the events leading up to the crime. Mason is shown arriving in a small New Hampshire university town where he rents a room in the home of a well-to-do widow, largely in order to be near her young daughter. As Mason maneuvers to get near Miss Lyon, her mother, Miss Winters, maneuvers to get near Mason.

The "triangle" is amusingly detailed through the marriage of Mason and Miss Winters, coming to an end finally when Miss Winters learns the truth of Mason's passion and threatens to walk out on him. The lady's untimely death, however, enables Mason to pursue conquest of the willing girl. He takes her out of "Camp Climax" (where she had been sent by her jealous mother) and the two set up housekeeping in another university town.

Shadowing this idyll all the while is the presence of the ubiquitous Sellers who, in numerous, improbable disguises, eventually gets Lolita away from the professor, paving the way for the final showdown between the two roues.

There are many brilliant touches in Kubrick's handling of this strange farce, as when the camera picks up Mason, just after his wife's death, lolling contentedly in a hot tub, sipping a scotch, listening tipsily as some drab friends try to console him over his bereavement. But there are also some inexplicable omissions — that is, considering the director's fondness for ironic visual detail. For example, he never captures (with camera) the bizarre panorama of American highway life so beautifully done in the novel's prose) during Humbert and Lolita's mad cross-country flight. For the most part, the last two thirds of the film is strict, straight plot.

While the film is certainly "adult" in theme, it is never objectionable. In fact, it's most sensuous scene is also one of its wittiest, when Humbert is shown painting the toenails of his bored, youthful mistress.

The entire physical production is fine, especially Oswald Morris' crisp black-and-white photography. Nelson Riddle's score is lush without being obtrusive. There also is hefty exploitation item in the catchy "Lotita Ya-Ya" number which manages to suggest some of the coarse, funny appeal lacking in the character of the film Lolita herself. *Anby.*

El Caballo Blanco
(The White Horse)
(MEXICAN—EASTMANCOLOR)

Mexico City, June 5.

Peliculas Nacionales release of Cinematografica Filmex production. Stars Joselito, Antonio Aguilar, Sara Garcia, Luz Maria Aguilar; features David Reynoso, Florencio Castello, Efeazar Garcia, Emilio Garibay. Directed by Rafael Baledon. Screenplay, Adolfo Torres Portillo. At Alameda Theatre, Mexico City. Running time, 90 MINS.

Producers have taken the combination of a child singer, a charro ditto and a white horse who can dance the Veracruz huagandos as a surefire boxoffice draw, and they made no mistakes. This one shapes as a boxoffice success.

Director Baledon milks his star Joselito for all the pathos and cuteness he can. Story tells of a young Spaniard who comes to Mexico. He can sing well but falls off horses badly. And he's kidnapped by a group of bandits who are not a bad sort, even diverting in a way, although they do hold up stagecoaches.

The lad makes friends with a charro who saves him, also is in good singing form, and the pair go through a series of adventures. There is a horse quite versed in sagacity and stage tricks. The boy, the cowboy and the horse naturally break out in song between adventures. And back home a gray-haired grandma bites her nails wondering about the "lost lad," and the reason he prefers the cowboy's company instead of home with those who love him.

The direction is smooth, with an eye on mothers, the kids and grandmas, so that they leave theatre completely happy. Songs are better than average and the action is fast paced. Youngster Joselito is at least sympathetic if not a great actor, and his singing is good. Tony Aguilar also is in good voice and turns in a better performance in this one than in his last few screen appearances. Sara Garcia is the worried grandma while Luz Maria Aguilar adds some love interest. *Emil.*

Barabbas
(ITALIAN-COLOR)

Longish Biblical yarn which needs patient viewing as first half stolidly unspools narrative and characterization. Later, impressive production values steer this into the big-class boxoffice league.

London, June 7.

Columbia presentation of Dino De Laurentiis production, released through BLC. Stars Anthony Quinn, Silvana Mangano, Arthur Kennedy, Katy Jurado, Harry Andrews, Valentina Cortese, Vittorio Gassman, Jack Palance, Ernest Borgnine. Directed by Richard Fleischer. Screenplay, Christopher Fry, based on Par Lagerkvist's novel; camera, Aldo Tonti; editor, Raymond Poulton; music, Mario Nascimbene. At Odeon, Haymarket, London, June 6, '62. Running time, 144 MINS.

Barrbbas	Anthony Quinn
Rachel	Silvana Mangano
Pilate	Arthur Kennedy
Sara	Katy Jurado
St. Peter	Harry Andrews
Julia	Valentina Cortese
Sahak	Vittorio Gassman
Torvald	Jack Palance
Lucius	Ernest Borgnine
Joseph of Aramathea	Arnoldo Foa
Disciple	Laurence Payne
Lazarus	Michael Gwynn
Blind Man	Tullio Tomadoni
Rufio	Norman Wooland
Emperor	Ivan Triesault
Christ	Roy Mankano
Commander of Gladiators	Bobby Hall
Gladiator	Joe Robinson

"Barabbas," long in release on home grounds (Italy) is technically a fine job of work, reflecting big thinking and infinite patience on the parts of producer Dino De Laurentiis and director Richard Fleischer. But the audiences will also need patience to cope with a longish first half in which the narrative and characterization are unveiled somewhat pompously and heavily by scripter Christopher Fry. Fortunately, there are some good performances and some standout production sequences which stamp the pic as a boxoffice project for Britain and U.S.

Anthony Quinn does a formidable job in the title role and Vittorio Gassman and Jack Palance are others who, particularly, give fine accounts of themselves. The film is often unnecessarily brutal and bloody. The opening sequence, behind the credits, which shows Christ being savagely scourged is one, for example, that is unlikely to endear "Barabbas" to many customers. But in Technirama 70 and shot in Technicolor it has many qualities that will make it click and one or two sequences which stand up to the chariot race highlight in "Ben-Hur."

Set in Jerusalem 2,000 years ago, the film tells the story of Barabbas, thief and murderer, who was released from prison by the will of the people and replaced, in jail and on the Cross, by Jesus Christ. Barabbas' conscience plagues him. In a struggling, almost bovine manner he tries to find the truth about the new wave of faith that is sweeping the country. He is baffled when Rachel, the woman he covets, insists that Christ will rise from the dead. He seeks out the disciples but can find neither peace nor explanation. Rachel is stoned to death. Barabbas returns to his old haunts and, swiftly arrested again, finds himself sentenced to a living death in the sulphur mines of Sicily. Chained to Sahak, a young Christian, he plods on, despairingly, until one day the mine collapses. Sahak and Barabbas are the only two survivors and they are transferred to the Roman gladiatorial school. There comes a struggle in Barabbas's conscience. Sahak admits his Christian faith. Barabbas denies his. But, in the end, he goes to his death on the Cross having being drawn by the words of St. Peter.

All this is quite a lot to digest, even when scribed by Fry. Characters are brought in and tossed away in infuriating fashion. But where the film hits the bell is in Fleischer's bold, dramatic handling of certain scenes, allied to some slick lensing by Aldo Tonti. The scenes in the Rome gladiatorial pit, sharply etched by Jack Palance as the top boy, have an urgent excitement, with Palance's sadism matched only by Quinn's bewildered concentration.

The scenes in the sulphur mines have also been worked out with intense care and precision. They last long enough to set the mood of the later stages, but not long enough to be depressing. The stoning of Rachel and the Christians allegedly setting fire to Rome are also big sceen boffs.

Individually, the performances are uneven. Quinn is firstclass in a role which could have become monotonous after his beefy approach to his scenes with a vital Katy Jurado following his release from jail. Palance plays the sadistic gladiator with a liplicking panache that tends to pinpoint the fact that the whole pic is a shade too violent, but certainly the thesp makes Torvald a vivid and urgent figure in the setup. Silvana Mangano does an adequate job of work as Rachel, but the part never comes to life and nor does that of Ernest Borgnine, as a Christian doing undercover work among the Romans.

Arthur Kennedy as Pilate, Harry Andrews as St. Peter, Michael Gwynn as Lazarus, Arnoldo Foa as Joseph and Ivan Triesault as the Roman Emperor all fulfil adequate stints. But though Norman Wooland copes competently with the job of playing a Governor Valentina Cortese as his wife doesn't stand a chance with a ludicrously written role which, let's face it, Miss Cortese doesn't approach with overmuch nous. Of the other main performances the most unexpectedly offbeat and successful one is by Vittorio Gassman as Sahak the determined Christian. He plays it with an obstinate and telling sincerity.

There must be cheerful nods to Maria De Matteis who created the costumes, Maurizio Chiari, who dressed the sets, and Mario Chiari for his art direction. Mario Nascimbene's music is suitably significant at the right times. Nobody seems to get a credit for special effects. The sulphur mine sequences and the razing of Rome by fire must have taken a lot of careful thought. *Rich.*

Sinai'a
(ISRAELI)

Tel Aviv, June 5.

Israel Motion Picture Studios (Mati Raz) production; released by Coproduction LTD-Du-Or Films LTD and Margot Klausner. Stars Dina Doronne, Shimon Israeli and Yiftah Spektor. Directed by Ivan Longyel. Screenplay, Moshe Hodar; camera, Marko Yakovlevich; editor, Dan Shick; music, Noam Sheriff. At Armon David, Tel Aviv. Running time, 85 MINS.

This picture is named for the Sinai desert where the Jews have wandered for 40 years before they reached Canaan. The same thing is happening to Israeli pictures. They are still in the wilderness if on their way to the land of money. "Sinaia" is not a good picture. But considering that it was produced for less than $100,000 it might have been much worse.

Pic is based on a true-life story. During the Sinai campaign (that's how the Israelis call the Suez war of 1956), an Israeli patrol found the body of a dead woman in a camp. She was clutching a white bundle in which was a baby girl. The soldiers fed the baby and saved her while the mother died.

But here the script has an Israeli Air Force pilot meeting an Israeli army officer at an abandoned Bedouin camp behind the Egyptian lines. The pilot has lost his plane while the officer is cut off from his unit. They find a young woman and her little baby. The pilot is kind to the woman; the officer is not because he hates all Arabs. The Israeli pilot repairs a small Egyptian plane and they plan to take off with the woman and child. The plane starts off but the load is too heavy, and it crashes, killing the pilot and woman. Only the baby lives. The officer, who had remained behind, takes the baby on one arm and a submarine gun on the other and starts out on the desert, walking towards a better future. Or so the plot reads.

This plot is not sufficient for 85 minutes, and the pic becomes duller and duller as it progresses. Young Israeli director, Ivan Lengyel, haunted by a bad script, apparently tried to solve his problem by going primitive. The pic shows this. However, there are some inspiring shots and the film actually does not lack tension all the time.

Yiftah Spektor, in the role of the pilot, underacts. Shimon Israeli, the Army officer, overacts while Dina Doronne, as the Bedouin woman, acts well. *Lapid.*

Rutherford to New Rochelle

Atlanta, June 12.

Howard Rutherford, manager of Loew's Grand Theatre for past five years, left Thursday (31) for New Rochelle, where he will take over management of 2,400-seat Loew's Theatre there. Rutherford came here from his Loew's post in Indianapolis.

He will be succeeded in Atlanta by A. William Shealey.

A House Of Sand
(COLOR)

Pointless medley of sexy charades on the beach.

Hollywood, June 4.

Robert Darwin production; No stars. Directed and screenplay by Darwin; camera (Eastman) and editor, Darwin; music, Willard Jones; assistant director, Gillespie. Reviewed at Directors Guild Theatre, June 4, '62. Running time, 59 MINS.

The Girl	Mary Staton
First Man	Donald Conley
Second Man	Roland Carey
Third Man	Vance Gillespie

Latest entry in the do-it-yourself cinema sweepstakes is this sensually provocative but pointless independent offering, written, directed and produced by Robert Darwin. It is Darwin's theory of cinematic evaluation that fashioning acceptable film entertainment for a discriminating adult audience need not depend upon a tremendous outlay of capital. Maybe so, but his stringent production of "A House of Sand" is not a very convincing argument. Under the veiled pretense of art and experimentation, Darwin has actually succeeded in creating a film commercially suitable only for off-the-beaten-path theatres that cater to sensual thrill-seekers.

Darwin's primitive storyline amounts to a kind of Freudian eye-view of "Gidget." It is simply an elaborate sex charade, or "One Million B.C." as it might have transpired on Muscle Beach. Heroine of the film is a lonely, imaginative 16-year-old would-have-been nymphet whose 59-minute daydream on the beach could be titled "From Here to Maternity." Her latently awakening libido inspires a dream sequence in which she spies vicariously upon the impromptu affair of two lovers, is spurned by an anti-social bongo banger, attacked by an overzealous Atlasian brute and confused by a fussy fisherman.

Mary Staton, whom the picture "introduces," plays the odd young lady as a sort of cross between "Lolita" and "Little Mary Sunshine." The three thoroughly overmatched young men are Donald Conley, Roland Carey and Vance Gillespie. Conley registers in the film's best moment—a priceless portrait of a pompadorable young man tending to his educated hairdo. Jill Janssen and Ted Morgan cavort as the playful young couple.

The film embodies a gushing score by Willard Jones, extracted from the exotic melodies of Lee Baxter. Darwin shows a flair for dramatic photography, relying almost exclusively on the storytelling virtue of the lens, accompanied by an absolute minimum of dialog. There is great mobility in his camerawork and visual impact in some of his Eastman Color compositions, although a third of the footage seems to consist of flesh, the other two-thirds water. A "New Wave" production, in the most literal sense of the term. *Tube.*

The Last Winter
(DANISH)

Toronto, June 8.

Astral release of Rialto Film. Produced by Preben Philipsen in association with Minerva Film. Directed by Edvin Tiemroth. Stars Tony Britton, Dieter Eppler, John Wittig, Axel Strobye. Written by P. C. Green; C. C. Vassar, Jorgen Roos, Basil Dawson; adapted by Karl Bjarnhof; camera, Ernst W. Kalinke; editing, Tiemroth; music, Sv. Erik Tarp. North American première Christie Theatre. Running time, 85 MINS.

(In English)

Denmark's entry at last summer's Moscow film festival is a well-intentioned, conscientiously-made story of the fight for freedom by the underground Danes against the occupying Germans. Unfortunately, it's also tedious and longwinded. In placing emphasis on and spending time with the wrong characters, the narrative fails to develop along the proper lines.

A doctor who has managed to remain neutral throughout the occupation finds himself, during the last winter of the war, being pressed from the other side by a British secret agent who needs the doctor's help to destroy the Germans.

The doctor's moral predicament is never fully explored or developed, the film's footage being taken up instead with small talk and byplay of an inconsequential nature. Performances are adequate and technical credits good. The whole seems dated and remote, and while the Danes' part in the resistance movement no doubt deserves to be recognized, this film does not appear to have any special application or appeal to domestic or foreign audiences. *Ind.*

Boys' Night Out

Extra-marital ineptitude of the American male. Exaggerated and only sporadically amusing romantic farce. Moneymaking possibilities linked to power of strong cast names and glamorous production image, but awkward and unrealistic preoccupation with sex apt to be b.o. deterrent.

Hollywood, June 6.

Metro release of Martin Ransohoff production. Stars Kim Novak, James Garner, Tony Randall; features Howard Duff, Janet Blair, Patti Page, Jessie Royce Landis, Oscar Homolka, Howard Morris, Anne Jeffreys; guest stars Zsa Zsa Gabor, Fred Clark, William Bendix, Jim Backus, Larry Keating, Ruth McDevitt. Directed by Michael Gordon. Screenplay, Ira Wallach, as adapted by Marion Hargrove from story by Marvin Worth, Arne Sultan; camera (Metrocolor), Arthur E. Arling; editor, Tom McAdoo; music, Frank De Vol; assistant director, Ivan Volkman. Reviewed at Egyptian Theatre, June 6, '62. Running time, 113 MINS.

Cathy	Kim Novak
Fred Williams	James Garner
George Drayton	Tony Randall
Doug Jackson	Howard Duff
Marge Drayton	Janet Blair
Joanne McIlleany	Patti Page
Ethel Williams	Jessie Royce Landis
Dr. Prokosch	Oscar Homolka
Howard McIlleany	Howard Morris
Toni Jackson	Anne Jeffreys
Moss' Girlfriend	Zsa Zsa Gabor
Mr. Bohannon	Fred Clark
Slattery	William Bendix
Peter Bowers	Jim Backus
Mr. Bingham	Larry Keating
Beulah Partridge	Ruth McDevitt

In "Boys' Night Out," four grown men, genus Americus Suburbicus, rent a town pad on the co-op plan for the express purpose of sharing, one by one, an illicit evening per week with a voluptuous and accommodating blonde. Red-blooded male audiences will be astonished to discover that boy one does nothing but gab, boy two nothing but putter, boy three nothing but eat, and that boy four ups and marries the girl. This sad commentary on the American male is apparently designed as a frivolous but sophisticated romantic farce with tongue-in-cheek overtones. It turns out to be something more than that. Perhaps unintentionally, the Martin Ransohoff production transmits an image of the average Yank as a guy obsessed with extra-sexual activities, but thoroughly inept and incapable. In short, a boob. Furthermore, the film's satirical edge is blunt and obvious; its plot instantly predictable in accordance with billing specifications and Hollywood romanticomedy tradition, and its humor spotty. Marquee names, a sleek production image and glamour allure will have to do the boxoffice trick for the Metro release.

Since the element of story surprise, so vital in humor, is completely absent in the Ira Wallach screenplay, adapted by Marion Hargrove from a story by Arne Sultan and Marvin Worth, the audience is forced to seek comedy rewards in isolated doses — individual gags and situations. Through the efforts of several skilled farceurs in the cast and a few good lines in the script, there are some bright moments, but not nearly enough to compensate. What the writers have done is to draw an exaggeration of the U.S. male (and wife), but it is not an honest or representative exaggeration — and social farce-satire must have roots in fact in order to hit a responsive chord in an audience.

Kim Novak slinks and purrs through the role of the object of all this extra-martial monkeyshine, an upstanding young post-grad sociology student who is secretly compiling data for a thesis on "Adolescent Sexual Fantasies in the Adult Suburban Male." James Garner seems comfortable in the part of the number one son-of-a-gun who wins her heart. Tony Randall and Howard Morris (television funnyman in his screen bow) walk off with comedy honors, but Howard Duff appears out of place in this element. Janet Blair and Anne Jeffreys have spirit as two of the wives, but Patti Page lacks acting ease as the third. Jessie Royce Landis and Oscar Homolka are capable in key support. Outstanding in the roster of "guest stars" assembled by producer Ransohoff are Fred Clark, Jim Backus and William Bendix. The others are Zsa Zsa Gabor, Larry Keating and Ruth McDevitt.

Director Michael Gordon often settles for farce where there is somewhat greater potential, such as a Little League baseball sequence that might have had some observational merit had it not been rushed and exaggerated out of proportion and beyond the elusive realm of satire.

Photography by Arthur E. Arling is pleasing to the eye, editing by Tom McAdoo tidy, music by Frank De Vol comically and romantically helpful. Art direction by George W. Davis and Hans Peters and set decoration by Henry Grace and Jerry Wunderlich are gaudy. Miss Page sings the routine but commercially promising title tune by Sammy Cahn and James Van Heusen.

Film is a coproduction between Miss Novak's indie company, Kimco, and Ransohoff's Filmways outfit, in association with Joseph E. Levine's Embassy Pictures.

Tube.

Le Rendez-Vous De Minuit
(Midnight Meeting)
(FRENCH)

Paris, June 12.

Lux release of Editions Cinegraphiques-Argos Films-Roger Leenhardt production. Stars Lili Palmer, Michel Auclair, Maurice Ronet. Directed by Roger Leenhardt. Screenplay, Jean-Pierre Vivet, Leenhardt; camera, Jean Badal; editor, Henri Lanoe. At Raimu, Paris. Running time, 90 MINS.

Anne	
Eva	Lili Palmer
Pierre	Maurice Ronet
Jacques	Michel Auclair

Oldtime film critic Roger Leenhardt, who made a good feature pic, "The Last Vacation," back in 1947, now has come up with his second one, and he seemingly waited too long. This is a flat study of identification with screen personages. It remains surface and sketchy throughout. Small chances loom abroad in spite of the Lili Palmer name.

A film cric sees a woman crying during a pic screening. She leaves and he follows. She has seen the pic many times and identified herself with the heroine, a very rich woman who cannot find meaning in life, and kills herself. She intends to do the same. Film then shows her scenes with the critic interspersed with scenes from the film.

She is a refugee actress, and she finally gives the man the slip. So he finds the pic about to end in a suicide from a Paris bridge. He rushes to save her. However, she is hiding and he thinks she did make the dive. His concern has her deciding against the suicide.

All the ideas rarely fuse while the dialog is fussy and platitudinous. Direction is listless and technical credits only par.

Miss Palmer can not do much with her dual roles since the characters are only skimpy ideas rather than flesh and blood. Others suffer, too.

Mosk.

Airborne

Adequate lower berth item about the care and feeding of the potential paratrooper.

Hollywood, May 31.

Art Diamond production. Cast: Bobby Diamond, Robert Christian, Mikel Angel, Bill Hale, Carolyn Byrd, Barbara Markham. Directed and screenplayed by James Landis; camera, Larry Raimond. Reviewed at Pic Theatre, May 31, '62. Running time, 78 MINS.

How they "separate the men from the boys" down in quaint old Fort Bragg, home of the fighting 82nd, is described in "Airborne," a sort of glorified recruiting film. The Art Diamond production has been competently filmed at on-the-spot training camp locales and is enacted with considerable skill and energy by a cast of lesser-known players under the surveillance of director James Landis, but the latter's screenplay is little more than a medley of cliche incidents, stereotype characterizations and maudlin resolutions. The picture will suffice as a supporting filler on twin-bills aimed primarily at male audiences.

Naive country boy makes good and shows up big city barracks bully when chips are down in the general idea of Landis' predictable plot. Bobby Diamond, of television "Fury" fame, plays the green farm lad with boyish enthusiasm and a few more "shucks" than are tolerable. Bill Hale dispatches with brisk authority that familiar role—"toughest sergeant in jump school." The boys in the barracks are well-played, Robert Christian and Mikel Angel in leading parts. Pretty Carolyn Byrd, a promising newcomer to the screen, supplies romantic interest.

Paratroop training procedures have been proficiently lensed by cameraman Larry Raimond.

Tube.

The Interns

Undistinguished depiction of lives and loves of five candidate medics. Youthful cast and now popular medical topic will have to provide b.o. backbone.

Hollywood, May 25.

Columbia Pictures release of Robert Cohn production. Stars Michael Callan, Cliff Robertson, James MacArthur, Nick Adams, Suzy Parker, Haya Harareet; features Anne Helm, Stephanie Powers, Buddy Ebsen, Telly Savalas. Directed by David Swift. Screenplay, Walter Newman, Swift, based on novel by Richard Frede; camera, Russell L. Metty; editors, Al Clark, Jerome Thoms; music, Leith Stevens; assistant director, Eddie Saeta. Reviewed at Warner Hollywood Theatre, May 25, '62. Running time, 130 MINS.

Dr. Considine	Michael Callan
Dr. John Paul Otis	Cliff Robertson
Dr. Lew Worship	James MacArthur
Dr. Sid Lackland	Nick Adams
Lisa Cardigan	Suzy Parker
Mado	Haya Harareet
Mildred	Anne Helm
Gloria	Stephanie Powers
Dr. Sidney Wohl	Buddy Ebsen
Dr. Riccio	Telly Savalas
Nurse Flynn	Katharine Bard
Didi Loomis	Kay Stevens
Dr. Hugo Granchard	Gregory Morton
Mrs. Auer	Angela Clarke
Nurse Connie Dean	Connie Gilchrist
Loara	Ellen Dwalos
Dr. Dave Simon	Charles Robinson
Olga	Carroll Harrison
Dr. Duane	John Banner
Samantha	Mari Lynn
Dr. Joe Parelli	Brian Hutton
Dr. Bonny	J. Edward McKinley
Gwen	Bobo Lewis
1st Intern	Ira Barmak
Rosco	Bill Gunn
Dr. Apschultz	William O. Douglas
Dr. Petchek	Don Edmonds
Mrs. Lawrence	Mavis Neal
Dr. Baker	Brent Sargent
Samantha's Son	Mark Kantor

An up-and-coming young cast and the current popularity of medicine men in entertainment will have to carry the boxoffice payload for Robert Cohn's production of "The Interns." For, in its apparent attempt to dramatize candidly and irreverently the process by which school-finished candidate medics manage to turn into regular doctors, the film somehow succeeds in depicting the average intern as some kind of a Hippocratic oaf. At times the Columbia release comes perilously close to earning the nickname, "Carry On, Intern."

The separate stories of five interns, four male and one female, are traced alternately in a sort of razzle-dazzle style by the Walter Newman-David Swift screenplay from Richard Frede's novel. Three of the stories are predictable from the word go and the other two are thoroughly unbelievable. In one, intern Cliff Robertson, for no plausible reason, falls madly in love with pregnant, unwed model Suzy Parker and promptly sacrifices his medical career in an abortive abortion attempt.

Intern number two, James MacArthur, outspoken in his dedication to becoming a surgeon, naturally becomes an obstetrician in between wooing a young nurse (Stephanie Powers) out of a bad case of wanderlust and turning in his best buddy, Robertson, to the authorities.

Intern number three, Michael Callan, literally goes batty trying to romance his way into the good graces of a foremost medic. The fourth intern, Nick Adams, proclaims his mercenary viewpoint of the profession, then is so affected by the tragedy of his first big patient, a Eurasian girl, that he sacrifices everything and moves all the way to the remote Far East, to aid the underprivileged. Intern number five, Haya Harareet, has a running debate with her idol, chief surgeon Telly Savalas, who hates lady surgeons. She becomes his assistant.

As these personal stories unfold, a kind of cross-section of hospital life is transpiring in the background. Chief features are a rather gory childbirth sequence, a mercy killing incident and a wild party passage imitative of the one in "Breakfast at Tiffany's," but hardly as appropriate or amusing. Supporting characters run to stereotype, i.e., the ugly, prim nurse who removes her spex, lets her hair down, gets stinko and becomes the hit of the party.

Under the circumstances, none of the players can achieve much in the way of dimension or appeal, although the cast is comprised of several promising young people and a number of reliable older ones. There is no single stickout performance.

Dramatic concept engineered by director David Swift and executed with the aid of editors Al Clark and Jerome Thoms is a whirlwind, hit-and-run series of abrupt transitional cuts in an effort to develop and knit the five separate but related dramas. It is an advantageous technique for this kind of film, in which several characters have equal importance. Capable contributions are made by cameraman Russell Metty, art director Don Ament and composer Leith Stevens.

Tube.

The Phantom of the Opera
(BRITISH—TECHNICOLOR)

British remake of an oldie. Provides enough moments of suspense to make a sound booking for average houses.

London, June 8.

Bank and Universal release of a Hammer production. Stars Herbert Lom, Heather Sears. Produced by Anthony Hinds. Directed by Terence Fisher. Screenplay, John Elder; camera, Arthur Grant; editors, James Needs, Alfred Cox; music, Edwin Astley. Previewed, Leicester Square Theatre, London, June 6, '62. Running time, 84 MINS.

The Phantom	Herbert Lom
Christine	Heather Sears
Latimer	Thorley Walters
Lord D'Arcy	Michael Gough
Harry	Edward De Souze
Rossi	Martin Miller
Cabby	Miles Malleson
Charwoman	Moriam Karlin
Vickers	John Harvey
Bill	Harold Godwin
Dwarf	Ian Wilson
Xavier	Marne Maitland
Yvonne	Sonia Cordeau
Mrs. Tucker	Renee Houston

Hammer's slick horror experts have disinterred "The Phantom of the Opera," and, in the new version, Herbert Lom somewhat precariously follows in the macabre footsteps of the late Lon Chaney and Claude Rains. Switched to a London Opera House background, lushed up in color, with a new character, a dwarf, rather confusingly brought in to supplement the sinister activities of The Phantom, it still provides a fair measure of goose pimples to combat some potential unwanted yocks. In the shadow of its predecessors the current "Phantom" seems a reasonable booking for average houses, without doing anything to erase oldtimers' memories of the earlier versions.

Basically, the story remains the same. Baleful goings on backstage at the opera which suggest that the place is invaded by evil spirits. The evil spirit is, of course, the Phantom but he turns out to be a rather more sympathetic character than of old and much of his malignance is now switched to a new character, a dwarf, played effectively by Ian Wilson.

However, the atmosphere of brooding evil still works up to some effective highlights, with the terror of the heroine (Heather Sears) paramount, the bewilderment of the hero (Edward De Souza) and the eerie personality of the Phantom still motivating the action. Production highlights involve some shock effects, notably when the opera singing heroine is dragged backstage by the dwarf to meet the hideous Phantom, who decides to make her a great operatic star, the attack by the dwarf on the hero when, through underground sewers, he seeks to trace the Phantom and the moment when the latter rips off his mask to confront the heavy. Also, of course, the hokum, but stirring, climax when the Phantom crashes to his death on the stage to prevent Miss Sears being rubbed out by a collapsing chandelier.

Color lensing by Arthur Grant is effective and the script, though occasionally veering towards parody, manages to avoid banality. Music by Edward Astley is well in the mood.

Herbert Lom's personality manages to come through his hideous disguise as the Phantom with a chip on his shoulder, and Michael Gough as the arrogant composer and Edward De Souza as the protector of Miss Sears are competent, while Miss Sears, herself, gives a small but effective performance as the heroine, greatly helped by the singing voice of opera singer Pat Clark. Smaller contributions are tellingly swung in by Martin Miller as a temperamental conductor, Michael Ripper and Miles Malleson as differing cabdrivers and Miriam Karlin as a scrubwoman.

This present version of "The Phantom of the Opera" gets by because it makes no pretense of being a "big" pic. It may well have achieved a good effect by persuading film producers that "The Phantom" has had its chips. The first sinister impact is now lost in an aura of no surprise. *Rich.*

The Story Of The Count of Monte Cristo
(FRENCH—COLOR—DYALISCOPE)

French-made with dubbed dialog. Best U.S. market chances via child appeal.

Hollywood, June 4.

Warner Bros. release of Jean-Jacques Vital-Rene Modiano production. Stars Louis Jourdan, Yvonne Furneaux, Pierre Mondy, Franco Silva. Directed by Claude Autant-Lara. Screenplay, Jean Halain, based on novel by Alexandre Dumas; camera (Technicolor), Jacques Natteau, Jean Isnard; editor, Madeleine Gug; music, Rene Cloerec; assistant director, Ghislaine Autant-Lara. Reviewed at the studio, June 4, '62. Running time, 130 MINS.

Edmond Dantes	Louis Jourdan
Mercedes	Yvonne Furneaux
Caderousse	Pierre Mondy
Mario	Franco Silva
Villefort	Bernard Dheran
Fernand de Morcerf	Jean-Claude Michel
Vidocq	Jean Martinelli
Haydee	Claudine Coster
Abbe Faria	Henri Guisol
Mme. Caderousse	Marie Mergey
Albert de Morcerf	Yves Renier
Benedetto	Alain Ferral

Some three eventful decades separate this new screen version of "The Story of the Count of Monte Cristo" from the last one. Seemingly, then, the time would be ripe for a remake of the popular adventure-romance by Alexandre Dumas, pere. Perhaps on this assumption, coproducers Jean-Jacques Vital and Rene Modiano have spared little expense in mounting a pictorially rich and dramatically expansive reproduction of the story for the new screen generation. But one vital miscalculation strips their effort of sufficient appeal for the bulk of the modern audience. In adhering rigidly to the plodding, stilted and weighty melodramatic style reasonably fashionable in less sophisticated bygone times, the creators of this version have failed to sense, or refused to reckon with, the realistic requirements of modern screen storytelling, unwritten entertainment rules that govern even the adaptation of a courtly costume classic if it is to capture the imagination and soothe the impatient disposition of the selective 1962 picturegoer.

The fact that it was made in France, cast without much regard for the U.S. marquee (only the name of Louis Jourdan will improve its fate here), and post-dubbed via the not-easily-synchronized merger of French lip with English tongue compounds the dubious nature of the enterprise as a Yankee attraction. Warner Bros. should aim its campaign at children—suggesting to parents that here is an opportunity for their youngsters to acquaint themselves, the easy, condensed way, with an oft-referred to work of romantic fiction.

The film, adapted by Jean Halain from the novel and directed by Claude Autant-Lara, sketchily depicts the unfortunate career of Dumas' hero, Edmund Dantes (Jourdan), as he coldly pursues a campaign of vengeance against those who conspire diabolically in causing his 17-year imprisonment (1814-1831) for crimes of which he was innocent.

Possibility of perceiving superior performance is denied the U.S. recipient forced to tune in on a counterfeit sound track. Jourdan, a reliable actor, fashions an intense, somber portrait of the central figure. Others of import in the cast include Yvonne Furneaux, Pierre Mondy, Franco Silva, Bernard Dheran, Jean-Claude Michel, Henri Guisol, Yves Renier and Alain Ferral.

There is beauty in the photography, some of the scenes composed through the lens of cameramen Jacques Natteau and Jean Isnard and embellished by Technicolor and Dyaliscope conveying the rich brush-stroke quality of a 19th century painting. Luxuriant sets by Max Douy and a virile background score by Rene Cloerec are additional assets. But the histrionic style engineered by director Autant-Lara keeps the characterizations artificial, and this is the common denominator to which all efforts of those involved are reduced.

Tube.

'El Cid' in Honolulu

Honolulu, June 12.

"El Cid" (AA) goes into its second week Thursday (14) at the Kuhio Theatre, where it's being shown on an unreserved seat basis at $1.49 top.

There's a matinee and single evening performance weekdays, four shows Saturdays, three shows Sundays. Picture may hold until "The Music Man" (WB) arrives in mid or late July.

L.A. Lags Again But 'Advise' Boff $21,000; 'Story' Wow 25G in 26th; 'Tights' Dim 13G, 'Terror' Sad 12½G

Los Angeles, June 12.

Firstrun biz is slipping here again this week. Only bright spots are the incoming "Advise and Consent," shaping boff $21,000 at Warner Beverly, and holdover hardticket, "West Side Story," still sockeroo at $25,000 in 26th Chinese round.

Two other new bills are not getting far. "Horror Chamber of Dr. Faustus" and "The Manster" is rated fair $11,000 in two theatres for opener while first general release of "Jessica" shapes slow $5,000 at the Los Angeles. "Ivanhoe" and "Knights of Round Table," reissued combo, looms okay in two spots.

"Black Tights," among regular holdovers, is likely dull $13,000 at four houses, being fourth week at one and opener at three others. "Experiment in Terror" shapes soft $12,500 in second frame for three locations.

Estimates for This Week

Warner Beverly (SW) (1,316; 90-$2)—"Advise and Consent" (Col). Boffo $21,000. Last week, "Five Finger Exercise" (Col) (7th wk-6 days). $2,500.

Hillstreet, Pix (Metropolitan-Prin) (2,752; 756; 90-$1.50)—"Horror Chamber of Dr. Faustus" (Lop) and "The Manster" (Lop). Fair $11,000 or near. Last week, Hillstreet with Vogue, "Cape Fear" (U), "Six Black Horses" (U) (3d wk), $5,600. Pix with Warren's, "Hell Is for Heroes" (Par), "Airborne" (Indie). $15,400.

Los Angeles (Metropolitan) (2,017; 90-$1.50)—"Jessica" (UA) (1st general release) and "Cobweb" (MGM) (reissue). Dull $5,000 or near. Last week, with Iris, Loyola, El Rey, "State Fair" (20th) (1st general release), "Swingin' Along" (20th). $18,700.

Orpheum, Hollywood (Metropolitan-FWC) (2,213; 856; 90-$1.50)—"Ivanhoe" (MGM) and "Knights of Round Table" (MGM) (reissues). Okay $10,000 or close. Last week, Orpheum with Hawaii, Wiltern, "Experiment in Terror" (Col), "Ocean's 11" (WB) (reissue), $19,900. Hollywood with State, Baldwin, "King of Kings" (MGM), "East of Kilimanjaro" (Indie)

(Continued on page 17)

'BRAVE' FAIR $13,000, FRISCO; 'HONEY' 7G, 2D

San Francisco, June 12.

Firstruns here currently are slipping what with only two new bills and one house playing retreads. "Lonely Are Brave" shapes fair at Golden Gate in first while "Judgment at Nuremberg" is offish in 13th stanza at Coronet; "Taste of Honey" still is big in second round at Presidio. "El Cid" continues hotsy in second at Esquire with $1.25 top. It's daydating with an ozoner.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25-$1.50)—"Lonely Are Brave" (U) and "Information Received" (U). Fair $13,000 or near. Last week, "Cape Fear" (U) and "Hand of Death" (20th) (3d wk), $7,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Trapeze" (UA) and "Vikings" (UA) (reissues). Dull $9,500 in 8 days. Last week, "Burn Witch Burn" (AT) and "Dead One" (Favo), $10,000.

Warfield (Loew) (2,656; $1.25-$1.50)—"Road to Hong Kong" (UA) (3d wk). Moderate $9,000. Last week, $14,000.

Paramount (Par) (2,646; $1.25-$1.50)—"Counterfeit Traitor" (Par) (3d wk). Fair $8,000 in 5 days. Last week, $12,000.

St. Francis (Par) (1,400; $1-$1.75)—"Lisa" (20th) (3d wk). Okay $7,000. Last week, "Cabinet Caligari" (20th) (2d wk), $7,500.

United Artists (No. Coast) (1,151; $1.50-$3)—"West Side Story" (UA) (26th wk). Good $15,000. Last week, same.

Vogue (S.F. Theatres) (364; $1.50)—"Through Glass Darkly" (Janus) (5th wk). Fair $2,000. Last week, $2,800.

Stagedoor (A-R) (444; $1.50)—"Sweet Bird of Youth" (MGM) (11th wk). Okay $2,600. Last week, $3,000.

Presidio (Art Theatre Guild)

(Continued on page 17)

Key City Grosses

Estimated Total Gross

This Week $2,135,950

(Based on 22 cities and 271 theatres, chiefly first runs, including N.Y.)

Last Year $1,896,000

(Based on 24 cities and 238 theatres).

'El Cid' Rousing $12,000 in Cleve.

Cleveland, June 12.

"Ed Cid" sharp on fourth lap at Palace, is pushing for highest gross of a rather sleepy boxoffice week here. "West Side Story," another long-runner now in 17th stanza at Loew's Ohio, also rates better than the majority of new films.

"Lisa" at Hippodrome looks very disappointing. "Burn Witch Burn" shapes only fair for Allen. "Road to Hong Kong" on holdover at Stillman is doing okay.

Estimates for This Week

Allen (Stanley-Warner) (2,866; $1-$1.50) — "Burn Witch Burn" (Indie) and "House of Women" (Indie). Modest $7,000. Last week, "Lonely Are Brave" (U), $7,500.

Colony Art (Stanley-Warner) (1,354; $1.50)—"Forever, My Love" (Indie). Good $5,000. Last week, "Great Expectations" (Indie) and "To Paris With Love" (Indie) (reissues), $3,500.

Continental Art (Art Theatre Guild) (900; $1.25) — "Kitchen" (Indie) and "The Risk" (Indie). Light $1,900. Last week, "Truth" (Indie), $1,700.

Heights Art (Art Theatre Guild) (925; $1-$1.50)—"Last Year at Marienbad" (Indie) (3d wk). Nice $2,200 after $2,400 last round.

Hippodrome (Eastern Hipp) (3,700; $1-$1.50) — "Lisa" (20th). Poor $6,000. Last week, "Peyton Place" (20th) and "Anastasia" (20th) (reissues), $5,000.

Ohio (Loew) (2,700; $2.50-$2.75)—"West Side Story" (UA) (17th wk). Fine $9,000 after $8,000 last week.

Palace (Silk & Helpern) (2,739; $1.50-$2)—"El Cid" (AA) (4th wk). Smart $12,000 after $12,500 last round.

State (Loew) (3,700; $1-$1.50)—"Vikings" (UA) and "Trapeze" (UA) (reissues). Mild $5,000. Last week, "Follow That Dream" (UA), $6,500.

Stillman (Loew) (2,700; $1.50)—"Road to Hong Kong" (UA) (2d wk). Satisfactory $8,500. Last week, $13,500.

Westwood Art (Art Theatre Guild) (955; $1.25-$1.50)—"Never on Sunday" (Indie) (reissue) (2d wk). Nice $3,000 after $4,200 last lap.

'El Cid' Stout 13G In Dull Port.; 'Story' 5G

Portland, Ore., June 12.

Mainstem trade still is dull for the most part although long-playing holdovers still are brisk. "El Cid," playing continuous run and at slightly upped prices, shapes torrid in first week at Orpheum. "West Side Story" still is lofty in 13th session at Music Box. "Experiment in Terror" looms mild in second Fox round. "Lonely Are the Brave" is much same category at Broadway, also in second.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Lonely Are Brave" (U) and "Night Creature" (U) (2d wk). Slim $2,500. Last week, $2,900.

Cinema 21 (Foster) (650; $1.50)—"Carry On Constable" (Gov) and "Big Deal" (Indie) (3d wk). Okay $2,500. Last week, $2,800.

Fine Arts (Foster) (426; $1.50)—"Through Glass Darkly" (Janus) (m.o.) and "Virgin Spring" (Indie) (reissue) (3d wk). So-so $2,000. Last week, $1,800.

Fox (Evergreen) (1,600; $1-$1.49)—"Experiment In Terror" (Col) and "Belle Sommers" (Col) (2d wk). Mild $4,000. Last week, $5,000.

Guild (Rosener) (400; $1.25)—

(Continued on page 17)

'Fear' Good $10,000 In Denver; 'Brave' Okay 9G; 'Traitor' $7,000 in 3d

Denver, June 12.

Trade is quite uneven here this stanza despite the launching of some new fare. However, "Cape Fear" looms good in first at Paramount and "Lonely Are the Brave" is rated okay at the Denver, also on opener. "Counterfeit Traitor" is just okay in third round at Centre.

"West Side Story" still is big in sixth session at Denham and "Cinerama Holiday" looms boff in second at Cooper. Capri Art pulled "Immoral West and How It Was Lost" at the request of the Morals Bureau after two weeks.

Estimates for This Week

Aladdin (Fox) (900; $1.25-$1.45)—"Judgment at Nuremberg" (UA) (10th wk). Okay $3,300 after $3,800 last week.

Centre (Fox) (1,270; $1.25-$1.45)—"Counterfeit Traitor" (Par) (3d wk). Good $7,000. Last week, $9,000.

Cooper (Cooper) (814; $1.65-$2.50)—"Cinerama Holiday" (Cinerama) (2d wk). Sock $18,000. Last week, $14,000.

Crest (Wolfberg) (750; $1.25)—"Royal Ballet" (Indie). Fine $4,200. Last week, "Spartacus" (U) (2d wk), $2,500 on popscale.

Denham (Indie) (800; $1.25-$2.50)—"West Side Story" (UA) (6th wk). Big $11,000. Last week, $10,000.

Denver (Fox) (2,432; $1.25-$1.45)—"Lonely Are the Brave" (U) and "Blast of Silence" (U) Oke $9,000 or near. Last week, "Liberty Valance" (Par) and "Brushfire" (Par) (3d wk), $8,500.

Esquire (Fox) (600; $1.25)—"La Dolce Vita" (Astor) (rerun) and "La

(Continued on page 17)

Mpls. Still Off; 'Story' Stout 8G

Minneapolis, June 12.

There still are plenty of things to hurt the boxoffice here and that's what they continue to do. Damage can be charged to the prolonged strike of the daily newspapers, dreary weather and daylight saving time which started here later than in other states.

Holdovers predominate, but there are some newcomers currently. But none of the fresh entries, other than "Escape from Zahrain," looks to have much boxoffice potential. Four of the eight holdovers this week are announcing that it's their final stanza. Exceptions are "West Side Story," now in fourth month and still going strong, and "Judgment at Nuremberg," "Follow That Dream" and "Black Tights."

Estimates for This Week

Academy (Mann) (1,000; $1.25-$1.75)—"Judgment at Nuremberg" (UA) (2d wk). Good $8,000. Last week, $9,000.

Avalon (Frank) (800; $1)—"Mr. Peters' Pets" (Indie) and "All at Sea" (MGM) (reissue). Fair $1,000. Last week, "Ruined Bruin" (Indie) and "Julie" (MGM) (reissue) (4th wk), $800.

Century (Par) (1,300; $1.25-$1.50)—"Escape From Zahrain" (Par). Moderate $5,000. Last week, "Five Finger Exercise" (Col) (2d wk), $3,500.

Gopher (Berger) (1,000; $1-$1.25—"Green Helmet" (MGM) and "Secret of Monte Cristo" (MGM). Slow $3,500. Last week, "Cabinet of Caligari" (20th), $4,000.

Lyric (Par) (1,000; $1.25-$1.50)—"Cape Fear" (U) (5th wk). Okay $5,000. Last week, $5,500.

Mann (Mann) (1,000; $1.50-$2.75)—"West Side Story" (UA) (17th wk). Excellent $8,000. Last week, $9,000.

Orpheum (Mann) (2,800; $1-$1.25) — "Road to Hong Kong" (UA) (3d wk). Good $5,500. Last week, $6,000.

Park (Field) (1,000; $1.50) — "Sweet Bird of Youth" (MGM) (9th wk). Okay $2,500. Last week, $3,000.

State (Par) (2,200; $1.50) — "Follow That Dream" (UA) (3d wk). Neat $5,000. Last week, $6,000.

Suburban World (Mann) (800; $1.25)—"Five-Day Lover" (Union). Modest $2,500. Last week, "Singer Not the Song" (WB), $1,500.

Uptown (Mann) (1,000; $1.50)—"Victim" (Pathe) (3d wk). Modest $2,500. Last week, $3,000.

World (Mann) (400; $1.25-$2.50)—"Black Tights" (Magna) (2d wk). Mild $2,500. Last week, $3,500.

Det. Offish Albeit 'Zahrain' Fair $13,000, 'Exercise' 10G; 'Traitor' Big 14G, 2d; 'Road' Fairish 13G, 3d

Detroit, June 12.

Unexciting newcomers plus a few tired holdovers spells only fair biz at most downtown deluxers this week. "Escape From Zhrain" is rated fair at Palms. "Paradisio" shapes okay at the Adams. "Five Finger Exercise" looks moderate at United Artists.

"Road to Hong Kong" is fair in third week at the Michigan. "West Side Story" holds on in 17th session at the Madison. "Counterfeit Traitor" looms big in second round at the Grand Circus. "Holiday In Spain" holds sturdy in third stanza at Music Hall. "Whistle Down Wind" is breezy in second at the Mercury.

Estimates for This Week

Fox (Woodmont Corp) (5,041; $1.25-$1.49) — "Hitler" (AA) and "Hands of a Stranger" (AA) (2d wk). Dull $7,500. Last week, $12,000.

Michigan (United Detroit) (4,026; $1.25-$1.49)—"Road to Hong Kong" (UA) (3d wk). Down to fair $13,000. Last week, $15,000.

Palms (UD) (2,995; $1.25-$1.49)—"Escape from Zahrain" (Par). Fair $13,000. Last week, "Follow That Dream" (UA) and "Belle Sommers" (Col (2d wk), $12,000.

Madison (UD) (1,408; $1.50-$2.65)—"West Side Story" (UA) (17th wk). Oke $10,000. Last week, $10,500.

Grand Circus (UD) (1,400; $1.25-$1.49) — "Counterfeit Traitor" (Par) (2d wk). Big $14,000. Last week, $16,000.

Adams (Balaban) (1,700; $1.25-$1.50) — "Paradisio" (Indie) and "Secret File Hollywood" (Indie). Oke $12,000. Last week, "Cabinet of Caligari" (20th) and "Hand of Death" (20th), $7,000 in nine days.

United Artists (UA) (1,667; $1.25-$1.50) — "Five Finger Exercise" (Col). Fair $10,000. Last week, "Oklahoma" (20th) (reissue) (3d wk), $3,800.

Music Hall (Cinerama, Inc.) (1,213; $1.20-$2.65) — "Holiday in Spain" (Natl. Th.) (3d wk). Sturdy $12,000. Last week, $12,500.

Mercury (UM) (1,465; $1-$1.50)—"Whistle Down Wind" (Indie) (2d wk). Steady $6,000. Last week, same.

Trans-Lux (Trans-Lux) (980; $1.49-$1.65)—"After Mein Kampf" (Indie) (2d wk). Slow $2,500 in 5 days. Last week, $3,500.

'DREAM' SOCK $16,000, OMAHA; 'BRAVE' $7,000

Omaha, June 12.

School's out, so biz is really perking at downtown firstruns this session. "Follow That Dream" is sockeroo at two houses while "Colossus of Rhodes" is frisk at State. "Lonely Are Brave" shapes fair at Orpheum. "Lad: a Dog," other new entry, is slow at the Omaha. Hardticket "Cinerama Holiday" is good in sixth at the Cooper while "West Side Story" still is solid in seventh at the Admiral.

Estimates for This Week

Admiral (Blank) (1,239; $1.55-$2.20)—"West Side Story" (UA) (9th wk). Solid $4,500. Last week, $4,000.

Chief, Skyview (Blank) (1,000; 1,200; 75-$1) — "Follow That Dream" (UA) and "Something Wild" (UA). Wow $16,000. Last week, "Burn, Witch, Burn" (AI) and "Pirate Black Hawk" (AI), $7,500.

Cooper (Cooper) (687; $1.55-$2.20)—"Cinerama Holiday" (Cinerama) (6th wk). Good $5,500. Last week, $5,000.

Dundee (Cooper) (500; $1.25-$1.75) — "Oklahoma" (Todd-AO) (11th wk). Mild $2,500. Last week, $2,600.

Omaha (Tristates) (2,066; $1-$1.25)—"Lad: a Dog" (WB) and "Adventures of Road Runner" (WB). Slow $4,000. Last week, "Cabinet of Caligari" (20th) and "Hand of Death" (U), $4,500.

Orpheum (Tristates) (2,877; $1-$1.25)—"Lonely Are Brave" (U). Shapes fair $7,000 or near. Last week, "Escape from Zahrain" (Par), $4,500.

State (Cooper) (743; $1)—"Colossus of Rhodes" (MGM). Looms brisk $6,500. Last week, "Ride High Country" (M-G), $3,900.

Broadway Grosses

Estimated Total Gross

This Week $507,400

(Based on 29 theatres)

Last Year $417,400

(Based on 24 theatres)

'Hell' OK $6,500, Cincy; 'Story' 7G

Cincinnati, June 12.

Firstruns here are feeling the pinch of widespread graduation exercises this week. Second week of "Road to Hong Kong" looks good at the Albee. Of the marquee changes, "Hell Is for Heroes" looms okay at Grand and "Jessica" is not so hot at Keith's. "Wes. Side Story" holds strongly in 12th week at suburban Valley. "Windjammer" rates fairish at the Capitol in second round.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50)—"Road to Hong Kong" (UA) (2d wk). Good $10,000 afer $13,000 preem. Holds for third.

Capitol (SW-Cinerama) (1,340; $1.25-$1.80)—"Windjammer" (Cinerama) (reissue) (2d wk). Fairish $7,500. "Advise and Consent" (Col) opens June 22. "Wonderful World" (MGM) opening set Aug. 8 on hardticket.

Esquire Art (Cin-T-Co) (500; $1.25)—"Black Tights" (Magna) (3d wk). Nice $1,200. Last week, $1,700.

Grand (RKO) (1,300; $1-$1.25)—"Hell Is for Heroes" (Par) and "Couch" (WB). Okay $6,500. Last week, "Ride High Country" (MGM) and "World in My Pocket" (MGM), $6,000.

Guild (Vance) (300; $1.25)—"Only Two Can Play" (Col) (8th wk). Firm $1,500. Same for seventh.

Hyde Park Art (Cin-T-Co) (500; $1.25)—"Third Man" (Indie) (reissue. Fair $1,500. Last week, "Dentist in Chair" (Indie) (2d wk), $1,000.

Keith's (Cin-T-Co) (1,500; 90-$1.25) — "Jessica" (UA). NSH $4,000. Last week, "Follow That Dream" (UA) (2d wk), $4,400.

Palace (RKO) (2,600; $1-$1.25)—"Written On Wind" (U) and "Glenn Miller Story" (U) (reissues). Nice $6,500. Last week, "Lovely Are Brave" (U), $6,800.

Twin Drive-In (Cin-T-Co) (800 cars each side; 90c)—West: "Night Creatures" (U) and "Six Black Horses" (U). So-so $4,000. Last week, "Safe At Home" (Col) and "Don't Knock Twist" (Col), $6,000. East: "Wild For Kicks" (Indie) and "Choppers" (Indie). Swell $6,000. Last week, "State Fair" (20th) and "Hoodlum Priest" (UA) (subruns), $4,500.

Valley (Cin-T-Co) (1,275; $1.50-$2.50)—"West Side Story" (UA) (12th wk). Strong $7,600 or near. Last week, $7,800.

Buff. Sags; 'Safe' Sad $3,500, 'Fall' Drab 5G

Buffalo, June 12.

Firstrun biz is hitting cruel levels here currently, with only a few half-way passable showings. "Counterfeit Traitor" is rated fairish in third at Center while "West Side Story" shapes passable in 13th session at Teck. Elsewhere takings are sad to dismal, with "Safe At Home" about the slowest at Century for initial week. "All Fall Down" is rated dismal in first at the Buffalo.

Estimates for This Week

Buffalo (Loew) (3,500; 90-$1.25)—"All Fall Down" (MGM) and "Proper Time" (Indie). Dismal $5,000. Last week, "Follow That Dream" (UA) and "Invasion Quartet" (MGM), $7,000.

Center (AB-PT) (2,500; 90-$1.25)—"Counterfeit Traitor" (Par) (3d wk). Fairish $5,000 or near. Last week, $7,000.

Century (UATC) (2,700; 90-$1.25)—"Safe at Home" (Col) and "Don't

(Continued on page 17)

Chi Uneven; 'Advise' Giant $30,000, 'Geronimo' Fair 17G, 'Hell' Mild 12G, 'Hobbs' Boff 25G, 'Road' 18G in 3d

Chicago, June 12.

Firstrun returns are mixed this round, but the overall tone is healthier than last week. The big one this session is "Advise and Consent," preeming to a giant $30,000 at the Woods. Debut of "Geronimo" looks a fair $17,000 at Oriental. "Tomorrow Is My Turn" shapes slick at the Town. "Operation Bullshine" is lean in first at Carnegie. Monroe reissue duo of "Heat of Summer" and "Satan In High Heels" should be trim in first lap.

"Hell Is For Heroes" at United Artists heads up a big batch of second-round pix with a modest frame in view. Loop tandem of "After Mein Kampf" and "Karate" shapes tall for same round. "Escape From Zahrain" is soft at Roosevelt in second. "Through A Glass Darkly" is posting a bright second stanza at the World.

"Mr. Hobbs Takes A Vacation" is still going great guns in third State-Lake session. "Road To Hong Kong" is solid at the Chicago in third. "Only Two Can Play" continues fine in fifth Esquire week. "Last Year At Marienbad" is okay in its Surf fifth.

Both hardticketers are taking excellent coin, with "Judgment At Nuremberg" lofty in third Cinestage round, and "West Side Story" pulling another torrid take at the Todd in 16th stanza.

Estimates for This Week

Carnegie (Telem't) (495; $1.25-$1.80) — "Operation Bullshine" (Ajay). Light $3,000. Last week, "Bell Antonio" (Indie), $4,000.

Chicago (B&K) (3,900; 90-$1.80) —"Road To Hong Kong" (UA) (3d wk). Solid $18,000. Last week, $19,000.

Cinestage (Todd) (1,038; $1.75-$3.50)—"Judgment at Nuremberg" (UA) (3d wk). Torrid $19,000. Last week, $21,000.

Cinema (Stern) (500; $1.50)—"Never Let Go" (Indie) (2d wk). Soft $2,600. Last week, $4,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.80) — "Only Two Can Play" (Kings) (5th wk). Fine $6,000. Last week, $9,600.

Loop (Telem't) (606; $1.25-$1.80)—"After Mein Kampf" (Indie) and "Karate" (Indie) (2d wk). Tall $7,000. Last week, $13,000.

Monroe (Jovan) (1,000; 65-90)—"Heat of Summer" (Indie) and "Satan In High Heels" (Indie) (reissues). Neat $4,500. Last week, "Valley of Dragons" (Col) and "Eegah" (Col), $4,000.

Oriental (Indie) (3,400; 90-$1.80) —"Geronimo" (UA). Fair $17,000. Last week, "Horizontal Lieutenant" (MGM) (2d wk), $13,500.

Roosevelt (B&K) (1,400; 90-$1.80)—"Escape From Zahrain" (Continued on page 17)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Finger' Good 10G, Philly; 'Road' 9G, 3

Philadelphia, June 12.

Little action on downtown first-run front this stanza, with a dearth of newcomers hurting. "Five Finger Exercise," one of few newcomers, shapes good at the Viking. "Savage Eye" and "Hunza" are doing well among the arties.

"Road to Hong Kong" shapes good in third at Randploh while "Lisa" is trim in second at Goldman. "Miracle Worker" is rated oke in third at Stanley. "Counterfeit Traitor" looks good in fourth at Fox. "Lonely Are Brave" still is lusty in second at Stanton.

Estimates for This Week

Arcadia (S&S) (622; 95-$1.80)—"Cape Fear" (U) (4th wk). Okay $5,000. Last week, $6,200.

Boyd (SW) (1,536; $2-$2.75) — "Judgment at Nuremberg" (UA) (16th wk). Steady $6,200. Last week, $6,500.

Fox (Milgram) (2,200; 95-$1.80) —"Counterfeit Traitor" (Par) (4th wk). Good $9,000. Last week, $10,000.

Goldman (Goldman) (1,000; 95-$1.80)—"Lisa" (20th) (2d wk). Neat $11,000. Last week, $10,000.

Midtown (Goldman) (1,200; $2-$2.75) — "West Side Story" (UA) (31st wk). Nice $9,000 after $11,000 last week.

Randolph (Goldman) (2,200; 95-$1.80) — "Road to Hong Kong" (UA) (3d wk). Good $9,000 after $13,000 last week.

Stanley (SW) (2,500; 95-$1.80)—"Miracle Worker" (UA) (3d wk). Oke $13,000. Last week, $16,000.

Stanton (SW) (1,483; 95-$1.80)—"Lonely Are Brave" (U) (2d wk). Tall $7,000. Last week, $9,000.

Trans-Lux (T-L) (500; 95-$1.80) —"Savage Eye" (Indie). Hot $6,000. Last week, "The Night" (Indie) (2d wk), $5,000.

Studio (Goldberg) (333; 95-$1.80) —"Hunza" (Indie) and "Mariziana" (Indie). Big $6,500. Last week, "Battle of Sexes" (Indie) and "The Mark" (Cont), $3,400.

Viking (Sley) (1,000; 95-$1.80)—"Five Finger Exercise" (Col). Good $10,000. Last week, "Walk on Wild Side" (Col) (10th wk), $4,000.

World (R&B-Pathe) (499; 95-$1.80) — "Through Glass Darkly" (Janus) (4th wk). Brisk $2,900 after $3,500 last week.

'Lad' Lusty $8,000, K.C.; 'Hercules' Okay $25,000, 'Story' Slick 7G, 12th

Kansas City, June 12.

Pictures are fairly light here this week. However, newcomers "Lad: a Dog" at Paramount is rated nice while "Three Stooges Meen Hercules," in a seven-hardtops and ozoner looms okay. Uptown has a reissue duo of "Trapeze" and "Vikings" doing okay.

Holdovers prevail in other spots. "Experiment in Terror" at Roxy is so-so. "Cape Fear" at the Saxon is lean in fourth. "West Side Story" at Plaza shapes solid in 12th round. "El Cid" at Brookside looks okay in second on continuous run.

Estimates for This Week

Brookside (Fox Midwest-Nat. Theatres) (800; $1.25-$1.50)—"El Cid" (AA) (2d wk). On first continuous-run date, okay $6,000. Last week, same.

Capri (Durwood) (1,260; 90-$2)—"Oklahoma" (20th) (reissue) (2d wk). Mild $5,000; holds. Last week, $5,500.

Empire (Durwood) (1,200; 90-$2) —"Windjammer" (Cinerama) (reissue). Okay $5,500. Last week, "Search for Paradise" (Cinerama) (reissue) (5th wk), $4,000.

Isis, Vista, Fairway (FMW-NT) (1,360, 700, 700), **Crest**, Riverside (Commonwealth) (900 cars each), Boulevard (Rosedale) (750 cars). (Continued on page 17)

'Judgment' Loud $10,000, Indpls.; 'Windjammer' 6G

Indianapolis, June 12.

"Judgment at Nuremberg" opened big at Loew's and will lead city by wide margin this stanza. It will stay on. "Windjammer" got off to fair start in roadshow run at the Indiana. First run situation otherwise is quiet. Lyric has closed until opening of "West Side Story" on June 27.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; $1-$1.25) — "Cabinet of Caligari" (20th). Bad $4,000. Last week, "Man Who Shot Liberty Valance" (Par), $5,000.

Indiana (C-D) (1,100; $1.25-$2.50) —"Windjammer" (Natl Th.). Okay $6,000. Last week, "Search for Paradise" (Cinerama) (6th wk), up to $7,000 on closing notice.

Keith's (C-D) (1,300; $1-$1.25)—"King Solomon's Mines" (M-G) and "Naked Spur" (M-G) (reissues). Okay $4,500, helped by "Touch of Mink" (U) sneak preview Sunday night.

Loew's (Loew) (2,427; $1-$1.25)—"Judgment at Nuremberg" (UA). Lofty $10,000. Last week, "Follow That Dream" (UA) (2d wk), $4,500.

'Exercise' Slick $7,000, Prov.; 'Bird' $5,500, 2d

Providence, June 12.

Upswing of thermometer over weekend sent thousands out of town and a comparable downdraft at the boxoffice. Majestic's "Five Finger Exercise" looks fairly good. Albee's reissue pair, "Frankenstein" and "Dracula," shapes okay. State's second of "Sweet Bird of Youth" is fair. "West Side Story" is rated good in ninth at Elmwood.

Estimates for This Week

Albee (RKO) (2,200; 65-90) — "Frankenstein" (U) and "Dracula" (U) (reissues). Okay $6,000. Last week, "Cape Fear" (U) and "Make Mine Double" (U) (3d wk), $3,500.

Elmwood (Snyder) (724; $2-$2.50) — "West Side Story" (UA) (9th wk). Good $5,000. Eighth was $6,000.

Majestic (SW) (2,200; 65-90) — "Five Finger Exercise" (Col) and "Hellions" (20th). Fairly good $7,000. Last week, "Children's Hour" (UA), $6,000.

State (Loew) (3,200; 65-90) — "Sweet Bird of Youth" (MGM) (2d wk). Fair $5,000 after $6,500 in first.

Pitt Spotty But 'Honey' Boffo $5,000, 'Hell' Dull 7G, 'Cabinet' Slow 7½G

Pittsburgh, June 12.

Biz continues spotty at Pitt deluxers currently. Only help for general picture this round is "Taste of Honey," boffo in first round at arty Squirrel Hill. Other newcomers, "Hell is for Heroes" at Stanley and "Cabinet of Caligari" at Penn both shape drab. "El Cid" finished its 15-week run at Fulton fairly strong.

"West Side Story" continues firm in 18th session at Nixon and is now only hardticketer in city. "Cape Fear" rates okay in second at Gateway.

Estimates for This Week

Fulton (Assoc.) (1,530; $1.50-$2.75)—"El Cid" (AA) (15th wk). Solid $4,000 for last week. "Lisa" (20th) opens Wednesday.

Gateway (Assoc.) (1,900; $1-$1.50) —"Cape Fear" (U) (2d wk). Fine $7,000. Last week, $8,000.

Nixon (Rubin) (1,760; $1.50-$2.75) —"West Side Story" (18th wk). Fancy $6,000. Last week, $5,600.

Penn (UATC) (3,300; $1-$1.50)—"Cabinet of Caligari" (20th). Slow $7,500. Last week, "Follow That Dream" (UA), $9,500.

Shadyside (MOTC) (750; $1.25)—"Through Glass Darkly" (Janus) (3d wk). Steady $2,500. Last week, $3,000.

Squirrel Hill (834; $1.25)—"Taste of Honey" (Cont). Wow $5,000. Last week, "Tight Little Island" (Cont) and "Man in White Suit" (Cont) (reissues), $3,000.

Stanley (SW) (3,700; $1-$1.50)—"Hell is for Heroes" (Par). Dull $7,000. Last week, "Escape From Zahrain" (Par), $7,500.

New Product Helps B'way; 'Advise' Hot $58,000, 'Comedy' Great 34½G, 'Miracle' Big 32G, 'Traitor' 22G

New screen fare is helping to boost the take at several Broadway firstrun theatres in this generally offish session. Return of torrid weather over the past weekend proved a big handicap since many houses depend on a lift from weekend trade. Rain yesterday (Tues.) was not helpful, either.

"Advise and Consent" is making a strong showing for its opening week, daydating the Criterion and arty Sutton. It hit a solid $35,000 or near in initial session at the Crit and a smash $23,000 or thereabouts at the latter.

"Harold Lloyd's World of Comedy" is amazing even the most optimistic, with a great $17,500 opening week at the Embassy and a wow $17,000 at the arty Beekman, where daydating. Reissue combo of "Horse Soldiers"-"Magnificent Seven" is heading for a fine $11,000 on initial round at the Victoria.

First session of three-a-day, lower-scale engagement for "El Cid" at the Warner is going for a great $24,000 in week ending tomorrow (Thurs).

"Miracle Worker" held with lusty $32,000 in third round, daydating the Astor and Trans-Lux 52d St. Pic opens its fourth week at both houses today (Wed.). "Counterfeit Traitor" held okay at $15,000 in eighth stanza at the DeMille and good $6,700 in sixth week at the 72d St. Playhouse, where it continues. The DeMille opens "My Geisha" today (Wed.).

"Bon Voyage," with stageshow, will wind its fourweek run at the Music Hall with a nice $125,000 in fourth stanza. "That Touch of Mink," plus new stageshow, opens tomorrow (Thurs.).

The State is opening "Lolita" with an invitational preem tonight (Wed.) The Paramount brings in "Mr. Hobbs Takes a Vacation" next Friday (15).

Estimates for This Week

Astor (City Inv.) (1,094; $1.25-$2) —"Miracle Worker" (UA) (4th wk). Third round ended yesterday (Tues.) was sturdy $20,000 or close after $24,500 for second week. Also Trans-Lux 52d St.

Capitol (Loew) (4,820; $1-$2.50) —"Liberty Valance" (Par) (4th wk). Third week finished yesterday (Tues.) was okay $17,000 or near after $25,000 for second.

Criterion (Moss) (1,520; $1.25-$2.50)—"Advise and Consent" (Col) (2d wk). Initial week ended yesterday (Tues.) was solid $35,000 or near. Special invitational preem night of June 5. Also at Sutton.

DeMille (Reade) (1,463; 90-$2.75) —"My Geisha" (Par). Opens today (Wed.). In ahead, "Counterfeit (Traitor" (Par) (8th wk), okay $15,000 or close after $17,000 for seventh round. "Traitor," which is in seventh week at 72d St. Playhouse, continues at this East Side spot.

Embassy (Guild Enterprises) (500; $1.50-$2.50)—"Harold Lloyd's World of Comedy (Cont) (2d wk). First stanza ended Sunday (10) was great $17,500.

Palace (RKO) (1,642; $1.50-$3.50) —"Judgment at Nuremberg" (UA) (26th wk). The 25th round completed yesterday (Tues.) was big $27,000 after $29,500 for 24th week.

Forum (Moss) (813; $1.25-$1.80) —"Three Coins in Fountain" (20th) and "Love Is Splendored Thing" (20th) (reissues) (3d wk). Second round ending tomorrow (Thurs.) looks like good $9,000 or close after $11,000 for opener. "Sky Above" (Embassy) opens June 19.

Paramount (AB-PT) (3,665; $1-$2) —"Lisa" (20th) (3d wk-8 days). Current round finishing tomorrow (Thurs.) is heading for mild $18,000 or less after $19,000 for second. "Mr. Hobbs Takes Vacation" (20th) opens Friday (15).

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75) — "Bon Voyage" (BV) and stageshow (4th-final wk). This session ending today (Wed.) looks like nice $125,000 after $133,000 for third. "That Touch of Mink" (U) with new stageshow opens tomorrow (Thurs.).

Rivoli (UAT) (1,545; $1.50-$3.50) —"West Side Story" (UA) (34th wk). This round ending today (Wed.) is heading for great $42,000 with 12 shows (one extra) after $40,000 for 33d week, with 11 performances. Stays.

State (Loew) (1,900; $1.50-$2.50) —"Lolita" (MGM). Invitational preem tonight (Wed.) with regular run starting tomorrow (Thurs.), daydating with Murray Hill. In ahead, "Horizontal Lieut." (MGM) (5th wk-4 days), sad $8,000 or near. Press preview on Tuesday (12) on "Lolita."

Victoria (City Inv.) (1,003; $1.25-$2)—"Horse Soldiers" (UA) and "Magnificent Seven" (UA) (reissues). First week ending tomorrow (Thurs.) looks like nice $11,500. Oldie combo in for only two weeks to open "Boys Night Out" (MGM) on June 21.

Warner (SW) (1,813; $1.50-$2.50) —"El Cid" (AA). First week on three-a-day, lower-scale ending to- (Continued on page 17)

Balto Biz Better; 'Hell' Oke $7,000; 'Brave' 5G, 'Traitor' Sharp 8G, 2d

Baltimore, June 12.

Biz is up a bit this week with nice weekend trade boosted by previews and new films. "Hell is For Heroes" opened nicely at the Hipp. "The Lovers" is good in first week at the Avalon. "Last Year at Marienbad" looks good in opener at the Charles.

"Counterfeit Traitor" is sharp in second week at the Town "West Side Story" is slightly up in 17th and last week at Mayfair. "Lisa" is sad in second at the New. "Lonely Are the Brave" is mild in first at Stanton. "Judgment at Nuremberg" is fair in eighth round daydating the Five West and Cinema.

Estimates for This Week

Avalon (Freedman) (860; $1.50) —"Lovers" (Zenith). Good $3,000. Last week, "No Morals" (Indie) (3d wk), $1,200.

Aurora (Rappaport) (367; 90-$1.50)—"Three Strange Loves" (Janus) (reissue). Fair $1,600. Last week, "Age of Infidelity" (Indie), $1,500.

Charles (Fruchtman) (500; 90-$1.50)—"Last Year at Marienbad" (Astor). Good $4,000. Last week, "Jessica" (UA) (3d wk), $2,000.

Cinema (Schwaber) (460; $1.50-$2)—"Judgment at Nuremberg" (UA) (8th wk). Slow $2,000. Last week, same.

Hippodrome (Rapporport) (2,200; 90-$1.50)—"Hell Is For Heroes" (Par). Okay $7,000. Last week, "Don't Knock Twist" (Col), $4,000.

Five West (Schwaber) (435; $1.50-$2)—"Judgment at Nuremberg" (UA) (8th wk). Oke $2,500. Last week, $2,800.

Little (Rappaport) (300; 90-$1.50) —"Weekend With Lulu" (Col) (2d (Continued on page 17)

'Advise' Wham $34,000, D.C.; 'Comedy' Smash 10G, 'Geronimo' Okay $9,000

Washington, June 12.

"Advise and Consent" shapes smash at two Trans-Lux houses on initial session here. It is spearheading an upbeat on the mainstem currently. Also wow is "Harold Lloyd's World of Comedy" in initial session at the Ontario. "Lonely Are the Brave" is rated mild in two houses.

"It Happened in Athens" shapes only fair at Capitol. However, "Geronimo" looms okay at Keith's.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; $1-$1.49)—"Lonely Are The Brave" (U). Mild $8,000. Last week, "Escape from Zahrain" (WB), $9,300.

Apex (KB) (940; $1.25-$1.40)—"My Turn" (Indie). Nifty $6,000. Last week, "Jessica" (UA) (2d wk), $2,500.

Capitol (Loew) (3,420; $1-$1.49) —"It Happened in Athens" (20th). Fair $9,000 or close. Last week, "Cabinet of Caligari" (20th), $8,500.

Dupont (Mann-KB) (400; $1-$1.65)—"La Notte" (Lopart) (2d wk). Hefty $4,500 after $5,400 opener.

Keith's (RKO) (1,839; $1-$1.49)—"Geronimo" (UA). Okay $9,000. Last week "Follow that Dream" (UA) (4th wk), $7,000.

MacArthur (KB) (900; $1.25-$1.40) —"While Down Wind" (Pathe) (3d wk). Big $9,000. Last week, $10,000.

Ontario (KB) (1,240; $1-$1.49)—"World of Comedy" (Cont). Great $10,000. Last week, "Counterfeit Traitor" (Par) (7th wk), $4,000.

Palace (Loew) (2,360; $1-$1.49)—"Hell is For Heroes" (Par). Fair $10,600. Last week, "Lisa" (20th), $12,900 in 8 days.

Playhouse (TL) (459; $1.49-$2)—"Advise and Consent" (Col). Wow $15,000. Last week, "Experiment in Terror" (Col) (3d wk), $2,000.

Plaza (TL) (278; $1.49-$1.80)—"Sweet Ecstasy" (2d wk). Hotsy $5,000 after $5,500.

Town (King) (800; 90-$1.25)—"Spartacus" (U) (subrun). Okay $5,000. Last week, "Lover Come Back" (U) (16th wk), $5,000.

Trans-Lux (TL) (500; $1.49-$2)—"Advise and Consent" (Col). Smash $19,000. Last week, "Experiment in Terror" (Col) (3d wk) $2,800.

Uptown (SW) (1,300; $1.49-$2.75) —"West Side Story" (UA) (30th). Hot $10,000. Last week, $11,500.

Warner (SW) (1,250; $1.25-$1.60) —"Judgment at Nuremberg" (UA) (32d). Fine $8,000 in 5 days. Last week, $8,500.

This is the
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a handful
of men
and women
of eleven
nations
who held out
for
55 days
against
frenzied hordes
of bloodthirsty
fanatics.
It is known
to history
as the
Boxer
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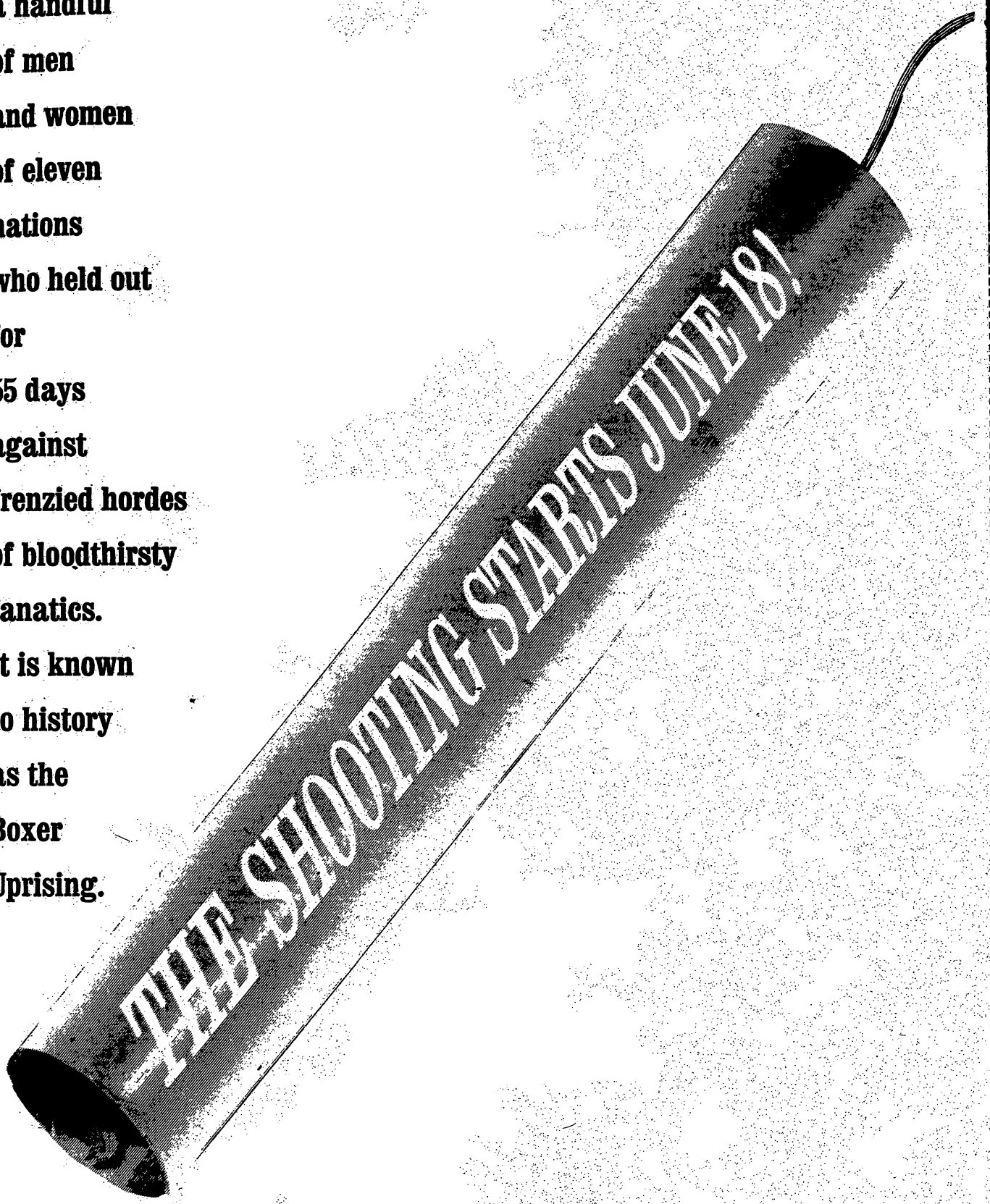

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The New York Cinema 'Underground' Seeks 100 One-Day Pledge Bookings As Playoff Cushion for Offbeaters

The "most immediate problem" facing New York's "underground" cinema makers is the proper distribution of its product, according to the annual report of the New American Cinema Group, one-year-old organization of experimental indie filmmakers.

The report, prepared by prexy Jonas Mekas, notes that the NACG has set up what it calls the Film-Maker's Cooperative, with the aim of having a self-supporting co-operative distribution arm. The reports says hopefully that the co-operative "should eventually take from our shoulders all distribution problems, a sort of our own United Artists."

The way the cooperative is set up, if the filmmaker is a member of the NACG, he shall receive at least 75% of gross proceeds, with the remainder to go to the co-operative. If, after the cooperative pays its expenses, there is any money left, this will go into the NACG's Special Fund "to help films in production, to serve as bonds with labs, and other such ends." If a filmmaker is not a member of the NACG, he'll receive at least 70% of gross proceeds.

Right now, according to the report, the NACG is working on "Operation 100 Theatres," the aim of which is to line up 100 theatres in the U.S. and Canada with pledges to book any program the cooperative offers for at least one day, and, if the show makes any money, to book it for as many days as the theatre wishes.

The NACG is also preparing to issue its first b'monthly bulletin this month. It will list films in production, money and people needed, "for the use of filmmakers and the attention of investors."

In addition to Mekas, who edits Film Culture and is film critic for the Village Voice, officers of NACG include: Lewis M. Allen, veep; Jack M. Perlman, secretary-treasurer. Directors are Shirley Clarke, Mekas, Edward Bland, Harold Humes, Allen, Emile de Antonio, Perlman.

Mekas' precede to his reports states in part: "During the first year of our disorganized organization we managed to keep ourselves loose, which is great, and we should keep it that way. Legally, we are a properly incorporated organization . . . let's remain disorganizedly organized. It's an underground principle, guerilla warfare. And that's where we are."

LORD RANK RETIRING AS CHAIRMAN IN OCT.

London, June 12.

Lord Rank is to retire from the chairmanship of the Rank Organization immediately after the annual stockholders meeting on Oct. 11, and will be succeeded by John Davis, the deputy chairman and managing director. Davis will continue to act as chief executive of the group.

Lord Rank will maintain his connection with the group, and has agreed to accept the title of president of the company. He will also be retiring from the chairmanship of various subsidiary companies in the setup.

Now 73, Lord Rank (then J. Arthur) moved into the film industry after he failed to get adequate distribution for a pic called, "The Turn of the Tide," which he helped to finance in 1935. Within a few years, he acquired several studios, two theatre chains (Odeon and Gaumont) and his own distribution outfit. Expansion into other branches of show biz, including television, music, disks, equipment has been proceeding steadily ever since.

Toho's Hawaiian Locations

Honolulu, June 12.

Japan's Toho Motion Picture Co. will film portions of two pictures here this year.

Masashi Shimizu, president, said they will be "Honolulu, Tokyo and Hong Kong" and "Shacho Gaiyuki" ("The Company President Goes Abroad"). The first one is a sequel to the successful "Hong Kong no Yoru" ("A Night in Hong Kong").

Seek Dad-and-Daughter

Hollywood, June 12.

John Mills and daughter Hayley are being sought by 20th-Fox producer Jerry Wald for "High Wind in Jamaica."

Miss Mills is currently working in Walt Disney's "Mother Carey's Chickens."

Roumanian Film Party Tours U.S.

The special delegation of Roumanian film figures, in the U.S. in connection with the showing of "Darclee," the first feature from Roumania to be seen this side, return to New York today (Wed.) following a screening-press tour that has included Detroit, Washington, Los Angeles and San Francisco.

Included in the group are Petre Balaceanu, Roumanian Minister to the U.S., and his wife; Ion Florea, veep of the Bucharest Film Studio; Silvia Popovici, star of "Darclee"; Ion Popescu-Gopo, Roumanian cartoonist, and Mihnea Gheorghiu, film writer.

Pic, which deals with the founding of the Roumanian National Opera in Bucharest at the beginning of this century, was given a special one-shot screening at the Paris in New York June 5. Host to the visitors is J. Jay Frankel, who will distribute the film this side.

LEGION RATES PAIR

'A' For 'Stowaway'; 'B' For 'Athens'

Roman Catholic Legion of Decency has given A-1 rating (morally unobjectionable for general patronage) to Albert Lamorisse's "Stowaway in The Sky" (Voyage en Ballon). In addition, the LOD has added a special note, recommending the picture "as superior, wholesome entertainment" for the entire family. Lopert is distrib.

Legion B-rapped (morally objectionable in part for all) 20th-Fox's "It Happened in Athens." LOD says that "the basically interesting story" (about the Olympic games) "is marred by the deliberate introduction of suggestive costuming and situations."

Tented Cultural Films In Boston Public Garden Irks Theatre Showmen

Boston, June 12.

Exhibitors here were looking in askance at the cuffo cultural combo Boston Arts Festival, which for the first time in its 11-year history is offering a daily program of films in its blue-tented small stage in the Public Garden. The film program opens Thursday (21) and continues through to the festival's close on July 8. There'll be chair rentings and free standing.

Five showings will be given each day beginning with a 10:30 morning show for children with short film, animated films and feature subjects on weekends. Among films to be shown: "Nanook of the North," "Moonbird," "Little Fugitive," "Story of Cinderella," and "Sur Le Pont D'Avignon." Films on art and filmed art will be shown at 12:05, including works of filmmakers Sergei Eisenstein, Arne Suckdorf, Shirley Clarke.

At 2:30, literary classics, including "Captain's Courageous," "Jungle Book," "Drums Along the Mohawk," and "Adventures of Robin Hood." Night showings will be comedy classics, Chaplin's "Gold Rush," Keaton and others.

Evening showings are at 7 and 9, and sked includes Marx Brothers in "Night at the Opera," Carole Lombard in "Nothing Sacred," Valentino in "Son of the Sheik," Buster Keaton in "The General."

Hub exhibitors had contended for years that the cuffo arts festival with its sked of plays, jazz, dance, symphony lessened biz at their theatres.

Directors Guild Elects

Hollywood, June 12.

Eight Hollywood film directors and as many eastern directors were elected yesterday to the Council of Directors Guild of America for a two-year term. Locally named were Fred DeCordova, Blake Edwards, Tay Garnett, Stanley Kramer, John Rich, Mark Robson, Don Weis and William Wyler. In New York: Kirk Alexander, Paul Bogart, Ted Corday, Tom Donovan, Franklin Heller, Joshua Logan, Worthington Miner and Richard Schneider.

Council elections have nothing to do with the boards. All categories of the Guild members elect their own councils each year to handle individual affairs.

Continuing in the Council for Hollywood were Frank Capra, Delbert Mann, George Marshall, George Seaton, George Sidney, George Stevens, Billy Wilder and Fred Zinneman. In Gotham, Vincent Donehue, Arthur Hanna, Clark R. Jones, Sidney Lumet, Arthur Penn, George Schaefer, Franklin Schaffner and Alex Segal.

Amer. International Spending More; For New 4, Budget Once Produced 22

Hollywood, June 12.

American International reveals a four-pix slate for last six months of 1962 at a total budget of between $2-3,000,000. This is as much on the four as company allocated for an entire year's slate of 22 pix five years ago. In disclosing new format, prexy James H. Nicholson also reported that AIP is planning 12 "A" films to be released one-a-month next year.

First of the four will go in September. Pic will either be "The Raven," with Roger Corman producing and directing, based on the Edgar Allan Poe classic poem, Vincent Price starring, or "The Haunted Village," being scripted by Charles Beaumont from H. P. Lovecraft's book "The Strange Case of Dexter Wood." Peter Lorre is under negotiation to costar with Price in "Raven." No stars are set on "Village," which Corman will also produce and direct. Other two pix are "The Seafighters," to be directed by Anthony Carras, and "X-The Man With the X-Ray Eyes," to be produced by Lou Rusoff from a story by Ray Russell.

Company is doing "Raven" to capitalize on success of its four previous Poe films, "House of Usher," "Pit and the Pendulum," "The Premature Burial" and "Poe's Tales of Terror."

All four pix will be made in Hollywood, according to Nicholson and his partner, Samuel Z. Arkoff, who noted two of the company's upcoming releases "Tales of Terror," also starring Price and Lorre with Basil Rathbone and Debra Paget," and "Panic in Year Zero," starring Ray Milland, Jean Hagen and Frankie Avalon, were also made here. Company is now filming "The Young Racers," with Corman producing and directing, in Europe.

Execs said new sked marks second step in three phase AIP plan to move completely out of small film production into the "big picture, big star" major schedule. Plan started this year with four "A" pix released, now includes six more and will hit the 12 target for 1963, they said.

AIP has two European coproductions upcoming, one tentatively titled "The Children," with English coproducers Julian Wintle and Leslie Parkyn. Film is from a story by Sidney Hayers. Other is Italian "Anzio Express," with script by Luciano Vincenzoni.

Other pix now in the can are "Marco Polo," starring Rory Calhoun and Yoko Tani; "Warriors 5," starring Jack Palance and Anna Ralli; "Burn Witch, Burn," starring Janet Blair and Peter Wyngarde; "Goliath and the Warriors of Ghenghis Khan," Gordon Scott and Yoko Tani, and "The Mutineers," Edmund Purdom and Pier Angeli.

Both Nicholson and Arkoff, who have just returned from an extensive European tour, reported briefly on the Cannes Film Festival, with Arkoff noting, "Tickets are hard to get to screenings but frequently theatres are from one third to two thirds empty." He said there are too many other activities that distract viewers on their way to the theatres.

On hand for announcement were Leon P. Blender, AIP sales chief; David J. Melamed, financial head, and Milton I. Moritz, pub-ad director.

Fantasy Under Control

A man at Paramount mused about the next dance craze to overtake the nation, and possibly the world, once the Twist has been worn out completely.

His thoughts ran to "The Rhinoceros Charge," "The Baby Elephant Walk" and "The Ostrich Ballet." These happen to be Henry Mancini's musical segments in "Hatari," which happens to be a Paramount picture about wildlife in Africa.

Statesmanship By Labor Cheering

Hollywood.

Editor, VARIETY:

One of the most hopeful notes of labor-management harmony lately was the statesmanlike "deal" between the Screen Extras Guild and George Stevens, which kept a $10,000,000 feature in Hollywood to employ well over a thousand persons in our beleaguered film industry.

Although the concessions in working rules did not set a precedent the action should pilot the way for other national compromises which could do more to keep "runaway" production in Hollywood than all the union assessments, labeling, boycotts, or government actions ever could. Everybody knows "runaway production" is an economic problem due largely to increased "below-the-line" production costs, particularly labor and labor restrictions.

One fine feature of the Screen Extras arrangement was that it made local production feasible and practical without cutting the hard-won gains of wage scales.

Since I mean to continue making my own features and documentaries right here, I am greatly encouraged by this move which, I hope, will become a trend in picture planning.

Martin Lancer
(Pres., Pacemaker Productions)

Okay by Federal Court For NT's San Jose Ozoner

National Theatres circuit has been permitted acquisition of a new drivein on northern periphery of San Jose, Calif. Chain now operates two hardtops in downtown San Jose.

New York Federal Court, in acting on the NT petition, stipulated, however, that the ozoner must not play day date with the conventional houses.

Yank-Soviet-Italo Film Taking Shape; Lollobrigida's 'Karenina' May Follow

A World War II drama located in Russia is to be coproduced starting late July by the Soviets' Mosfilm Studios, Italy's Galatea Films and America's Embassy Pictures, as intimated here last issue. About 90% of the black and white feature is to be lensed in Russia (rest in Rome), with an Italian director and an international cast.

Agreement, which marks the first three-way coproduction involving Russ-West filmmakers, could result in longrange cooperation by the participants. This prospect is partly conditioned, of course, by the political winds, but also by how the initial production goes. Mentioned as potential subsequent projects are a remake of the Tolstoy classic "Anna Karenina," which would costar Gina Lollobrigida and a Yank male lead, and a filmization of a novel by another Russian master, Ivan Turgenev. ("Karenina" was done by Greta Garbo for Metro, with late John Gilbert.)

Details of the initial feature, as yet untitled, were given to a Manhattan news conference Friday (8) by Embassy's Joseph E. Levine and Galatea president Dr. Lionello Santi. The Russ war tale was described as coming under a new Embassy - Galatea coproduction pact stipulating three pix annually over an extended period that has no specified cutoff.

The Russian venture has an eight months production schedule and would probably be ready for release late next year. Embassy is to have distribution in English-speaking countries.

Film is to be cast with Russians, Italians, and Americans of Italian descent. Director is to be Italy's Guiseppe de Santis, who helmed "Bitter Rice," and is said to be highly regarded in Soviet film circles. With him to Russia goes a small (dozen or so) nucleus of Italo technicians, including a cameraman who will share the lensing with a Russian counterpact.

Picture becomes the second announced East-West feature, first being the projected half here-half there "Journey to a Far Meridian" which Yank promoter Lester Cowan is to roll in Moscow later this year. First Russian-Western screen venture, however, is a recently completed Galatea documentary, "Inside Russia," which Dr. Santi indicated is for release late this year.

The three-way deal, Santi revealed, actually was seeded via director de Santis in talks some time ago with Russian filmmakers. Subsequently, Galatea was drawn into the discussions, out of which came a screenplay by two Italians and a Russian. Santi indicated the project so far has had relatively smooth sailing.

In terms of action, the yarn deals with the retreat of Italian troops in Russia during the harsh winter of '42. It is described as a study of common and conflicting human values, with stress on the interplay of three mentalities—the militarist, the hardnosed fascist, and the essentialy compassionate civilian soldier both sides of the battle line.

As for the Embassy-Galatea alliance, first year's quota is to be rounded out by two pix already underway in Rome, both in English. These are "March or Die" with Stewart Granger starred, and "Captive City," with David Niven and Ben Gazara.

The two companies have had an off-on relationship dating back to "Hercules" and "Hercules Unchained," two of Embassy's early moneymakers. Separate from the new pact, Levine & Co. recently acquired from Galatea "Divorce—Italian Style," starring Marcello Mastroianni, and "La Viaccia," with Jean-Paul Belmondo and Claudia Cardinale.

BUYS LEGIT & FILM RIGHTS TO 'SHE-LA'

Hollywood, June 12.

Jule Styne has acquired both legit and film rights to "She-La," novel by Aubrey Mennen, with first project to be a Broadway musicalization.

Plans also call for later lensing under his newly-formed Styne Productions banner, for which he's paging Peter Glenville to direct.

Segal Under Hollinger

Morton Segal, former Broadway publicist who joined Paramount a year ago as national magazine and newspaper contact, has been named Par's assistant publicity manager.

He'll function at the homeoffice under publicity head Ily Hollinger.

NON-PRECIPITATE PROTESTANTS

'Cleo' in Can, Sez Silverstone, With Preems for N. Y., London, Paris

London, June 12.

During a brief stopover in London after visiting Rome and Paris, Murray Silverstone, 20th-Fox International prexy, reported on the advance arrangements for launching "Cleopatra" and "The Longest Day" in Britain.

Almost heaving a visible sigh of relief, Silverstone said he had just come from Rome, and that "Cleopatra" is in the can. No matter what happens now, the picture is all finished apart from a few pick-up and matching shots."

The rough cut he saw ran more than five hours, which is to be edited down to a final three-and-a-half hours.

Excluding the cost of the ill-fated attempt to make the picture in Britain, part of which had been recovered out of insurance and the remainder written off, Silverstone confirmed that the negative cost was $30,000,000. Also that the company's share of b.o. receipts would have to top the $50,000,000 mark before "Cleo" moved into the black. He estimated that would be accomplished within two years of the date of its first exhibition, i.e., early in 1965.

Silverstone confirmed that negotiations were currently in hand for a theatre in which to launch the production in the West of London next February, and he was hopeful that a deal would be concluded in the next few weeks. It would have simultaneous preems in London, Paris and New York City.

"The Longest Day," of which he saw a final cut in Paris, would have its world preem in France via a charity gala to aid French war veterans late in September. It would open about the same time at the N. Y. Warner Theatre on Broadway, and also at unspecified house in London. The deal for a West End showcase is expected to be concluded shortly. It is believed that a legit house may be taken over for one of these two hardticket pictures.

In a tribute to the execs at the London h.q., Silverstone said that Percy Livingstone, managing director of the British outfit, would have sole responsibility for marketing both "Cleopatra" and "Longest Day." Likewise, publicity topper John Ware would have sole charge of the campaigns to spearhead both productions.

Kramer, Class '51, Reverts to Col

Stanley Kramer, whose production of "The Caine Mutiny" in 1951 went to Columbia, is going back to Col after a longtime association with United Artists.

Col is to finance and distribute "Ship of Fools," which Kramer will produce and direct in 1963. This is the bestseller novel by Katherine Anne Porter published the past April by Atlantic-Little, Brown. Kramer was represented in the deal by Samuel S. Zagon, his attorney.

UNIVERSAL DIVIDENDS

Quarterly for Common 25c, For Pfd. $1.06

Universal Pictures declared its regular quarterly dividend of 25c per share on company's common stock. It's payable June 28 to holders of record on June 16.

Directors also voted a quarterly divvy of $1.06¼ per share on the 4¼% cumulative preferred stock. Payable Sept. 1 to holders of record Aug. 15.

Decca's Quarterly 30c

Decca Records declared a regular quarterly divvy of 30c per share on company's capital stock. Melon is payable June 29 to holders of record June 18.

Mort Spring to Paris

Morton A. Spring, president of Metro International, left New York over the weekend for three days in London, and then on to Paris. All MGM Continental managers are assembling this midweek in the French capital for a sales meeting on soon-due features, including "Lolita," "Boys' Night Out" and "The Main Attraction."

Sales conclave is being presided over by David Lewis, v.p. of the international company and regional director of Europe.

SW Would Add 37 Texas Theatres

Dallas, June 12.

Stanley Warner circuit, which has no outlet in Texas, has proposed acquisition of the 37 theatres (mostly drive-ins) owned in this state by Lone Star Theatres, Dallas. SW has notified the Justice Dept. of its intention to petition the Federal courts for permission to acquire the 37 situations.

If it gets the greenlight, the acquisition would be the largest film theatre deal since the consent decrees went on the statute books. Largest previous acquisition since the antitrust crackdown was the purchase of seven Utah houses by National Theatres (now National General) in 1955-56.

The 37 Lone Star filmeries are situated throughout the state, including all the major cities.

By Coincidence, Cub On 'Variety' Wins the First Herman Lowe Scholarship

Washington, June 12.

In an unusual coincidence, Mike Mosettig, copy boy in the Washington bureau of VARIETY, has been selected by a committee of judges as the first winner of the Herman A. Lowe Scholarship administered by Sigma Delta Chi, national scholastic and professional journalism fraternity.

The scholarship was set up in memory of Lowe, longtime Washington bureau chief of VARIETY, who died in Philadelphia last year.

Mosettig is a George Washington University junior. The $500 scholarship will be presented to him at the annual Washington dinner of Sigma Delta Chi Wednesday (13) by Lowe's widow, Florence Lowe, who holds an executive post with MetroMedia.

WANGER OFF PAYROLL

Bautzer Due in N. Y. to Confer With Sam Rosenman

Hollywood, June 12.

Walter Wanger was off salary yesterday on 20th's "Cleopatra" in Rome so far as studio was concerned but office of producer's attorney, Gregson Bautzer, didn't agree. Attorney's secretary, Jack Norton, in absence of Bautzer, out of country, asserted "Nothing has been resolved about Wanger," adding Bautzer will meet later this week at 20th home office in New York with chairman Samuel I. Rosenman and general counsel Otto Koegel to decide his position.

Peter G. Levathes, 20th exec veepee, just returned from Europe, last night said in studio statement, "It is true Walter Wanger is off salary. It is also true that he has a financial interest in the profits of 'Cleopatra'."

THEIR FILM CREDO EVOLVES S-L-O-W

Formation of the Protestant Critics Cinema Guild in New York is another move in the snail-slow evolution of a Protestant policy re motion pictures. For several years the Broadcasting and Film Commission of the National Council of the Churches of Christ has been studying various approaches to films and film content, but as yet has come up with only the most general statements of policy.

(Last Friday, the NCCC's general board, meeting in New York, deferred a pronouncement on the mass media as a result of the demands by some members for a more forthright position by the churches on classification of various types of entertainment. The board recommended that a special board be set up to study the situation and report back to it next December.)

The newly formed Protestant Critics Cinema Guild was "convened" at the suggestion of the Rev. Donald J. Kliphardt of the NCCC, but has no official connection with the latter organization. Guild's reviewers are said to represent more than 25 denominational and interdenominational church periodicals with a total readership of 10,000,000.

In the formal announcement of the Guild's organization, it's stated that the reviewers "banded together in order that the church member might be better informed about the many good productions of the motion picture industry." Their primary purpose is "bringing to their readers those films which have real, positive values."

"We feel," the announcement says further, "that too often church members tend to either condemn or ignore Hollywood productions because they do not have enough information on them. We want to make clear that many theatrical releases are worthwhile for the thoughtful viewer."

The Guild, which has headquarters in the NCCC building in New York, will also serve as a "channel for film industry views, release schedules, and preview arrangements; provide opportunities for members' growth in motion picture criticism skills; and explore projects which will lead to more perceptive film viewing by Protestants."

Familiar Goals

Just how all this is to be implemented is not spelled out in the release. The goals, however, are pretty much those which have been talked about in the last several years in various NCCC meetings concerned with the churches' approach to the film industry.

Looming in the background always as something with which the Protestant approach to films can be compared is the highly organized and efficient Roman Catholic Legion of Decency. The LOD, via its rating system, is able to swing a good deal of weight with the industry which, largely as a result of LOD suggestion, has taken to classifying many of its pix for adults only, even though the organized industry is opposed to classification.

While the Protestants say officially they have no desire to become "a pressure group" (and, indeed, there is some question whether they could become one, even if they wanted to, because of the divers points of view repped), it seems the LOD will continue to be that religious organ to which the industry will pay most attention, the Protestants' positive approach notwithstanding.

Publications represented by the new Guild include: Intercollegian, Motive, One, and Youth, for teenagers and students; Christian Advocate, The Episcopalian, United Church Herald, denominational; and Christian Century, Christian Herald, and Pulpit Digest, undenominational.

Italy Ends Quota, Blocked Lira; New Liberal Pact With U.S.; May Influence Other Nations

By ROBERT F. HAWKINS

Rome, June 12.

The liberalizations and concessions granted the United States motion picture industry in Italy under an agreement reached here last week are expected to have important influence in other areas where native protectionistic factors hamper the normal flow of Yank product. At least, that's the pondered opinon of some industry observers here after details were revealed.

While certain variations from previous operating procedure in this country hinge on reciprocal arrangements, three definite concessions have been made. These are (1) elimination of the import quota on U.S. films (185 films per year, not counting permits for Allied Artists and Disney product); (2) Freeing of blocked funds and consequent abolition of previous 40-60 arrangements which allowed 40% of blocked coin to be used in local productions; (3) liberalized re-export of U.S. films dubbed into Italian language (per "Ben-Hur," which a Canadian distributor wants for a limited Italo-language run).

These details are included in two letters of amendment (they modify the ANICA-Motion Picture Export Assn. pact expiring Aug. 31, 1962) jointly signed here last week by ANICA topper Eitel Monaco and MPEA Mediterranean rep Leo Hochstetter. Lafter characterized meetings with Monaco leading to new arrangements as "cordial" and added that he expected no immediate hitches to develop.

Also depending on whether or not current "assurances" that the dubbing fee (or tax) on U.S. imports into this country will be abolished by June 30th is Yank acceptance of an Italo hike in ANICA dues, retroactive to January 1st, 1962, and hitting U.S. members of the Italo industry group to the tune of 55 Million Lire (some $88,000) per year. Other Yank concessions, if the Italians go through with promised abolition of the dub tab, would be to make available to Italy the dubbing certificates for 1959-60 at a 23.5% discount, as well as pay a 200,000 Lire ($333) fee for every dubbing exemption (60 such exemptions to be granted every year to U.S. film).

Charles Korvin to Rome

Charles Korvin, the actor, left over weekend for Paris and Rome with his wife and stepson. Will be away all summer. Immediate project centers in Rome where he may make a deal to direct a film he has adapted.

Korvin was last in Europe couple of years ago when he starred in the London-produced television series, "Interpol Calling." That was an 18-months assignment.

UA's 'Road' To L.I. Saturation

United Artists' new release pattern for the metropolitan New York area "bringing Broadway firstruns simultaneously to Long Island's Main Street" is beginning to acquire momentum. This in connection with the June 27 release in 13 houses, day-and-date-with-Manhattan, of "Road to Hong Kong."

Kings Highway Merchants Assn. went to the extreme of actual making a cash contribution (amount unverified) to the campaign fund for the opening at the Kingsway (Century Circuit). This followed speeches before the storekeepers by Mel Aronson, district manager, and Bill Tauritz, house manager of the Kingsway.

Separately the Chamber of Commerce at Valley Stream, L.I., is also cooperating extensively, but not making a cash contribution, as the film comes into the Green Acres Theatre there. Charles Call made the pitch in this instance.

Huntington, L.I., is also riding the community steam calliope with UA. Involved are window displays in the stores, banners, interior loudspeaker plugs and similar stunts.

UA's radio campaign will utilize 10 radio stations in the city, plus local stations in Long Island and Westchester. A major part of the newspaper campaign is a tie-up with Macy's department stores, having the theme: "Movies are moving closer to you . . . just the way Macy's did."

Chicago Next for UA?

Hollywood, June 12.

Success of the United Artists "Premiere Showcase" in 13 Greater New York theatres will determine application of the day-and-date first run plan to other metropolitan key areas in the U.S., a UA source revealed yesterday. Chicago, most likely will be the next city where it will be tested, according to persons close to the situation.

Multiple runs is nothing new in southern California, but the group simultaneous openings in nabes and outlying areas have never been treated with the same approach as the Gotham intro. Hence, when the time is deemed propitious by UA sales toppers in the east, the local day-and-date run on new crop of pix may be given a new aura.

Eventually all key cities are expected to get the new treatment. It's actually an elimination of clearances by downtown first runs over nabe first engagements.

Broadway runs, with the exception of Radio City Music Hall, have been regarded as showcasing anyhow. Very few pix come out with a profit for the distrib.

The Rockefeller institution, however, insists on two weeks clearance over a 50-mile radius. This because of the take film companies can walk away with after expense is deducted. In some cases, distribs haven't opened Hall pix in outlying areas until last 14 days of run. This is done to protect the big grossing weeks.

20th Release Sked: At Least a Dozen

Twentieth-Fox makes known plans to put into release a minimum of 12 pictures between now and the end of the year.

This includes "Lisa" and "It Happened in Athens," which are going out this month. On the summer agenda are "Mr Hobbs Takes a Vacation," "Hemingway's Adventures of a Young Man," "Five Weeks in a Balloon," "I Like Money" and "The 300 Spartans."

Set for fall release are "Gigot," "The Lion" and first roadshow dates of "The Longest Day." Scheduled to open before the end of the year are "Nine Hours to Rama."

Dick Brooks to 7 Arts

Dick Brooks is resigning his post as national press rep for 20th-Fox to become national publicity manager for the motion picture and theatrical division of Seven Arts Productions.

In his new post, he'll assist adpub veep Ed Feldman in the coordination of advertising-publicity with the various distribution companies releasing SA product.

Harvey Chertok continues as SA's director of tv ad-pub exploitation.

Have Laughter, Will Travel...

New York Sound Track

Dato Loke Wan Tho, chairman of the Cathay Organization, in from Singapore to attend the International Council of Bird Preservation as the Malayan representative. He'll also be attending the National Park Conference in Seattle and the Ornithological Conference at Cornell. He plans to return to Singapore next month by way of Fiji, where Cathay also has interests.

Twentieth-Fox reactivating "Cher Papa" under tab of "Love in a Cool Climate" for **Barbara Eden** and **Tuesday Weld**, **Vincent Sherman** to produce and direct . . . **David Susskind** negotiating for **Bing Crosby** to star in "All the Way," **Tad Mosel** script based on **James Agee's** "Death in the Family" . . . **Frankie Avalon** to do three films for Titanus in Rome, exclusive of "Valley of the Swords," which he's doing there now for **Sidney Pink** . . . **Michael Gordon** inked to direct "Three on a Match." **Robert Arthur** production for U . . . **Leroy Meek** pulled out as co-producer with **Stanley Gourman** on "Let's Untwist the Twist" to set up his own indie company, J. Lean Productions, in association with **Andrea Lane** and **Jerry Bozarth** . . . **Robert L. Lippert** bought original script, "Spaceraid 63," for 20th-Fox release.

Add Incidental Intelligence: A sidewalk survey conducted by WLOF-TV, Orlando, Fla, reveals that eight out of nine Orlando residents do not believe that **Elizabeth Taylor** should be barred from the U.S. because of her recent conduct in Rome.

Curious use of jazz and modern no-melody music in film soundtracks from Paris (and sometimes London) was extremely exemplified recently when a French Tourist film on the "Castles of the Loire" hit the Embassy on Broadway with a score by **Andre Hodeln** which fought a constant battle of distraction with the scenic content of film. Music was totally inappropriate to what was unreeling and furiously self-assertive.

Gertrude Brooks, formerly fan mag contact at 20th-Fox, has joined the Arthur Jacobs pubrel firm in New York office . . . **Herman G. Weinberg** reports he has completed English subtitles on six foreign pix scheduled for release here in coming months: the Greek "Electra" (UA), Italo "Outcry" (Astor), Italo "Ballerina e Buon Dio" (Magna), French "Mort de Belle" (Trans-Lux), French "Une Vie" (Continental Distributing), German "Good Soldier Schweik" (Emile J. Lustig).

The eighth annual Flaherty Film Seminar will be held June 18-28 at the U. of Minnesota in Minneapolis. Last year's seminar was held in Puerto Rico . . . Kingsley International's "The Girl With the Golden Eyes" will follow "Taste of Honey" into the Paris here . . . **Rudy Franchi**, publisher of the N.Y. Film Bulletin, has again been appointed U.S. press-liaison rep for the upcoming third International Film Fest in Montreal.

An American International Pictures rep here says VARIETY erred in its May 30 review of "Tales of Terror" by calling the film "a **Roger Corman** production." The picture, says the AIP rep, was produced and directed by Corman but is to be considered an AIP production.

Dave Emanuel, prexy of Governor Films, back in New York after his spring trip to Europe . . . Audobon Films has acquired U.S. rights to "La Recreation," French pic starring **Jean Seberg** based on a story by **Francoise Sagan**. It will be released here under the title of "Playtime" . . . Lopert Pictures has U.S. rights to the Mex pic, "The Important Man," starring **Toshiro Mifune**. Film was nominated for the best foreign language pic Oscar this year.

Composer **Julian Stein**, who was music director for the off-Broadway "Fantasticks" and current "Anything Goes," will score the N.Y.-made horror pic, "The Flesh Eaters" . . . Astor Pictures has switched the title of "During One Night" to "Night of Passion" . . . **Merissa Mathes**, Playboy's "Playmate" for June, has been signed for a role in **Hall Bartlett's** "The Caretakers."

Dr. Lionello Santi, prez of Galatea Films, off to Mexico (after his **Joe E. Levine** pows here) in behalf of his Bel Paese cheese. He remains ever-cheerful in the face of all those inevitable fromage gags . . . **Samuel Rosen**, exec v.p. of Stanley Warner, sailed on the Queen Liz with his frau for a month in Europe . . . **Tony Randall** and German actress **Lisa Pulver** paired for "Impatient Husband," UA comedy rolling next October in France . . . The "Boccaccio 70" Cinema I-Cinema II joint premiere June 25 is a benefit for the Riverdale Mental Health Assn. and the William Alanson White Institute . . . "Divorce Italian Style," the Embassy import, launches in August, probably at the Paris.

George Roscoe, TOA's director of exhib relations, back from a month's liaison trek out west, now doing likewise along the eastern seaboard . . . Industry figures on the dais at yesterday's (Tues.) Associated Motion Picture Advertisers salute to **Joe E. Levine** included **Arthur Krim**, **Irving Ludwig**, **Jerome Pickman**, **Rube Jackter**, **Emanuel Frisch**, **Salah Hassanein**, **Robert O'Brien**, **Preston Tisch** toastmastered . . . **Sam Wanamaker** in from London to play summerstock.

Basutoland in southeast Africa gets **Charles Topshee**, exec. director of Canadian Film Institute of Ottawa for two years. **Roy Little**, for three years Topshee's assistant, takes over during absence.

Ed Gollin's Am-Can Productions plans to make another feature in Toronto and is issuing another 250,000 shares of stock up to its charter-permitted total of $500,000.

"Ten Girls Ago," starring Buster Keaton, Bert Lahr and Eddie Foy," is almost completely cut and is expected to reach N.Y. this week for soundtrack work.

Dinner commemorating establishment of the **Nate B.** and **Frances Spingold** Theatre Arts Center at Brandeis U. set for tomorrow night (Thurs.) at the Plaza Hotel. The late Nate Spingold was a Columbia Pictures v.p.

Motion Picture Herald going fortnightly.

Elia Kazan was handed an honorary Doctor of Drama degree at the Carnegie Tech graduation ceremonies Monday (11) . . . "West Side Story" is smash in Manila . . . **George Stevens Jr.**, chief of the USIA's Motion Picture Service, met with members of the MPEA's foreign managers committee in New York en route back to Washington after the Cannes Fest. Subjects discussed included U.S. fest participation, the International Media Guaranty Program and the program under which the industry has provided films to embassies around the world, particularly behind the Iron Curtain. The hope is to put the Stevens-MPEA meetings on a regular basis.

Angela Lansbury stopped over for just a day, then off to Athens and a starring role in Metro's "In the Cool of the Day" . . . **George Pal**, famed for his special effects science fiction productions, looking over the all-embracing Spacerama film exhibit at the Seattle World's Fair for possible theatrical adaptation.

'CLOWNS' FOR SCREEN VIA COE AND CANTOR

Fred Coe and Arthur Cantor, producers of the current Broadway comedy, "A Thousand Clowns," will also produce the film version for United Artists release.

Coe, who also produced both the stage and screen versions of "The Miracle Worker," will direct the screen version of "Clowns," which he also directed on Broadway.

The Living Presence

Joe E. Levine, the film maestro, may wind up the subject of an hourlong tv special next season.

Past coupla months he's been shadowed everywhere (just about) by a freelance motion picture team shooting portably with synchronous sound. Included in the footage is Levine's presentation of the Oscar to Sophia Loren in the star's Rome digs.

Rep Earnings, 974G

Hollywood, June 12.

Earnings of Republic Corp. for first half of current fiscal year, ended April 28, slumped to $974,328, although sales for recent half year rose around 33% per report issued yesterday (Mon.) by Chairman Victor M. Carter. It was revealed that net for recent half-year equals 32c per share after payment of $200,000 in preferred divvies.

Net for same six months, preceding year was $1,275,010, or 54c a share after preferred dividends. Sales for recent six-months span were $21,899,523, against revenues of $14,216,265 for corresponding six months of 1961 report.

Featherbedding

continued from page 3

it. Likewise we can cast it and make it at our own convenience."

He doesn't have any limitations on budgets. "I think the whole bragging and race to spend a lot of money is nonsense. I'd rather make an inexpensive picture but it must be good. I don't think quality depends on money spent. Rather it's the acting, directing and other creative facets that are the vital components. Naturally, I don't mean I can make a film without money, but all this publicity on how much a picture costs is a fallacy."

Here for the Friday night (8) preem of "Advise" at Stanley Warner BevHills theatre, Preminger planed to Gotham Sunday (10). He'll be back in a week to spend the next six months on "The Cardinal." He will work on the script with Robert Dozier, son of Screen Gems coast veepee William Dozier. Pic will not go into production until after January with filmsing to take place in Rome, Boston and New England cities. Casting will not begin until script is finally okayed.

Next two after that will be "Bunny Lake Is Missing" and "The Other Side of the Coin." Arthur Kopit is scripting "Bunny," to be produced in Gotham; Dalton Trumbo is writing script for "Other Side," to be filmed in Malaya.

Dozier scripted "Young Stranger" and Judy Garland's current London film "Lonely Stage" for Millar-Turman, same producers of "Stranger." Kopit is playwright responsible for "Oh Dad, Poor Dad" on Off-Broadway stage in New York. Trumbo scripted "Exodus" for Preminger.

Makeup of Film Ad Pages 'Muddled'; Einfeld Presides at Promo Meeting Which Probes Dailies Cooperation

By MORY ROTH

Chicago, June 12

20th-Fox promo men from across the country converged on Chicago last Friday (8) for a one-day meeting with veepee Charles Einfeld for some soul-searching on the best media for 20th's $5,500,000 per annum ad budget (and a like amount of exhibitor co-op money) and to take a longrange look at exhibition policies.

Einfeld said that many current exhibition practices were outmoded, particularly the single-theatre firstrun, which he said limited the picture goers option. "I think that the total motion picture dollar potential is much greater than is currently being taken in," Einfeld said. He thinks that the way to tap this potential is multiple-theatre openings, a trend which has made some headway in L.A. and has been tried out in New York. He emphasized that the problem would have to be handled according to the needs and abilities of the local markets.

Einfeld, who said he called the ad-pubrel men together to get their points of view as much as listen to his, said that the field men had expressed an interest in re-allocating their ad money with a greater emphasis on nighttime radio, particularly for the summer. He added that 20th currently spends 90% of its advertising dollar in newspapers.

He also said that the media evaluation turned up frequent complaints about newspaper handling of motion picture ads. Biggest gripe was the makeup of the film pages, which the field men described as "muddled" and "looking like a junk shop." Einfeld said that the pages could be more orderly and readable with a greater portion of editorial material, and that in most cities the motion picture pages were not getting the position warranted by reader interest.

"The motion picture industry is failing to communicate with its audience," Einfeld said, "and it's time we ask ourselves if the newspapers are doing the job."

Under discussion at the meeting were promotion plans for six upcoming 20th pictures, including "Longest Day," "Adventures of a Young Man," "Mr. Hobbs Takes a Vacation," "The Lion," "Nine Hours to Rama" and "Five Weeks In a Balloon." 20th has set a 10-city premiere of "Young Man" with charity tie-ins and actors from the picture at every opening. They are also recommending to the theatres that no one be admitted after the picture starts and that it be shown on a four-a-day basis.

Einfeld jetted to Chicago after a hectic six-day business tour of Europe, during which time he saw screenings of "Longest Day" and "Nine Hours to Rama" in Paris and a rough print of "Cleopatra" in Rome.

Perry Leff Partners In Freddie Fields Co.

Hollywood, June 12.

Perry Leff has joined Freddie Fields Associates, talent shop, as partner and vice president as of this week. In connection with his acquisition the office's London rep, David Beigelman, flew in for triangular conferences.

Leff, Harvard lawyer, most recently with Frank Cooper percentery was previously with Reinheimer & Cohen in Manhattan and as staff counsel with Ashley-Steiner Agency.

Mirisch Freres Buying Into Coast Chain For Clan Diversification

Hollywood, June 12.

Four Mirisch brothers—Harold, Walter, Marvin and Irving—are negotiating with Fred Stein, prexy of Statewide Theatres, operating about 30 houses in the local area, for a substantial interest in the chain. Venture would be personal investment and have nothing to do with producing company affiliated with United Artists.

Harold Mirisch, now in Europe, years ago was with RKO and Warner circuits in the east. He is currently interested in a drive-in at Elmsford, N.Y.

Although amount of money involved could not be learned from Mirisch sources, deal has been on for some time, it was stated, and there's no indication if, and when, it will be finalized.

Germani Quits Michigan

Monroe, Mich., June 12.

Rene Germani, owner of the Majestic Theatre, Monroe, Mich., since 1931, has sold the business and plans to move with his family to Florida.

Jack Repp, Decatur, is the new owner of the theatre.

National Boxoffice Survey

Biz Hits Skids; 'Story' Still First, 'Advise' 2d, 'Judgment' 3d, 'Road' 4th, 'El Cid' 5th

Biz in key cities covered by VARIETY currently is as sluggish as the stock market, with even some of strong newcomers being sloughed this round. Return of torrid weather is taking a toll, but cinema trade undoubtedly reflects generally offish biz conditions.

"West Side Story" (UA) again is pacing the field by a healthy margin, as this hardticketer continues to display great stamina. "Advise and Consent" (Col), launched in four keys this stanza, is easily capturing second spot, and undoubtedly will be heard from additionally in the weeks to come.

"Judgment at Nuremberg" (UA) is winding up third, same as last round. "Road to Hong Kong," also from United Artists, is moving up to fourth. It was fifth last week. "El Cid" (AA), with a bunch of continuous-run or three-a-day playdates, is pushing up to fifth position as compared with sixth last round.

"Lonely Are the Brave" (U) out for first time to any extent this week, is capturing sixth money. "Counterfeit Traitor" (Par), with about the same number of engagements as last round, is finishing seventh.

"Miracle Worker" (UA), which hinted great promise last week, is taking eighth place, first week in VARIETY ratings. "Hell Is For Heroes" (Par) will finish ninth this initial round out in release to any extent.

"Sweet Bird of Youth" (MGM), long high on the list, will nab 10th spot. "Lisa" (20th) is dropping to 11th position while "Five Finger Exercise" (Col) rounds out the Top 12.

"Cape Fear" (U), which has been much higher; "Taste of Honey" (Cont), "Only Two Can Play" (Col), "Black Tights" (Magna) and "Through Glass Darkly" (Janus) are the runnerup pix.

"Harold Lloyd's World of Comedy" (Cont) shapes as a highly promising newcomer. It is smash in two N. Y. theatres and great in Washington. "Mr. Hobbs Takes Vacation" (20th), due at N. Y. Paramount this session, shapes socko in Chi and good in L.A.

"Whistle Down Wind" (Pathe), also new, looms big in Washington, and good in both Detroit and St. Louis. "Last Year at Marienbad" (Astor) shapes sharp in Chi and nice in N. Y., Denver and Cleveland.

"Lad: A Dog" (WB) looks slow in Boston and Omaha. "Follow That Dream" (UA), neat in Minneapolis looms boff in Omaha. "Escape From Zahrain" (Par), soft in Chi, is mild in Minneapolis and fair in Detroit.

"Spartacus" (U), okay in Washington, is rated hotsy in St. Louis. "Holiday in Spain" (Nat'l Th.), okay in Boston, shapes stout in Detroit.

(Complete Boxoffice Reports on Pages 8 9.)

Pick Theatreless Area; Seek Federal Court OK

National Theatres petitioned N.Y. Federal Court for greenlight to build a 900-seat hardtop at Palo Verdes near Los Angeles.

Circuit noted that the immediate area has no theatre, hence there would be no restraint of trade.

Prosperity

Continued from page 5

eign taxes chipped away 5.6% of the '61 gross, or $49,480,091.

Further points in the study:

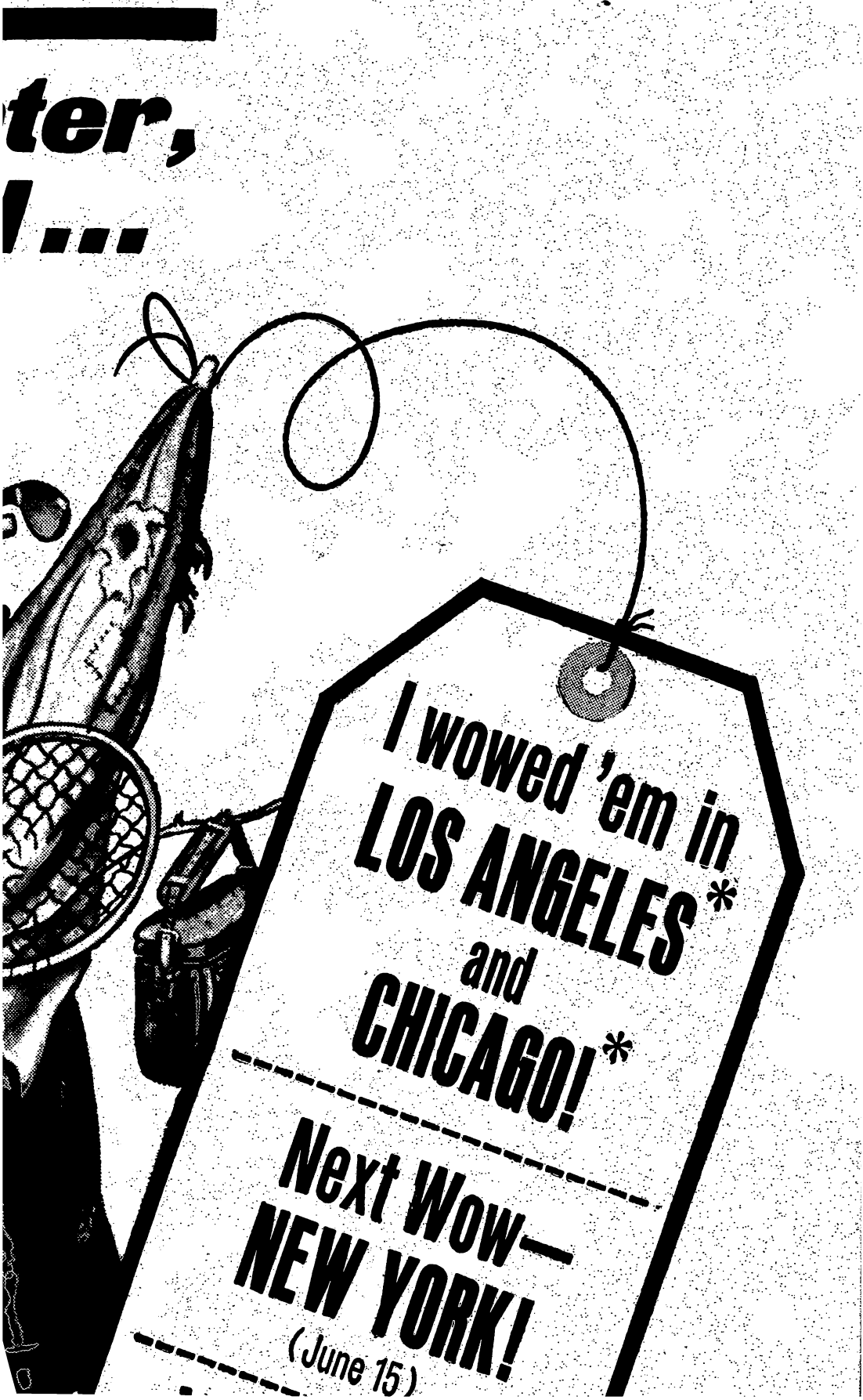
Metro, for the second consecutive year, is the pacesetter, with a $140,540,000 gross and a $12,677,000 net. Columbia is second in the gross column, only some $10,000,000 behind Leo.

Current assets of the nine majors exceeds liabilities by $408,437,379, equal to 48% of their gross.

Inventories in the aggregate—including pictures in playoff, those completed but not yet released, and vault properties—are valued at $491,774,263. 20th-Fox, not surprisingly, carries the costliest inventory at $95,189,811, and reflecting the moo tied up in "Cleopatra" and "Longest Day."

Analysis bears out that stockholders didn't get fat on dividends last year. Total income per share of the majors was $23.15, of which the companies disbursed only $8.85 in common stock divvies.

Have Laugh
Will Trave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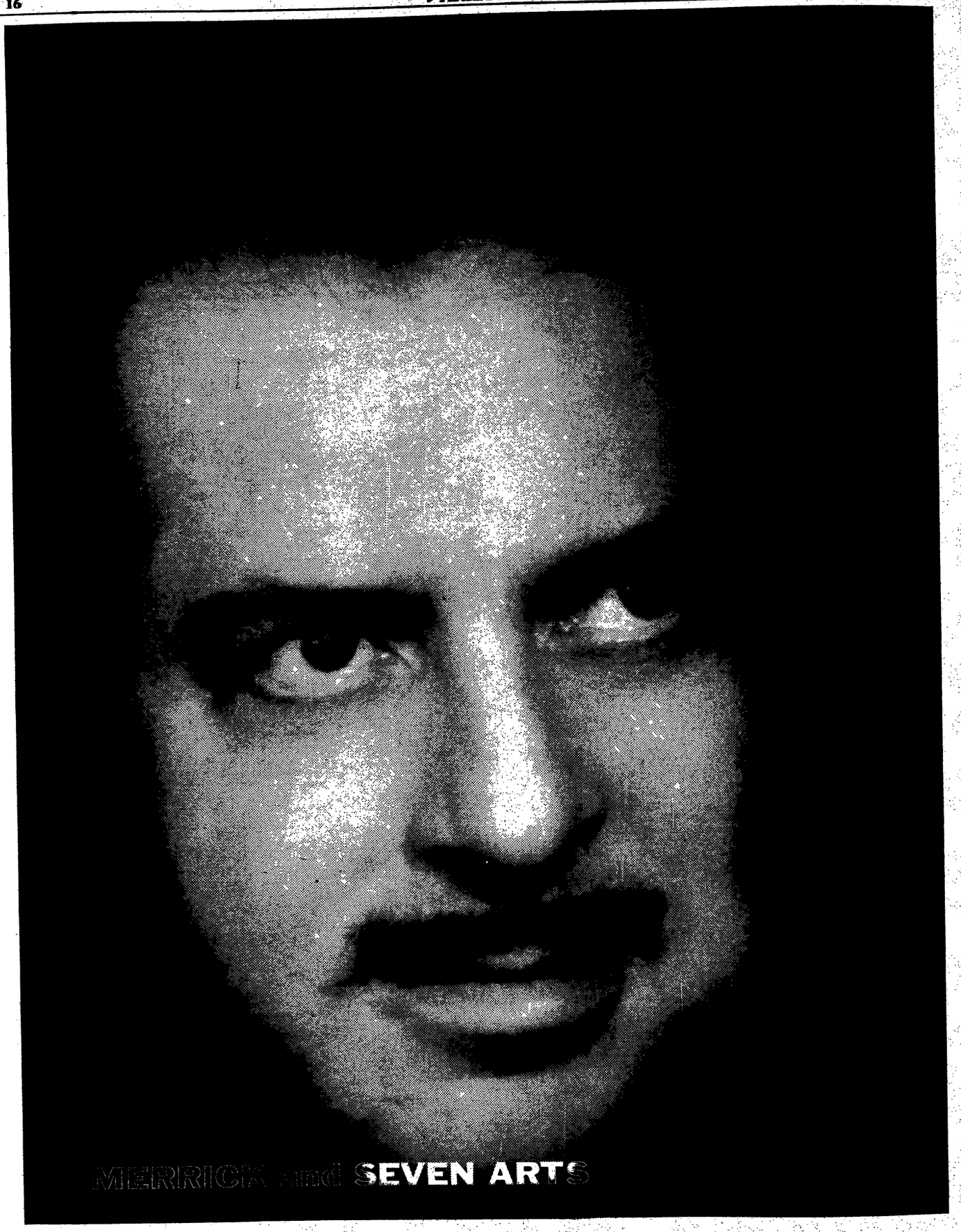
and
CHICAGO!*
Next Wow—
NEW YORK!
(June 15)



Broadway's dynamic David Merrick joins with Seven Arts in the production of five theatrical presentations for the 1962-63 season... MRS.'ARRIS GOES TO PARIS, FILM OF MEMORY, KING OF PARIS, FRENCH STREET and a musical version of CASABLANCA.

SEVEN ARTS PRODUCTIONS

Picture Grosses

'Hell' Good $14,000, St. L.; 'Hour' 10G, 2

St. Louis, June 12.

City is loaded with holdovers and extended-runs this stanza. Lone important newcomer, "Hell Is for Heroes" is rated good at the huge Fox. "Children's Hour" looks hotsy in second at Esquire while "Spartacus" still is lively in third round at the St. Louis on subsequent - run. "Follow That Dream" is okay in second at State.

Estimates for This Week

Ambassador (Arthur) (2,970; 90-$1.25) — "Lisa" (20th) (2d wk). Light $7,000. Last week, $7,500.

Apollo Art (Grace) (700; 90-$1.25) — "Black Tights" (Magna) (5th wk). Okay $2,200. Last week, $2,300.

Esquire (Schuchart-Levin (1,800; 90-$1.25)—"Children's Hour" (UA) (2d wk). Hep $10,000. Last week, $12,000.

Fox (Arthur) (5,000; 90-$1.25)—"Hell Is for Heroes" (Par) and "Siege of Syracuse" (Par). Good $14,000. Last week, "Burn Witch Burn" (AI) and "Day Earth Caught Fire" (U), $7,000.

Loew's Mid-City (Loew) (1,160; $1.25-$2.50) — "West Side Story" (UA) (15th wk). Neat $7,500. Last week, $8,000.

State (Loew) (3,600; 60-90)—"Follow That Dream" (UA) (2d wk). Okay $9,000. Last week, $10,-000.

Pageant (Arthur) (1,000; 90-$1.25) — "Whistle Down Wind" (Indie). Good $3,500. Last week, "Forever My Love" (Par), $3,000.

St. Louis (Arthur) (3,800; 90-$1.25) — "Spartacus" (U) (subrun) (3d wk). Hot $9,000. Last week, $10,000.

Shady Oak (Arthur) (760; 90-$1.25) — "La Belle Americaine" (Cont) (2d wk). Average $2,500. Last week, $2,500.

KANSAS CITY

(Continued from page 9)

Hi-Way 40 (General) (1,000 cars) ($1)—"Three Stooges Meet Hercules" (Col) and "Everything's Ducky" (Col). Okay $25,000. Last week, Isis, Vista, Fairway, Crest, Boulevard, Heart (Wiles-Noah) (1,500 cars), Hillcrest (Indie) (500 cars) ($1) "13 Hell Street" (Col) and "Don't Knock Twist" (Col), $16,000.

Kimo (Dickinson) (504; $1.25-$1.50)—"Les Liaisons" (Astor) (5th wk). Fair $1,000. Last week, $1,100.

Paramount (Blank-UP) (1,900; $1-$1.25)—"Lad: a Dog" (WB) and "Adventures of Road Runner" (WB). Nice $8,000; stays. Last week, "Escape From Zahrain" (Par) and "Siege of Syracuse" (Par), $5,000.

Plaza (FMW-NT) (1,630; $1.50-$2.50)—"West Side Story" (UA) (12th wk). Biz improved with students home from college, nifty $7,000. Last week, $5,000.

Roxy (Durwood) (850; 75-$1.50)—"Experiment in Terror" (Col) (3d wk). So-so $4,000. Last week, $4,500.

Saxon (Durwood) (1,600; 75-$1.50) "Cape Fear" (U) (4th wk). Lean $4,500. Last week, same.

Studio (Durwood) (450; $1.25-$1.50)—"Two Women" (Embassy) (4th wk). Getting unusually good play at nice $1,600. Last week, $1,300.

Uptown (FMW - NT) (2,043; $1-$1.25)—"Trapeze" (UA) and "Vikings" (UA) (reissues). Okay $6,500. Last week, "Follow That Dream" and "Madison Avenue" (UA) (2d wk), $4,500.

SAN FRANCISCO

(Continued from page 8)

(774; $1.50)—"Taste of Honey" (Col) (2d wk). Big $7,000 or over. Last week, $8,000.

Metro (United California) (1,000; $1.50-$1.80)—"Black Tights" (Magna) (4th wk). Okay $2,500. Last week, $3,500.

Esquire (No. Coast) (846; 90-$1.25)—"El Cid" (AA) (2d wk). Torrid $9,000 or close. Last week, $13,000. Pic was at Alexandria for 20 weeks on hardticket.

Coronet (United California) (1,-250; $2.20-$2.75)—"Judgment at Nuremberg" (UA) (15th wk). Off to $4,800. Last week, $6,400.

DENVER

(Continued from page 8)

Notte" (Astor). Stout $2,000. Last week, "The Victim" (Indie) (2d wk), $1,500.

Orpheum (RKO) (2,690; $1-$1.25) —"Lisa" (20th) and "Hand of Death" (20th). Dull $5,500. Last week, "Pajama Game" (WB) and "Ice Palace" (WB) (reissues), $5,000.

Paramount (Wolfberg) (2,100; 90-$1.25)—"Cape Fear" (U) and "World in Pocket" (MGM). Good $10,000. Last week, "Follow That Dream" (UA) and "Jungle Fighters" (UA) (2d wk), $12,500.

Towne (Indie) (600; $1.25-$1.45) —"Cabinet of Caligari" (20th). Okay $3,000. Last week, "Moon Pilot" (BV) (8th wk), $2,500.

Vogue (Art Theatre Guild) (450; $1.25)—"Last Year at Marienbad" (Astor) (2d wk). Fine $1,800. Last week, $1,600.

LOS ANGELES

(Continued from page 8)

(Hollywood, State), "Outsider" (U) (Baldwin) (2d wk), $17,600.

Beverly, Four Star, Vogue, Loyola (State-UATC-FWC) (1,152; 868; 810; 1,298; 90-$2)—"Black Tights" (Magna) (4th wk, Beverly; 1st wk, others m.o.) and "Oklahoma" (20th) (reissue). Dull $13,000 or over. Last week, Beverly, $4,500. Four Star, "Something Wild" (UA) (3d wk), $1,000.

Hawaii, Wiltern, Baldwin (G&S-SW-State) (1,106; 2,344; 1,800; 90-$1.50)—"Experiment in Terror" (Col) (2d wk, Hawaii, Wiltern; 1st, Baldwin). Soft $12,500.

Warren's (Metropolitan) (1,757; 90-$1.50)—"Hell Is for Heroes" (Par) and "Airborne" (Indie) (2d wk). Thin $3,800.

Iris, El Rey (FWC) (825; 861; 90-$1.50)—"State Fair" (20th) (2d wk) and "Liberty Valance" (Par) (Iris) (m.o.); "King and I" (20th) (reissue) (El Rey). Pale $5,700.

Crest (State) (750; 90-$1.50)—"Carry On Teacher" (Gov) (2d wk). Fine $5,500. Last week, $9,000.

Fine Arts (FWC) (631; $1.49-$2.40)—"Miracle Worker" (UA) (3d wk). Lusty $7,500. Last week, $9,000.

Hollywood Paramount (State) (1,468; $1-$1.49) — "Cabinet of Caligari" (20th) (3d wk). Mild $5,000. Last week, $8,000.

State (UATC) (2,404; 90-$1.50)—"King of Kings" (MGM) and "East of Kilimanjaro" (Indie) (3d wk). Handy $5,500.

Fox Wilshire (FWC) (1,990; $1.49-$2.40)—"Mr. Hobbs Takes Vacation" (20th) (3d wk). Good $8,000. Last week, $11,000.

Music Hall (Ro[illegible]) [illegible] $2-$2.40)—"Only Two Can Play" (Kings) (8th wk). Fine $4,500. Last week, $4,200.

Egyptian (UATC) (1,392; $2-$2.40)—"Sweet Bird of Youth" (MGM) (12th wk). Good $5,500. Last week, $[illegible].

Carthay (FWC) (1,138; $1.80-$3.50)—"El Cid" (AA) (25th wk). Oke $5,000. Last week, $5,800.

Pantages (RKO) (1,512; $1.25-$2.75)—"Judgment at Nuremberg" (UA) (25th wk). Strong $10,000. Last week, $10,600.

Chinese (FWC) (1,408; $1.25-$3.50)—"West Side Story" (UA) (26th wk). Boffo $25,000. Last week, $24,900.

Cinema (Art Theatre) (600; $1.75)—"Through Glass Darkly" (Janus) (9th wk). Busy $2,800. Last week, $2,500.

PORTLAND, ORE.

(Continued from page 8)

"Victim" (Indie) and "Behind Great China Wall" (Indie). Fair $2,000. Last week, "Sweet Bird Youth" (MGM) (9th wk-3 days), $800.

Hollywood (Evergreen) (1,180; $1.49-$2)—"Seven Wonders of World" (Cinerama) (9th wk). Sturdy $6,000. Last week, $8,300.

Music Box (Hamrick) (640; $1.50-$3)—"West Side Story" (UA) (13th wk). Lofty $5,000. Last week, $5,600.

Orpheum (Evergreen) (1,536; $1.49-$1.75)—"El Cid" (AA). Torrid $13,000 or close. Last week, "Follow That Dream" (UA) and "Hired Gun" (UA) (2d wk), $4,800.

Paramount (Port-Par) (3,000; $1-$1.50)—"Escape From Zahrain" (Par) and "Matchmaker" (Par) (reissue) (2d wk). Bad $2,000. Last week, $3,900.

BROADWAY

(Continued from page 9)

morrow (Thurs.) looks like great $24,000 or near, for 26th week at house. The 25th week of eight days on hardticket was $11,500.

First-Run Arties

Fine Arts (Davis) (468; $1.80-$2) —"Only Two Can Play" (Col) (13th wk). The 12th stanza finished yesterday (Tues.) was hep $6,200 after $7,000 for 11th week.

Beekman (Rugoff Th.) (590; $1.50-$2) — "Lloyd's World of Comedy" (Cont) (2d wk). First round ended Sunday (10) was great $17,000. Daydating with Embassy.

Carnegie Hall Cinema (F&A) (300; $1.50-$2) — "Last Year at Marienbad" (Astor) (14th wk). This round ending today (Wed). is heading for stout $6,000 after $6,500 for 13th week. Stays.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2) — "Through Glass Darkly" (Janus) (m.o.) (2d wk). Initial frame ending Sunday (10) was big $7,000.

Normandie (T-L) (592; $1.25-$2) —"Summerskin" (Film Reps) (3d wk). First holdover session completed Sunday (10) was fair $6,500 after $12,000 opener. Likely won't be around much longer at this gait.

Little Carnegie (L. Carnegie) (520; $1.25-$2) — "Shadows Grow Longer" (Times). First stanza ending next Friday (15) looks like modest $6,000 and not up to hopes.

Guild (Guild) (450; $1-$1.75) — "Jules and Jim" (Janus) (8th wk). Seventh week ended Sunday (10) was nice $7,500 after $9,000 for sixth round. "Boys Night Out" (MGM) opens June 21; daydating with Victoria.

Murray Hill (Rugoff Th.) (565; $1.50-$2)—"Lolita" (MGM). Opens today (Wed.). Last week, "Viridiana" (Kings) (m.o.). Okay $5,500 for single week.

Paris (Pathe Cinema) (568; $1.50-$2)—"Taste of Honey" (Cont) (7th wk). Sixth session finished Sunday (10) was sock $12,500 after $16,000 for fifth week.

Plaza (Lopert) (525; $1.50-$2)—"I Like Money" (20th) (4th wk). This week ending tomorrow (Thurs) is heading for fair $5,000 or close after $5,500 for third stanza.

68th St. Playhouse (Leo Brecher) (370; $1.50-$2)—"Lover Come Back" (U) (subrun). Initial round ending today (Wed.) looks like nice $6,000 or close. Very good in view of two weeks played here before, only recently. "Important Man" (UA) comes in on June 25.

Sutton (Rugoff Th.) (561; $1.50-$2)—"Advise and Consent" (Col) (2d wk). First round ended yesterday (Tues.) was smash $23,000 or close. Daydating with Criterion.

72d St. Playhouse (Baker) (440; $1.50-$2) — "Counterfeit Traitor" (Par) (7th wk). Sixth session concluded Monday (11) was trim $6,-700 after $8,500 in fifth. Stays for three or four weeks longer.

Trans-Lux 52d St. (T-L) (540; $1.25-$2)—"Miracle Worker" (UA) (4th wk). Third week finished yesterday (Tues.) was boff $12,000 after $17,000 for second round.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Valiant" (UA). Opens today (Wed.) for two-week run prior to opening "Road to Hong Kong" (UA) June 27. In ahead, "Lisa" (20th) (3d wk-6 days), dull $3,500.

World (Perfecto) (390; 90-$1.80) —"Many Ways to Sin" (Mishkin) (10th wk). This stanza winding tomorrow (Thurs.) looks like big $8,-000 or close after $8,200 for ninth week.

BALTIMORE

(Continued from page 9)

wk). Okay $1,800. Last week, $2,000.

Mayfair (Fuchtman) (700; $1.75-$2.50)—"West Side Story" (UA) (17th wk). Upped to good $5,500. Last week, $5,000.

New (Fruchtman) (1,600; 90-$1.50)—"Lisa" (20th) (2d wk). Poor $3,500. Last week, $4,500.

Playhouse (Schwaber) (355; 90-$1.50)—"Victim" (Indie) (3d wk). Nice $2,300. Last week, $2,600.

Rex (Freedman) (500; $1.50)—"Shameless" (Indie) (2d wk). Fair $1,500. Last week, $3,200.

Stanton (Fruchtman) (2,800; 90-$1.50)—"Lonely Are Brave" (U). Drab $5,000. Last week, "Follow Dream" (UA) (2d wk), $3,500.

Town (Rappaport) (1,125; 90-$1.50)—"Counterfeit Traitor" (Par) (2d wk). Sharp $8,000. Last week, $11,000.

'Witch' Smart $14,000, Hub; 'Geronimo' Same, 'Lad' 7G; 'Honey' Hot 8G, 4th

Boston, June 10.

Seasonal downbeat continues at Boston wickets, with weekend biz knocked out by the soaring mercury. Earlier cool rainy period came in midweek, helping some but not enough. New arrivals are not so big, with "Geronimo" only okay at Orpheum, and "Burn Witch Burn" nice at Paramount. "Lad: A Dog" is slow at Pilgrim.

"West Side Story" still shows strength in 32d week at Gary. "Taste of Honey" continues torrid at Kenmore in fourth round. "Sweet Bird of Youth" holds nicely at Beacon Hill in Fifth round. "Holiday in Spain" is holding okay at the Boston in fifth week. "Five Finger Exercise" shapes good in third at Saxon. "Cape Fear" looms okay in fourth frame at Memorial.

Estimates for This Week

Astor (B&Q) (1,170; 90-$1.50)—"Oklahoma" (Indie) (reissue) (3d wk). Slow $4,000. Last week, $5,000.

Beacon Hill (Sack) (900; $1-$1.50) — "Sweet Bird of Youth" (MGM) (5th wk). Oke $7,000. Last week, $8,000.

Boston (Cinerama, Inc.) (1,354; $1.75-$2.65) — "Holiday in Spain" (Nat'l Th.) (6th wk). Fifth week ended Monday (11) was okay $7,300. Last week, $8,200.

Capri (Sack) (900; $1.50)—"Children's Hour" (UA) (6th wk). Neat $4,500. Last week, $6,000.

Exeter (Indie) (1,376; 90-$1.49)—"Only Two Can Play" (Col) (3d wk). Second week, fancy $8,000. Last week, $10,000.

Fenway (Indie) (1,300; $1.50) — "Big Deal on Madonna Street" (Indie) (reissue) (2d wk). Pale $3,000. Last week, $4,500.

Gary (Sack) (1,277; $1.50-$3) — "West Side Story" (UA) (32d wk) Still powerful at $10,000. Last week, same.

Kenmore (Indie) (700; $1.50) — "Taste of Honey" (Cont) (4th wk). Hotsy $8,000. Last week, $9,000.

Mayflower (ATC) (689; 90-$1.50) — "Doctor in Love" (Gov) and "Carry on Sergeant" (Gov) (reissues). Oke $3,100. Last week, "Exodus" (UA) (reissue), $3,900.

Memorial (RKO) (3,000; 90-$1.49) —"Cape Fear" (U) and "Sergeant Was a Lady" (U) (4th wk). Oke $7,000. Last week, $8,000.

Orpheum (Loew) (2,900; 90-$1.49) — "Geronimo" (UA) and "Clown and Kid" (Indie). Okay $14,000. Last week, "Follow That Dream" (UA) and "Mary Had a Little" (UA) (2d wk), $11,000.

Paramount (NET) (2,357; 70-$1.25)—"Burn Witch Burn" (AI) and "Twist All Night" (Indie). Nice $14,000. Last week, "Escape from Zahrain" (Par) and "Brushfire" (Par), $12,000.

Pilgrim (ATC) (1,909; 75-$1.25)—"Lad: Dog" (WB) and "Scarlet Message" (Indie). Slow $7,000 or less. Last week, "House of Women" (WB) and "Samara" (WB), $7,200.

Saxon (Sack) (1,100; $1.50-$1.80) —"Five Finger Exercise" (Col) (3d wk). Good $10,000. Last week, $12,-000.

State (Trans-Lux) (730; 75-$1.25) — "Erotica" (Indie) and "Girls Inc." (Indie) (2d wk). Solid $4,600. Last week, $5,800.

'Grimm' Into McVickers, Chi

Chicago, June 12.

As portended earlier, Cinerama last week signed a contract with the McVickers Theatre for an Aug. 8 opening of "Wonderful World of Brothers Grimm." The final roadblock to the deal was removed when Cinerama and the McVickers lessee, the Diana Corp., bought out a contract for "Unsinkable Molly Brown," originally set for September.

The 13-month contract is expected to cover Cinerama until it can get its own theatre built in Chicago.

'Brave' Bright $35,000, T'ronto; 'Bird' Big 14G, 'Road' $20,000, 'Lisa' 13G

Toronto, June 12.

Such newcomers as "Sweet Bird of Youth" and "Lonley Are The Brave" are off to solid starts but "Road to Hong Kong" and "Black Tights" are just fair. "West Side Story," in fourth frame, is still leading the city, with big takings. "Only Two Can Play" is hefty in ninth session. "Lisa" is okay in two houses.

Estimates for This Week

Carlton, Danforth, Humber (Rank) (2,318; 1,328; 1,203; $1-$1.50) — "Road to Hong Kong" (UA). Fair $20,000. Last week, "Jessica" (UA), $16,000.

Century, Downtown, Glendale, Midtown, Odeon, Scarboro, State (Taylor) (1,342; 1,059; 995; 1,082; 752; 682; 696; 75-$1)—"Lonely Are The Brave" (U) and "Outsider" (U). Fine $35,000. Last week, "Mothra" (Col) and "13 West Street" (Col), three-house combo (capacity 2,437), $18,500.

Eglinton (FP) (919; $1.50-$2.50) — "Seven Wonders of World" (Cinerama) (reissue) (6th wk). Satisfactory $5,000. Last week, ditto.

Hollywood (FP) (1,080; $1-$1.50) — "Rome Adventure" (WB) (3d wk). Staunch $3,000. Last week, $10,000.

Hyland (Rank) (1,373; $1-$1.50) —"Only Two Can Play" (Col) (9th wk). Hefty $7,000. Last week, $8,000.

Imperial, Nortwon (FP) (3,206; 959; $1-$1.75)—"Lisa" (20th). Okay $13,000 or close. Last week, "All Fall Down" (MGM), $13,000.

Loew's (Loew) (1,641; $1-$1.50) —"Sweet Bird of Youth" (MGM). Fine $14,000 or over. Last week, "Lover Come Back" (U) (11th wk), $9,500.

Tivoli (FP) (925; $1.50-$2.50) — "West Side Story" (UA) (4th wk). Nightly turnaways to lusty $13,000. Last week, ditto.

Towne (Taylor) (693; 90-$1.25)—"Cold Wind in August" (UA) (3d wk). Fine $6,000. Last week, $6,500.

University (FP) (1,393; $1.25-$1.75) — "Black Tights" (Magna). Slow $5,000. Last week, "Judgment at Nuremberg" (UA) (16th wk), at $1.25-$2 scale, $5,500.

CHICAGO

(Continued from page 9)

(Par) (2d wk). Soft $9,000. Last week, $12,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Mr. Hobbs Takes A Vacation" (20th) (3d wk). Great $25,-000. Last week, $30,000.

Surf (H&E Balaban) (685; $1.50-$1.80)—"Last Year At Marienbad" (Astor) (5th wk). Okay at $3,800. Last week, $5,500.

Todd (Todd) (1,089; $2.20-$3.50) —"West Side Story" (UA) (16th wk). Towering $20,000. Last week, $21,000.

Town (Teitel) (640; $1.25-1.80)—"Tomorrow Is My Turn" (Shaw). Hotsy $4,200. Last week, "Les Liaisons" (Astor) (6th wk), $4,000.

United Artists (B&K) (1,700; 90-$1.80)—"Hell Is For Heroes" (Par) (2d wk). Light $12,000. Last week, $19,000.

Woods (Essaness) (1,200; 90-$1.80) — "Advise and Consent" (Col). Wham $30,000. Last week, "Cape Fear" (U) (7th wk), $10,000.

World (Teitel) (606; 90-$1.25)—"Through Glass Darkly" (Janus) (2d wk). Excellent $5,000. Last week, $5,500.

BUFFALO

(Continued from page 8)

Knock Twist" (Col). Bad $3,500. Last week, "Cabinet Caligari" (20th) and "Hand of Death" (20th), ditto.

Lafayette (Basil) (3,000; 90-$1.25) —"Night Creatures" (U). Thin $4,500. Last week, "Lonely Are Brave" (U) and "Tiger's Claw" (Indie), $4,200.

Paramount (AB-PT) (3,000; 90-$1.25)—"Lisa" (20th). Sad $6,000 or less. Last week, "Brain That Didn't Die" (AI) and "Invasion Star Creatures" (AI), $5,400.

Teck (Loew) (1,200; $1.50-$2.75) —"West Side Story" (UA) (13th wk). Passable $5,000 or under after $4,000 last week.

Cinema (Martain) (450; 90-$1.25) —"Doctor in Love" (Gov) (3d wk). Okay $1,700 after $2,500 in second round.

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Economics of Academy

Continued from page 2

used, raising a comment from Hope that he had never been paid. Close check of the situation, however, found Hope to be in error. McCue pointed out he and other performers have been paid every time the event has been commercially sponsored, noting union had cleared performers in the years it was sponsored by the motion picture industry itself. These, according to Mrs. Herrick, were the years 1958, 1959, 1960. "We feel this is entirely just," Mrs. Herrick said, noting AFTRA does not require payment for presenters. McCue pointed out union has had an agreement with the Academy since it first became commercially sponsored because "AFTRA looked on it as a threat to other commercial programs. It is maintaining fair competition between sponsors and broadcasters," he said.

Hope Comments

Apprised of this while on location for "Critic's Choice," Hope said he had not recalled any payment being made, but had been made aware of a letter from AFTRA indicating he was being given this sum. He said, "All money from Academy shows has automatically gone into the Dolores and Bob Hope Charitable Foundation" and stated he "never even sees the money." Hope asserted he believes he became aware of the payment two years ago but, before that, thought he had done the show free.

Neither of Hope's agents, Louis Shurr, who had hotly protested that Hope was being paid, or James Saphier's office were aware of ever seeing a check from the Academy, they said, though Saphier's office manager, Mary Davis, recollected have seen a letter from AFTRA stating payment was reduced some time ago.

Freed countered that he was "not aware of payments made," noting "this would be handled through the business office."

Costs

A major point of discussion at the Press Club panel cited lack of industry support for the awards, with consensus voiced that persons who make Hollywood films "are not willing to pay the money it costs to produce the show." Reportedly, the net pays $561,000 for the show. Panel members agreed whatever costs concerned they were not picked up by the "producers, the MPAA or any other part of the industry."

Academy prexy Wendell Corey, who had just been reelected, said, of this figure, "the Academy makes money which is used to support other Academy activities." Neither he nor other panel members indicated total cost of the show, though producer Arthur Freed said one major amount was $250,000 for voting and Johnny Green, Academy veepee and former producer-director of the event, told of last year's music costs which went into a five digit figure.

Stars Very Selfish

Dick Dunlap, ABC director of show for the past two years, stated the problem besetting his crews has been the lack of cooperation on part of stars "who you don't know even to the last minute are going to show up." He said, "Actors don't respect nominations and seem to indicate 'If I don't win I won't play'." He also tore into the music end by stressing, "Composers have too much interest and push singers onto the show whom no one has heard of."

Screen Directors Guild head George Sidney brought out point that "there are too many awards." His solution was an amalgamation of other industry functions such as his Guild's SDG awards by which the nominations in these areas would form the nominations in the Academy Awards. He suggested, "They usually turn out the same anyway" and added, "this could be the grand entry to the Academy."

On the other hand, Allen Rickin, repping the Writers Guild, felt the Oscar is like "a film industry house party." He said this should be the opportunity for the industry to give recognition to everyone in every area who has had a creative part in the work.

Considerable attention went to placement of the event itself, reflecting the recent Santa Monica presentations. SAG prexy George Chandler noted "Hollywood is a symbol" in his defense of the Santa Monica location (which two days later was announced for next year's show and stated it "is not geographic and will always be Hollywood to the public."

Lawrence Weingarten, repping SPG, felt there should be less categories because "elaboration on categories suggested by some dissipates the value" of the awards.

Green said the effort should be to make it a show if it is a show, or an awards event if it is such, but concentrate on what it should be. Discussion also centered about whether it is a new event and, in that case, should nets carry it without payment for their services, paralleling it with such news activities as the space flights.

Green said it was he who had originally suggested the tv airing as a means of financial support. He added, "The producers and the Johnston Office duck the responsibility of support." Weingarten echoed his feeling, noting a nomination gives a picture "at least ten per cent more at the boxoffice."

Discussion was moderated by Press Club prexy Army Archerd.

Reelect Wendell Corey

Hollywood, June 12.

Wendell Corey has been reelected prexy of Academy of Motion Picture Arts & Sciences. Also returned were Arthur Freed, 1st veepee; Jacob H. Karp, 2d veepee; Hal Elias, secretary; Hal Mohr, assistant secretary; Fred L. Metzler, treasurer.

Richard Murphy was elected assistant treasurer.

Next One April 8, 1963

Hollywood, June 12.

Academy of Motion Picture Arts & Sciences has set April 8, 1963 as date of its 35th annual Oscar ceremonies. Event again will be held in the Santa Monica Civic Auditorium, marking third straight year that organization has left Hollywood boundary line for the film industry's biggest blowout.

Show was again skedded for a Monday night, according to prexy Wendell Corey, in deference to theatre owners. Monday traditionally has the lightest theatre attendance of any night in the week.

THE BOUNTY JOINING SEATTLE FAIR FLEET

Seattle, June 12.

The Bounty, replica of Captain Bligh's vessel, used by Metro for film "Mutiny on the Bounty," is set to arrive here Saturday (17) for a week's visit. It will join other ships moored here as hotels and nightclubs for the World's Fair.

The Dominion Monarch, cruise ship, has three dining rooms, with entertainment—the John Lester group—in the Veranda Cafe lounge. Ship is housing around 1,000 fairgoers each night.

The cruise ship Acapulco is also here as part of the Mexican exhibit, and it has entertainment and dancing in two dining rooms along with strolling entertainers. The coastal ship Catala is in use as a floating hotel, plus the Yarmouth in between voyages to San Francisco.

Henry King

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crises don't last indefinitely. I must commend the leaders of the Hollywood AFL Film Council and IATSE for keeping their heads and frowning on picketing and boycotts. We must all take the long-range view, however uncomfortable these temporary setbacks may prove.

I was really startled to read where one local had asked an American Legion post to propose a Legion boycott of films made abroad. As a former service man myself, I cannot believe this should be made a question of patriotism. Motion pictures are international in their audience, and in their origin. Even labeling is a tacit invitation to boycott.

Let's trace what effect labeling, boycotting, or picketing would have. Take my last feature, "Tender is the Night." It was partially made in Switzerland, Paris, and the Riviera. True, it was made with American money and the entire American cast and crew were taken abroad. But it could hardly be labeled "Made in U.S.A." Should anyone be encouraged to stay away on this account? That would be robbing 20th Century-Fox of the box-office rentals with which they'd make another picture employing Americans.

Take the pictures made with American capital (in co-production or even by foreign producers guaranteed American distributor payment-against-negative). If these are hamstrung by box-office spite campaigns here, that American capital will be lost instead of going into a revolving fund which may well make an all-American picture next time.

What about an outright foreign picture, possibly subsidized by foreign government funds, which is offered for distribution here? A few of these are top-flight pictures which can and should compete on even terms with our best product, just as we do in foreign markets. Most of them are second features, aimed to supply the 75% of American theatres which use double bills. Could theatres and drive-ins survive any campaign-inspired cut in present attendance, while waiting for Hollywood to supply the shortage of product? How will this make it more profitable or possible for Hollywood to make low-budget pictures at present high costs?

Have these boycott advocates thought about the possibility that England, Italy, France, or the European Common Market would take reprisals against Hollywood-made imports? Overseas sales are traditionally the profit margin of most Hollywood features.

Nobody wants to see Hollywood production dwindle because of cost factors. Our industry is still the greatest in the world and must remain so. Let's not panic at imagined handwriting on the wall. The economic weather is rough but Hollywood talent and ingenuity have weathered worse storms. Let's all row together, and not rock the boat with labeling, picketing, or boycotting. — *Henry King.*

Leo Gutman in Retreat

Leo Gutman, who joined Paramount as ad manager recently, is bowing out because of personal family-life reasons, apparently having to do with roots in Cincinnati where he had been associated with Ziv Television.

Par is unset with a successor.

Blabber Bankers

Continued from page 5

which MGM has in "Mutiny on the Bounty."

The spokesman, who is not associated with either of these two companies, said that investor confidence in the entire industry has fallen off as a result. The point is that MGM and 20th in many areas are regarded as the bellwethers of the industry.

This kind of investor interpretation is regarded as fallacious by the senior officer who was doing the talking. He submits that the picture industry companies should not be regarded as a group as, say, chemicals, automotives, cement, leather products, etc. There's just no uniform tie in the financial behavior of all pic outfits; the fact that one rises or falls doesn't mean that others will do the same.

Secondly, he offers, MGM's $20,000,000 in "Mutiny" and 20th's $30,000,000 in "Cleopatra" could well turn out to be profit-making investments. "Both companies spent lots more than they set out to spend but keep in mind the fact that there's no limit on what a picture can gross these days," he said.

JAPANESE VISIT HAWAII

Honolulu, June 12.

Toho Studio starlets Reiko Dan and Yuko Hama planed in for the third annual Toho Film Festival in the Nippon Theatre.

Featured screen attraction is "Tsubaki Sanjuro," starring Toshiro Mifune.

Rogers Brief Argues Five Oustees 'Assume' Blacklist Policy Proved

Washington, June 12.

Former Attorney General William P. Rogers has fired another legal salvo at the five remaining so-called "blastlistees" who are waging an antitrust battle against the major studios for cutting them off from employment.

Rogers, legal rep for Motion Picture Assn. and seven film producers and distributors, filed a petition at the U.S. Supreme Court asking for denial of review to the five talents from unfavorable lower court rulings.

The five, who claim the 1947 Waldorf anti-Communist manifesto promulgated by the industry was an illegal concert against them, are: Nedrick Young, Albert Maltz, John Howard Lawson, Robert Richards and Lester Cole, some of whom collided with House Un-American probers during the big Hollywood investigation in the late 40s.

Their appeal is from a decision by U.S. District Court here refusing them a preliminary injunction against the film companies who would be barred from applying any "blacklist." The District Court decision was affirmed by the Court of Appeals earlier this year.

Rogers knocked hardest on the petitioners' arguments that there is a so-called "per se" case of a conspiracy — so plain and clear that the Courts can so hold against the picture firms without further ado.

The Eisenhower Administration Attorney General termed the presentation of the opposition "wholly inaccurate and misleading because it is premised squarely on the proposition that a conspiracy has been found and established by undisputed facts . . . Actually these 'undisputed facts' are based largely upon self-serving affivadits replete with hearsay, conjecture, speculation and argument."

The real truth, averred Rogers, is as follows: "The facts material to this case commenced in 1947. At that time, a group of individuals, identified with the motion picture industry, including some of petitioners, appeared before the House UnAmerican Activities Committee. Their conduct and testimony there was such as to bring public obloquy not only upon themselves, but also upon the entire motion picture industry as well.

"The continuing problem created for producers and distributors of motion pictures was recognized by the District Court's finding: 'The record is clear that each producer and distributor defendant has been faced with identical or similar problems in regard to the employment of individuals identified as being Communists or having Communist connections, in that the employment of such individuals has led to protests by members of Congress and the public, picketing and threats of boycotts by various civic and patriotic groups, posing a threat to the economic well-being of each defendant.'"

Barney in Mufti

Continued from page 5

follow the field armies across Europe and attend to the care, feeding and coddling of the war correspondents. At the conclusion of WW II in Europe, he established the Press Club of Berlin in the palatial home of former Reichsminister Walter Funk (Hitler's first money-man) and from the welter of German talent un-employed in the German capital, had Norbart Schultze ('Lili Marlene') as piano player for some weeks.

First newspaperman to become a paratrooper, he was identified strongly with the PR campaigns to glamorize this elite portion of the Army to attract volunteers, then was sent to England prior to Normandy to cajole war correspondents into taking similar preparatory training so they could cover the airborne portions of D-Day.

Next connection: Unannounced as yet. He is presently in Denmark and Britain on some NORAD chores.

Roger Lewis

Continued from page 4

investment, would be much more easily come by.

This would spur the "conception" of more pix and the creation of new talent. It's ironic, he noted, that it's principally because the major studios are not developing enough new talent that they are, in turn, forced to hire "the same old stars" who are putting those same studios in such financial binds.

Re Low Budgets

And it's simply not true, Lewis continued that it's impossible to make quality lowbudget pix in this country, even with current union regulations. He cited the pix of Roger and Gene Corman (including their current "Intruder") and Leslie Stevens' "Private Property" as "thoroughly professional" films made for amazingly low budgets (out from under any studio overheads, of course).

As for the most-often heard argument against subsidy—that it would mean government interference in film content, Lewis said that in England this has proven to be completely untrue.

Some of the most provocative, uncompromisingly honest films ever made by the British industry ("Room at The Top," "Saturday Night and Sunday Morning" etc.) have been made in the subsidy era, he pointed out. He thinks too that now is the time for the U.S. industry to explore the matter, with an Administration in Washington "that is singularly interested in the arts."

Doesn't Lewis think that it might be next to impossible to persuade the U.S. Congress of the plight of production here when gross receipts are still so high? "Not if we tell our story properly," he answers, suggesting that an all-industry effort, comprising exhibitors, the creative people and craft unions, should back the drive with the kind of singleness of purpose with which the admissions tax was fought.

Plenty of Subsidy

He also noted that subsidies are not exactly foreign to our way of life, citing the government aid to shipping, airlines, the oil industry. In addition, he pointed out, all producers would not have to avail themselves of subsidy if they didn't need it and, for one reason or another, did not want it.

Lewis' remarks were made in New York Friday (3) on the eve of his departure for England to check on preparations on "Pawnbroker" with star Rod Steiger and scripter Ted Allen. Tentative plans call for the start of production in Britain this fall, with the chance that Dan Petrie will direct.

While abroad, Lewis will also touch down in Rome and Yugoslavia in connection with a couple of other properties (one a large budget affair) which he and Langner hope to activate.

Film Presidents

continued from page 3

which could lead the various MPAA producer-distributor members into a state of un-alert.

There have been proposals about undertaking a massive public relations campaign designed to defend the type of pictures being made. But such proposals have been defeated on the theory that the industry, in arming itself for such a defense, in effect would be saying such a defense is warranted.

The censorship troubles that may lie ahead are not minimized by execs close to the situation. Legislatures in 47 states convene next January and new censorship forces will be in action, it's feared, with the following said to bear watching especially: New York, Ohio, Pennsylvania, Illinois, Maryland, Florida, Texas, West Virginia and California.

Revolt of Film Employers

continued from page 3

two days before the President's Birthday party at Madison Sq. Garden, May 21. The trip cost studio half day's pay for 104 of the crew which lost the following day's pay. Dick Adler who ran the Madison Square Garden had privately invited her.

MM's p.a. insists studio had been notified month in advance star was going to the party. Also, another notification was given Tuesday before Thursday takeoff. Studio denied ever having given permission for trek east.

Anyhow, execs stated, Martin had been invited to same affair and begged off, saying he was working and couldn't leave Hollywood.

Although studio execs were terribly annoyed with MM's flight east, blowup came when star didn't show on set Monday (4) after making a personal at the Dodgers game at Chavez Ravine Friday night (1).

For first two days she called at 6 A.M. and said she was ill. Then the calls stopped for two days. The day before MM got fired her p.a. contacted the press and revealed the star was improving in her illness (never explained satisfactorily to studio or press) and that she'd report back on the 20th lot Monday (11). Meanwhile crew of 104 lost full week's salary, which nettled producer Weinstein no end.

By this time Levathes had returned to Gotham from his overseas hop. When he got the painful details of what MM was up to he blew his stack, told studio biz manager Phil Feldman to call it quits on the absentee and advised the legal department to go ahead with Superior Court "damage" suit. He was not going to "risk" any more of 20th's dough on uncertainties.

MM's attorney Mickey Rudin, as star's p.a. said, contacted the studio last Friday and advised execs Miss Monroe would be available Monday (11). But it was too late. The die had been cast, decisions had been made and legal action prepared. Levathes returned to his Westwood office Monday (11) after more than two weeks looksee into overseas production.

About two minutes before filings closed in L.A. Superior Court Friday (8) 20th-Fox registered its $500,000 action against Miss Monroe. This was three hours after studio issued a formal announcement of star's dismissal.

The brief 20th statement read: "Marilyn Monroe has been removed from the cast of 'Something's Got to Give.' This action was made necessary because of Miss Monroe's repeated willful breaches of her contract. No justification was given by Miss Monroe for her failure to report for photography on many occasions. The studio has suffered losses through these absences and 20th Fox will take legal action against Miss Monroe."

Just when the legal move would be taken wasn't revealed by 20th pubbery. But it happened within three hours after the press release was issued.

Studio attorney Jesse R. O'Malley signed the action for 20th stating MM signed four-pix pact in Dec. 31, 1955 for $100,000 per pic, and received $142,000 on execution of agreement. She had completed two pix up until Jan. 16, 1962, and since April 16 "has refused and neglected to render her services under the agreement."

Copies of agreements signed by star and another by Marilyn Monroe Corp. were attached to complaint. "Fox at all times performed all conditions of the agreement and has been damaged to the tune of $500,000," suit alleged.

Feldman, reached Saturday at his home, declined to comment on anything beyond the official statement of the studio's release.

UA Annual Meeting

Continued from page 4

put the money into expansion of operations. Another holder wanted to know why UA had decided to back "Greatest Story" when the same story had been done by Metro in "King of Kings" to poor boxoffice results. For one thing, Benjamin said, "Story" would be an entirely different treatment and conception, and for another, "Kings" was doing extremely well, according to Metro execs.

Most time-consuming were the rambling remarks of Mrs. Eileen Martin, a stockholder who also frequents the 20th-Fox anni gatherings. She first criticized the company for not having sent her proxy statement when she was in the hospital. Benjamin said she could have let them know where she was, and suggested that if she had been well enough to call him about getting seats for "The Miracle Worker" opening, she could have taken care of the other business too.

Mrs. Martin also criticized Krim for having "broken bread" with President Kennedy at Krim's "New York mansion" and "playing footsie with politicians and Supreme Court judges." If all of this resulted in getting contracts to make Government documentaries, which it hadn't, it might be worthwhile, she added, suggesting that both Krim and Benjamin were interested in getting Government positions.

Benjamin, saying he hoped the stockholders had as much patience as he, strongly stated that neither he nor Krim have been asked, or have any desire, to take positions in the Government, but that they both exercised their right as citizens to be concerned with the political scene. He further revealed that his correspondence with Mrs. Martin had gotten to the point where, if the Government appointed someone she did not like, she wrote letters to Benjamin in complaint. Another lady stockholder, a management supporter with a foghorn voice, continually "ruled" Mrs. Martin out-of-order.

In answer to a complaint about the company's backing "Sergeants Three," Benjamin said he was very happy to report that the picture "has done $9,000,000 worth of business." He declined to state publically how much "West Side Story" and "Judgment at Nuremberg" had cost, what their break-even marks were, and how much they were likely to make. He would, however, give the figures to the holder privately later, he said. Producers, he indicated, don't like these figures bandied about loosely.

Lotsa Chances In Brazil

Continued from page 4

incognita for alien filmmakers, excepting the peripatetic documentarians. Yet all of a sudden, as it were, Brazil is coming under scrutiny of the French, Italians and Germans of coproduction penchant.

One glaring reason for the foreign producer's absence from Brazil has been inhospitality. Until recently, the government would throw up a redtape barrier to discourage even the most determined. This, of course, was protective in nature—the native industry hasn't been able to meet the budgetary competition from abroad, even with support of government subsidies. Largely for the same reason, Brazilian product, angled strictly (and monotonously) for local appeal, has been out of the export market. Subsidies have since been expanded, however, and additionally there's the new accord at government levels that will soon permit coproduction with the Argentine industry. Henceforth, too, the Europeans are also expected to find a warmer reception, at least obtaining with coproduction.

Sulistrowski's fascination with Brazil has pre-career origins, tracing to his Warsaw boyhood when he was tantalized by the "exoticism" of the Amazon. At the same time he was developing a parallel interest in South American music. Commencing in 1950, four years after quitting Poland, he toured most of the S.A. continent by jeep, with emphasis on the Amazon country and Matto Grosso jungles, at one point settling with a primitive tribe for a seven month period. In '54, he led an expedition that shot a documentary called "Naked Amazon," released subsequently in the U.S. by Times Film Corp. Pic assertedly hit a $1,000,000 Yank gross, with seven foreign versions pushing the global b.o. to more than $2,000,000, according to Sulistrowski.

Another made-in-Brazil pic, "Feitico de Amazonas," an adventure yarn, won the producer a Saci, Brazil's Oscar equivalent, in '56. Same year he worked for Warner Bros. as production supervisor on "Amazon Trader."

More recently, under his own International Film Enterprises banner (Rio h.q., with a branch in Hollywood), he made "Marizinia," also jungle-located and in the adventure groove. Sulistrowski is now on a round of Manhattan dickers to set U.S. distribution for both "Marizinia" and "Hunza." Former pic is being handled by Columbia for the S.A. market, with Daiel releasing in the Far East.

His first U.S. production, now in preparation, is to be "No Vacancy," tale of eight diverse (and symbolic) characters thrown together for a weekend in a motel. He has two other features in the works, with S.A. and European locales, one of which is projected as a comedy-musical spectacle titled "Twelve Bikinis." Producer's current New York visitation is also being used to explore interest in a tv series for the U.S. market which would be shot in Brazil.

A REPLY TO MURROW RE 'IMAGES'

By LOU GREENSPAN

(The following text is excerpted from a formal article for an Asian market publication. The author is editor of the Journal of the Screen Producers Guild, published in Hollywood.—Ed.).

Recently, Edward R. Murrow, erstwhile champion of objective newscasting, and now Director of the United States Information Agency, told a group of Hollywood film people that he is worried about the kind of image U.S. films are creating abroad. Among the things that worried Mr. Murrow was the belief in some parts of the world that cowboys and Indians still roamed the American ranges and that gangsters were still shooting up cities like Chicago, as a daily diet.

Mr. Murrow's concern over the kind of impression Hollywood films offer overseas movie fans appears to be a matter of over-simplification.

There are of course two sides to every story—the good and the bad. The image of America abroad should be the concern of every U.S. citizen; but, to say that our motion pictures create more unfavorable than favorable impressions in foreign lands is far from the proven facts.

For one thing, Hollywood films are a major factor in helping to maintain the principles of freedom throughout the non-communist world. This is not merely the opinion of our State Department and ambassadors, but that of world leaders everywhere. Our films, in fact, have been called our best ambassadors.

Our motion pictures have always been rated of prime importance in relaying the image of America overseas. Trade has always followed the film; and it continues to do so. It has been said that, if the U.S. abolished its diplomatic and consular services, kept its ships in its harbors and its tourists at home, and retired from the world's markets, its citizens, its problems, its towns and countrysides, its roads, motor cars, counting houses and saloons would still be familiar in the farthest corners of the world. The film is to America what the flag was once to England.

If there are reasons advanced why some American-made pictures are not so popular in some parts of the world, it is only fair to recount many more reasons for their popularity. First, there is no denying that Hollywood films are technically superior. Second, that Hollywood has always opened its doors to producers, directors, actors and craftsmen from other countries, the blending of whose best talents with those of Hollywood has given the U.S. film industry more strength and vitality and a global viewpoint which is reflected in many of its pictures. Third, that no other filmmakers go so far afield to make their pictures, drawing heavily for their film subjects on the history, literature and culture of other lands. Fourth, the absence of propaganda—political or religious—in U.S. films adds to their acceptance as entertainment.

With regard to the last item, it is a fact that American pictures do not deliberately attempt to "sell" the American way of life. The accent is on entertainment. But neither do they attempt to hide anything. When focusing their cameras on their own country, U.S. films invariably reflect aspects of the American way of life; the seamy as well as the bright side of it.

To properly evaluate the role of motion pictures as mirrors of a democratic society, it is well to realize that films are a dramatic form of expression. And drama, whether on the stage or on the screen, almost always deals with the unusual, the unique and the departure from normal human experiences.

The people who patronize Hollywood movies abroad undoubtedly know how Americans dress; they know something about family relationships in America; they see Americans in all walks of life—in their homes, in offices, factories and on farms. They see rich Americans and poor Americans, good Americans and bad.

They see Americans as a people who work hard and play hard—with some living in penthouses, others in garrets. They find it a country that values its freedoms and enjoys the comforts of a busy economy. And they also see in U.S. films a nation with its social problems and entanglements.

Hollywood mirrors both the flattering and unflattering aspects of U.S. life. It makes no pretense at depicting America as a modern Utopia. A distinguished British critic, commenting on Hollywood's frankness in filming social problem pictures, said:

"Hollywood has brought into the open the conflicts beneath the surface of America, and the fact that Hollywood is prepared to make such films and allow them to be shown abroad is the greatest possible tribute to the strength of a country which has never been ashamed to show its faults."

Hollywood producers don't pretend that their pictures are documentaries of the American scene, even though many of them have documentary qualities. But filmgoers who view more than an occasional American film see a thousand and one genuine vignettes of the U.S. and the sum total of these vignettes presents a credible, composite picture of the American way of life. The cumulative impression is that life in America, though it has its faults, is a good life and a free life.

Par's Top Team

Continued from page 5

who has been masterminding the tube right along.

Significantly, a report from within, although unofficially stated, has it that the board is taking recognition anew of the problems that might lie ahead in a film company's worldwide functions and in its appointments of Weltner and Raibourn wants to spread around more authority in dealing with the unforeseeables.

A major motivation is inherent in the fact that production costs can rise frighteningly above blueprint, as already has happened with 20th-Fox in the case of "Cleopatra," Metro in the case of "Mutiny on the Bounty" and Paramount itself in the cases of "Ten Commandments" and "One-Eyed Jacks." It's now intimated that Weltner, who is backgrounded in production as well as distribution, and Raibourn will now take a firmer hand in keeping check on the production investments.

MGM president Joseph R. Vogel recently commented on the appointment of Robert H. O'Brien as exec v.p. of his company. He explained with a question, How can one man cover, say, New York, Hollywood and Rome? Answer is he cannot, so a man like O'Brien was elevated to take over part of that worldwide command post as dictated by circumstances from day to day.

This seems to coincide with the Par board's new designations for Weltner and Raibourn.

Directorate also reelected president Balaban, board chairman Adolph Zukor and all other officers. John P. Brown was elected assistant treasurer.

New York Theatres

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Bremen Tele Sez German Youth Forbidden to View Anti-Third Reich Documentary on TV, Eichmann Reels

Frankfurt, June 5.

A shocking report which indicates that many West German parents actually had forbidden their children to view an anti-Third Reich documentary series on the West German tele and newsreels on the Eichmann case has just been released. Aim of the powerful, brutally frank recent 14-part TV series, "The Third Reich," was to inform the young German students and teen-agers, who are often left in complete ignorance of the atrocities of the Third Reich and Hitler's henchmen.

According to a study just released by the Bremen Radio and Television authorities many of the young people were actually banned from watching the outspoken documentary which revealed what the Germans were allowing the Nazis to do during a terrible 15-year span.

The Bremen radio and television officials in cooperation with the city authorities prepared a special project titled, "Television and the Parents." First part of the study was to examine how often the young people watch tele programs.

For the 10 to 12 years-olds, their parents often act as censors. And the films or productions that they were most often forbidden to watch concern criminal films, the Third Reich, war films, gruesome films and love stories. In the 13-to-15 year old group, generally the same films were also forbidden. But many also note that they were in addition not allowed to view tele newsreels or reports concerning the Eichman trial.

Many of the 16 and 17-year-olds were also barred from watching "immoral films or criminal pictures."

Documentary Barred

However, the most frightening results of the whole study was that so many 13-to-15-year old students were allowed to watch tele more or less at will, except that they were not permitted to view the documentary "The Third Reich," which was prepared at tremendous cost by the West German television network to fill a gap in their education about the misdeeds and crimes of the Third Reich.

Also, it was felt equally disastrous that these teen-agers were not allowed to watch the nightly newsreel coverage of the Eichman proceedings in Jerusalem.

Many teen-agers in West Germany end their formal education at the age of 13. And if they have not had any instruction in the pre-World War II history in their high schools (or the entire period is glossed over by anxious teachers and parents unwilling to discuss Third Reich crimes), the only other area of information for these young people remains the tv documentaries or films. So it is felt that the parents are making a serious mistake in keeping the truth away from these youngsters.

Mex Director Alazraki Turns to Bigger Films

Mexico City, June 5.

Benito Alazraki, Mexican director who's noted for being the quickie king, has made the jump to where he will use 22 weeks to shoot a picture. The director will do the James Elliot production of "The Lad and I Came Through," to be made in Greece, starring Robert Young and an unselected Greek youngster.

Alazraki's record of putting a film in the cans in nine days is attributed to the technical capacity and yen for work of Mexican technicians.

Main problem in Mexico is one of financing, but Alazraki pointed out that Spain and Argentina, Mexico's chief competitors, now concentrate on productions costing $240,000 to $320,000. While this sort of production money is "prohibitive" in Mexico, Alazraki indicated that producers, with federal aid, must think in terms of higher budgeted pictures if they are to survive.

First Int'l Exhibit Of Animation Pix in Italy

Rome, June 5.

First International Exhibit of Animation Films in this country will be held from Sept. 10-15 at Rimini, on the Adriatic Coast of Italy. Jury of pix critics will hand out gold prizes coined for the event, one for each category of entries. Organizers hope to be able to screen a panorama of animated films reaching back to 1928. Also they expect to hold a film critics assembly during the event.

Meanwhile, another animated film event will be held in Annecy, France, June 26-July 1. Tabbed the "International Days of Animation Films," fest likewise will devote some time to retrospective screenings of animated items from Yugoslavia and Canada. 24 nations are participating in last-named event. Both are being organized under the aegis of the International Assn. of Animated Films.

'Common Market' For Opera Set

Ostende, June 5.

A new Common Market for operatic productions has just been established here, with 18 leading opera directors from 11 European lands participating. Object of the new international group, which is called "Europera," is to do co-productions, exchange particularly talented singers, set designers, choreographers so that the entire framework of the opera can be improved. It is hoped that more visitors thus will be attracted to the opera stages throughout Europe, and that all the members will benefit.

The members of the new Europera plan to meet next month in Brussels, as guests of Maurice Huisman, who is the general manager of the Theatre Royal de la Monnaie.

Representatives of operas in Germany, Austria, France, England, Italy, the Netherlands, Norway, Sweden, Spain and Portugal and Belgium are participating in the unusual project.

Rank Sells TV Rights Of 20 Films to Arabs

London, June 5.

Rank Organization has broken into the middle east tele market. The film company has sold tv rights of some 20 theatrical feature pix to the two-year-old United Arab Republic television web, among them "Hamlet," "Great Expectations," "Odd Man Out" and "A Matter of Life and Death."

These pix will be the first British films seen on Egyptian tele screens—numbering about 55,000 at this time. According to Rank, the deal may well be a forerunner of others that will "insure a continual supply of films to Egypt."

Eastern Nations Sending Pix To Locarno Fest

Paris, June 12.

For the first time the 15th Locarno Film Fest in Switzerland will have a selection committee that will pass on the films selected for competition by the festival founder and director Vinicio Beretta. Fest runs from July 18-29. Beretta was here recently huddling with French producers.

The fest, which takes place in the southern Italo-speaking area on Lake Maggiore, long has run into some opposition from the Northern German section. It also has found some problems due to its inviting of Eastern countries, even Communist China, because Switzerland has diplomatic relations with that country.

However, Beretta is expecting no trouble. He feels that finally governmental aid and recognition may be given. Fest has always been underwritten only by the Canton of Locarno. It is true that Locarno draws no big stars, wide biz activity or name pic personage turnouts. But it does focus attention on unusual pix for the usually staid Swiss audiences. It also possesses some renown in being able to unveil Eastern films usually denied to other fest as well as to pinpoint interest via prizes on worthy pix that might be overlooked by larger fests.

Festival gets a small press turnout from Europe and the U.S. This year it will house a meeting of the Federation of International Film Producers Assn., June 26-27, which will mainly devote itself to short subject topics. Fest also is a recognized FIFPA fest. It gives awards via a five man international jury as well as the International Film Critic's kudos.

Beretta also inagurated a special

(Continued on page 22)

West End Off Albeit 'Mink' Mighty $22,000, 'Hell' Hotsy 14G; 'Fall' Hep $6,400, 3d; 'Story' Great 21G, 14th

London, June 5.

There were only two newcomers to the West End scene last week, and that may account in part for the somewhat depressed state of biz at most deluxers. Biggest impact is being made by "That Touch of Mink" at the Odeon, Leicester Square, with a mighty $22,000 in sight for first frame. A double bill at the Plaza, headed by "Hell Is for Heroes" is shaping to land a neat $14,000 opening round.

Of the three reissues launched last week, "Giant" looms best at the Warner, and with a brisk $14,000 likely for first. Another, "Pal Joey" at the Columbia, looms modest on opener. "All Fall Down" looks fine in third at the Ritz.

Among the holdovers, "West Side Story" continues to display great stamina at the Astoria, the 14th frame being $21,000 or near.

Estimates for Last Week

Astoria (CMA) (1,474; $1.20-$1.75)—"West Side Story" (UA) (14th wk). Great $21,000 or close. Continues indef.

Carlton (20th) (1,128; 70-$1.75) —"Can-Can" (20th) (reissue) (2d wk). Moderate $4,800. "Inspector" (20th) opens June 7.

Casino (Indie) (1,155; $1.20-$2.10)—"Seven Wonders of World" (Robin) (reissue) (2d wk). Sturdy $13,700.

Coliseum (M-G) (1,795; $1.05-$2.80)—"Sweet Bird of Youth" (MGM) (5th wk). Fair $6,100.

Columbia (Col) (470; $1.05-$2.50) —"Pal Joey" (BLC) (reissue). Heading for modest $5,600.

Dominion (CMA) (1,712; $1.05-$2.20) — "South Pacific" (20th) (214th wk). Dropped to $10,900, but still great for length of run.

Leicester Square Theatre (CMA) (1,375; 50-$1.75)—"Two and Two Make Six" (BLC). "Strongroom" (BLC) (2d wk). Mild $6,400 after $8,400 opening week. "Phantom of Opera" (Rank) and "Captain Clegg" (Rank) bow June 7.

London Pavilion (UA) (1,217; 70-$1.75)—"Pot Carriers" (WP) (3d wk). Steady $6,100. Second was $7,200. "Follow That Dream" (UA) preems June 8.

Metropole (CMA) (1,394; 70-$1.75)—"El Cid" (Rank) (26th wk). Dipped somewhat to good $7,800.

Odeon, Haymarket (CMA) (600; $1.05-$2.80) — "Barabbas" (BLC). New theatre, built on the site of the Gaumont, opens Monday night with gala preem.

Odeon, Leicester Square (CMA) (2,200; 70-$1.75)—"That Touch of Mink" (U). Heading for boff $22,000 or close in first round, after smash $14,000 in first four days.

Odeon, Marble Arch (CMA) (2,200, 70-$1.75)—"Waltz of Toreadors" (Rank) (m.o.) (5th wk). Okay $5,500.

Plaza (Par) (1,889; $1.05-$2.20) —"Hell Is for Heroes" (Par) and "Man-Trap" (Par). Fine $14,000 or near.

Rialto (20th) (529; 70-$1.20)—"Rains of Ranchipur" (20th) (reissue). Poor $3,300.

Ritz (MG) (430; 70-$1.75)—"All Fall Down" (MGM) (3d wk). Fine $6,400.

Studio One (Indie) (556; 50-$1.20) —"Magnificent Rebel" (Disney) (5th wk). Steady $4,000.

Warner (WB) (1,785; 70-$1.75)—"Giant" (WB) (reissue). Prospects are for stout $14,000.

Galatea Films in Pact With WB on Its Pix

Rome, June 12.

Galatea Films here has revealed an agreement with Warner Brothers for release in Italy of all Galatea product. Warners' Italo company in the past has released several Italian films for healthy earnings, but this is the company's first firm link with one Italian production outfit. Galatea will continue to handle foreign sales os all its ows productions as well as a group of other Italian releases made by other local filmmakers with or without links to Galatea.

Galatea topper Nello Santi currently is in the U.S. for talks with Joseph Levine, whose Embassy International recently bought "Divorce, Italian Style" from Galatea, concerning possible other purchases, including "Salvatore Guiliano," Italy's official entry at upcoming Berlin Film Fest.

Paramount for a long time had contemplated entering a coproduction deal with Galatea, but plan was eventually nixed. Yank company now having partnered with Rome's Lux Films in a production-distribution deal under a new banner, Paralux.

Legit Biz Off In West Germany

Cologne, June 5.

Not only is cinema biz down in West Germany, but the legit stage also has been attracting fewer people. The number of theatre patrons during the 1960-61 season in West Germany is off by 500,000, or down 2½% from the same period the year before.

Statistics prepared by the West German Stage Assn., revealing the figures for stages in 63 cities, indicate that there were 9,400,000 tickets sold to stage plays and 6,400,000 tickets sold for opera performances during the 1960-61 calendar year, but both these figures were over 2% lower than the year before.

Operettas, once the favorite form of theatrical entertainment in West Germany, dropped off 4.7% in popularity. Meanwhile,

(Continued on page 22)

See Only 30 W. German Features For Upcoming 1962-63 Season

By HAZEL GUILD

Frankfurt, June 5.

Most astounding prediction spreading through the centers of the troubled West German film industry is that for the upcoming calendar, 1962-63, the West German producers will do well if they manage to come up with 30 productions for the screen.

Hopes of many of the film-makers were dashed when the film industry's own proposed "self-help plan" fell apart this week. The producers and distributors were hoping to get all the West German exhibitors to agree to a new scheme that would take 3% of the gross boxoffice receipts at all the theatres, this fund going into a special kitty that could be tapped by the West German producers to bring up a few new, outstanding films.

The scheme fell apart, though, because it was impossible to reach terms. And the American distributors in the film industry here generally felt that there was probably some doubt about the legality of the project. Because in order to force the exhibs to comply, it would be necessary for all the producers to agree that they would withdraw films from the cinemas unless the owners agreed to drop the proposed 3% into a filmmaking fund. The combination could be an illegal cartel.

But it had been hoped here that some such project would be possible to ante up some money to keep the West German filmakers going so they would have some local product to offer cinemas here.

With only 75 films brought out during 1961, the industry had showed a dropoff of 21 pix behind its 1960 production. Even that, according to the West German exhibs, is not enough to fill out their playing time. And the first prospects show that even "on paper," the chances are dim for many films to be made and released here during the upcoming season.

Only 2 Distribs Sure of Coin

Only two of the West German distributors—Constantin and Gloria—are known to be on extremely sure financial ground. Constantin has announced that it will bring out 12 to 16 films, and Gloria has said that it will have from 12 to 14 ready. Bavaria has announced 14 German-lingo films, of which three are foreign co-productions. The Deutsche Film Group says it is going to bring out from 10 to 12, and Europa has announced eight to 10. However, insiders says that if the entire calendar year produces 30 films, it will be lucky.

During the first four months of 1962, the West German Film Self-Censorship Board okayed 40 United States productions for release, along with three German re-runs and 17 new German films. There were also okays for 20 French films, 19 Italian pix, 12 English films, six each from Austria and Spain and Sweden, three from Japan, two from Russia, and one each from Denmark, Mexico, Norway and Switzerland.

Just how hard it is to fill the screens at the current time is demonstrated right here in Frankfurt. One firstrun is proudly announcing "a great American film classic," the 20-year-old Orson Welles starrer, "Citizen Kane," which is playing for the first time in West Germany. Another firstrun is offering "King and I," while another house is presenting the oldie "Twelve O'Clock Noon."

Word from SPIO, top organization of West German film industry, is that the houses are having to shut up because of the general crisis in the film industry. About 6% of the German cinemas folded last year, and the count is now down to about 6,950 houses for West Germany including West Berlin.

Major hope now is that West German government is going to come up with some big money for premiums to aid the film industry.

Berlin 'Wall of Shame' In U.S. Pic, 'Tunnel 28'

Berlin, June 5.

Robert Siodmak is currently directing here "Tunnel 28" for Walter Wood Productions. To be distributed by Metro, pic depicts the flight of 28 East Germans through a self-built tunnel into free West Berlin. Cast is headed by Don Murray and Christine Kaufman, and includes Kai Fischer, Ingrid van Bergen, Carl Schell and Werner Klemperer. In view of the fact that the Communist-erected wall, which separates East from West Berlin, has become one of the world's most cited, photographed and publicized "buildings," the film looks to get international attention.

Director Siodmak said that he's concentrating on the story's human rather than its thrilling elements.

'Altona' Unit Going to E. Berlin For Scenes Using Berliner Group

Berlin, June 5.

Director Vittorio de Sica, Sophia Loren, Maximilian Schell, Fredric March and Robert Wagner are in West Berlin in connection with the production of "The Condemned of Altona." For about 10 days, they'll be going daily over to East Berlin for special shooting sequences. "Altona," a Titanus-Carlo Ponti production for 20th-Fox release, is "the first feature film of the free world which contains original scenes from behind the Iron Curtain," according to the unit's spokesman.

Shooting in East Berlin is limited to scenes of the late Bert Brecht's Berliner Ensemble, it's reported. These are scenes from Brecht's "Fright and Misery of the Third Reich" and "The Irresistible Rise of Arturo Ui," two stagings in which Miss Loren is playing a role.

The fact that "Altona" is being shot in East Berlin has aroused some controversy here. Some weeks ago, when de Sica was in West Berlin, the Italian director believed there would be no filming in East Berlin.

De Sica pointed out that the exceptionally artistic and never political motives were the reasons for picking East Berlin's Berliner Ensemble. He said he agrees with the opinion that the best and strongest interpretation of Brecht's creations come via the Berliner Ensemble.

"Condemned of Altona" is based on the play of the same name by Jean Paul Sartre. Abby Mann wrote the script. For several weeks, the film was on location in Hamburg. After the shooting in East Berlin, the unit will move back to Italy where the pic will be completed in about two months.

Fest of South American Films Opened on Italo Riviera; 16 Pix Entered

Amsterdam, June 5.

For the third time, the festival of the South American Film has opened in the city of Sesstri Levante on the Italian Riviera. It is organized by "Columbian," an organization that wants to bring Latin American culture to the attention of a greater public.

Since a Brazilian film, "The Given Word" by Anselmo Duarte, copped the first prize at the Cannes Film Fest, the South American film as a whole has received more interest. Eleven countires are participating with feature films or shorts. In all, 16 feature pix will be shown in a week's time (June 1-7), a crowded schedule, requiring two performances daily. Apart from that, two retrospective shows are given daily, dedicated to the Mexican film, and concentrating on the work of Emilio Fernandez and Luis Bunuel, each with four films. Also, the new Bunuel film, 'El Angel Exterminador," will be in competition.

The jury, which will award the Janus prizes, has Gideon Bachman as U.S. rep.

In the past, many films were made in South America that were merely copies of foreign films, but a younger generation, guided by Torre Nilsson and the example of Luis Bunuel, is trying to raise the artistic level. For these art films, however, there is only a limited home market, so that they are forced to get a foothold in the foreign field.

David to Shoot 'Flesh' In Israel This Summer

Tel Aviv, June 5.

Allan David, producer-director and president of Cabri Production in Chicago, is planning to shoot "The Flesh and the Soul" here this summer. It's a story about a middle-aged American businessman who falls in love with a young Israeli girl.

Akim Tamiroff is reported to be set for one of the leading roles. John Lehmann of New York wrote the screenplay. According to David, the musical score will be written by Jacques Belasco.

Few Touring Legiters, British Circuit Stages Its Own Productions

Edinburgh, June 5.

By overcoming the new shortage of touring shows through producing many of their own pieces, the Howard & Wyndham theatrical circuit in the U.K. is meeting with "considerable success," according to Prince Littler, chairman, speaking at the company's 67th annual meeting here. He cited "The Ken Dodd Show" at the Opera House, Manchester, Eng., which has broken all previous records, and the all-Scottish pantomime, "A Wish for Jamie," staged for two winters running at the Alhambra Theatre, Glasgow, with Rikki Fulton and Kenneth McKellar as stars.

"Encouraged by this success, it has been decided to write a sequel to 'A Wish for Jamie' for production at the Alhambra, Glasgow, in December this year," said Littler.

Topper also said another highly successful production has been "Loganberry Pie," with Jimmy Logan, at the Theatre Royal, Newcastle, Eng. This show had later gone on to Blackpool, Aberdeen and Edinburgh.

The directors did not foresee any immediate improvement in the availability of touring productions, and it was therefore their intention to continue the activities of the production unit.

Locarno Fest

Continued from page 21

best first film award of $1,200 last year which went to the Yank indie, "The Connection" in 1961. This year he has already invited the Yank indie pic, "Out of the Tiger's Mouth," made in Hong Kong by Tim Whelan Jr. and Wesley Ruggles Jr. It will be in competition.

Beretta never has received offical governmental or industry participation from the U.S. though local Yank majors have submitted pix along with the indies invited. He huddled with George Stevens Jr., head of America's USIA Motion Picture Service at the recent Cannes Film Fest. Latter promised to look into it. He also made overtures to Fred Gronich, head of the Continental office of the Motion Picture Export Assn. Hence, Locarno may have official Yank attendance for the first time this year. There will also be a retrospective section paying homage to U.S. filmmaker King Vidor via showings of many of his films.

German Legit

Continued from page 21

two other art forms showed an increase, 1% more tickets being sold to dance and ballet shows. Concert ticket sales rose 3%.

Nonetheless, the West German theatre has an enviable record. Because many of the tickets are sold by the season, and costs are underwritten by the local cities and states so that often the lower-priced tickets are actually sold at a loss, the theatre was soldout from 77 to 79 percent for all its performances.

The gradual fall-off in theatre biz, just like the drop in cinema attendance, is blamed on the growth of tele here. The country now has about 6,500,000 tele sets.

FBFM Going Ahead With Cinema Survey

London, June 12.

With backing from individual companies, but not from other trade associations, the Federation of British Film Makers has decided to go ahead with its market research survey of film-going habits.

A research consultant has been engaged, and he'll start a pilot inquiry to determine the general areas of investigation before going ahead with the major survey. The inquiry, which is expected to be spread over six months, is to be restricted to the greater London area.

New Zealand Sez: 'We Love Oscar'

Auckland, N.Z.

Editor, VARIETY:

With regard to your April 18 article "Second Thoughts on 'Tired' Oscar" and the suggestion that "Oscar" has lost weight, not having witnessed the presentation we can't argue about that, but speaking from "Down Under," we can say that "Oscar" has never been bigger in New Zealand.

This year the Academy Awards were accorded their best treatment ever from our generally conservative newspapers. For the first time, a number of the major dailies published the nominations in detail, something never done before. Our publicity department 'fed out' "Oscar" or so ahead of presentations. These were used in part or full by a surprisingly large number of newspapers through the country. Radio Movie-Programmes also built stories around the nominations and nominees. Sophia Loren's "Oscar" chances resulted in particularly extensive coverage in Womens Magazines and as Women's Pages features. In general, more was written and said about "Oscar" this year than for any previous presentation. Announcement of the winners also received lavish treatment.

To illustrate the importance we feel "Oscar" carries down here and with local moviegoers, we picked up the winners via "Short-Wave" Radio on the evening of Monday the 9th and (where they applied to films that we were currently or are going to release), splashed them in our circuits advertisements in the following evening's newspapers. Our competitive circuit Kerridge-Odeon did like-wise.

Although there have been some "Let's Knock the 'Oscar'" articles published from time to time (including one by Alastair Cooke on this year's presentation) the fact remains that the Academy Awards are highly regarded by local moviegoers. There is big prestige attached to any movie or winner—naturally it doesn't always follow that an "Oscar" can turn a box office failure into a success—but it helps.

The point of all this is . . . The presentation on the 9th of April may, or may not have been all that it should, but as far as we are concerned, "Oscar" is still in the big time for the industry down here, and we sincerely hope that (as suggested by your article) Hollywood **won't** give him the brush!

Amalgamated Theatres Ltd of New Zealand

Michael Moodabe Jr.

Holland Festival in Amsterdam

June 15: Royal Shakespeare Theatre Co. in "The Hollow Crown"
June 16: Netherlands Opera—Dallapiccola's "The Prisoner"
June 18: Netherlands National Ballet
June 19: Old Vic Theatre—"Twelfth Night"
June 20: Old Vic Theatre—"Macbeth"
June 22: Netherlands Opera—Andriessen's "Philomela"
June 23: Holland Festival Opera—"Barber of Seville"
June 24: Piraikon Theatron—"Medea"
June 25: Netherlands Opera—"The Magic Flute"
June 26: Netherlands Comedie—Frisch's "Andorra"
June 27: Wuppertaler Buhnen: Busoni's "Doktor Faust"
June 28: Concertgebouw Orchestra
June 29: Piraikon Theatron—"Medea"
June 29: Recital by Elisabeth Schwarzkopf
July 1: Repeat of "Barber"
July 2: Repeat of "The Magic Flute"
July 4: Ballet of Century
July 5: Wiener Burgtheater—"Der Schwierige"
July 6: "Der Schwierige"
July 7: Netherlands Opera—"La Forza Del Destino"
July 8: Netherlands Opera—Dallapiccola's "The Prisoner"
July 9: Ballet Of XX Century—Repeat
July 11: Samy Molcho with pantomimes
July 14: Repeat of "La Forza Del Destino"
July 15: Repeat of Samy Molcho

International Sound Track

London

Janette Scott, who started acting 20 years ago at the age of three, is now starring in her 50th picture, "The Old Dark House," now being filmed at Bray Studios. It's a **Hammer-William Castle** production for **Columbia**, and also stars **Tom Poston, Robert Morley, Joyce Grenfell, Peter Bull, Fenella Fielding** and **Mervyn Johns** . . . **Carole Anne Ford**, wife of agent **Walter Jokell**, and now filming in "Mix Me a Person" for Wessex at Shepperton, has been signed for a season by the Royal Shakespeare Company . . . **Ivan Foxwell's** "Tiara Tahiti" (Rank), originally skedded to preem at the Leicester Square Theatre on July 5, is now to be launched at the Odeon, Leicester Squar, on July 11. Pic stars **John Mills, James Mason** and Mexican actress **Rosenda Monteros** . . . Metro got plenty of publicity mileage for "Mutiny on the Bounty" out of the arrival at Southampton of **Fletcher John Christian**, chief magistrate of Pitcairn Island and a direct descendant of the "Bounty" mutinees. Visit was covered by tv, radio and the national press . . . "The Young Ones," record breaking British musical which is to be released through Paramount in the United States, is back in the West End for the third time . . . Director **Jack Greenwood** has started on the first of a new series of supporting features for Anglo-Amalgamated which are being filmed under the collective title of "Scales of Justice" . . . The Hammer unit filming "Maniac" for Columbia is currently on location at Avignon, in the South of France. **Michael Carreras** is directing and the leads are played by **Kerwin Mathews, Nadia Gray, Donald Houston** and **Liliane Brousse** . . . Word from Yugoslavia reports casualties to the "Lancelot and Guinevere" unit which has been filming on location outside Belgrade for some weeks. The unit was rained out just as it was to start work, the castle of Camelot was badly damaged by a freak gale, star **Cornel Wilde** has twice been thrown from his horse during the jousting scene, a Yugoslav standin for **Jean Wallace** was scorched on arms and face while the stake burning scene was being shot, and stunt-men **Tom Clegg** and **Gerry Wain** were put out of action for a week with fractures and bruises, also resulting from the jousting sequence. Apart from starring, Wilde is producing with **Bernard Luber** and is also directing. Pic is for Universal-International, and will be released through Rank in Britain.

Paris

Stage and screen's **Daniel Gelin** father of second child, a girl. Wife is model, **Sylvia** . . . Birth of **Francoise Sagan's** first child is imminent in Saint Tropez. Hubby is a Yank painter, **Bob Westphal** . . . **Jack Allain**, ex-actor and agent (of **Eddie Constantine** and **Jacques Charrier**) committed suicide . . .

"Paris When It Sizzles" (Par) rolls this month here with **Audrey Hepburn** and **William Holden** with **Richard Quine** directing. Then in July **Hal Wallis'** "Champagne Flight" starts with **Dolores Hart** and **Pamela Tiffin**. So Paris is beginning to get some Yank local play after thinking that Rome had taken it all . . . A little known **Jules Verne** book "The Lighthouse at World's End" will be directed by **Michel Boisrond** with **Jean Marais**. It is one of the few Verne books that has not tempted Yanks. It is about a besieged lighthouse attacked by furious pirates whose prey has been warned by the saving light . . . The Swedish Oscar-winning pic director Ingmar Bergman, according to sources, makes his most expensive film next July, "The Silence." It will cost $200,000 and take place in a mythical city and Bergman labels it his little Cecil B. De Mille opus. Like the title it will be lighter on talk than his other pix. It concerns two sisters bogged down in a mythical country waiting for war and their showing of mutual hatred. He says it will round out a trilogy on divine questions and human comportment he started with "Through A Glass Darkly," went on with in "The Communicants," about a man obsessed by the A Bomb threat which will be released till Jan. '63, and winds with "Silence." . . . **Buster Keaton's** 1926 "The General" getting its preem here this week via the buff film club, the Preview Club, before going into two first-run houses later this summer. Pic is getting pleny of press coverage . . . "East of Eden" (WB) in for another firstrun at four houses with the late **James Dean** the comeon . . .

Rome

Gina Lollobrigida and **Stephen Boyd** have begun their starring assignments in Royal Films' "Venus Imperial," under way at Cinecitta Studios . . . **Gordon Scott** ditoes on "The Gladiator" for producer **Rudy Solmsen**, at Titanus Farnesina . . . **Joan Crawford** appeared on RAI-TV's film segment, "Cinema D'Oggi," revealed before skying to Spain that she'll first make pic with **Robert Stack**, follow up with **Robert Aldrich's** "Whatever happened to Baby Jane," then do "Lady in a Cage" for **Ralph Nelson** . . .

Raymond Burr looking into pic production here after his next "Perry Mason" series winds: is thinking of pic on Emperor Hadrian, preceded by South Pacific item based on **Eugene Burdick** novel and another on Duke of Wellington . . . director **Christian-Jacque** due here to look into his "Marco Polo," suspended recently by producer **Raoul Levy** . . . Italo group may step in to help wind item, which stars **Alain Delon** . . . **Robert Gardett** has just wound a 35-week stint in "Cleopatra," stays on in Rome pending further commitments . .

Italo-German economic relations in field of motion pictures continue as before following one-year extension of previous legislation on matter signed in Bonn by reps of both governments, and may be extended again on expiration . . . three features in running for final honors as best Italo pic of 1961 designated by members of Rome's Foreign Press Corps: "Divorce, Italian Style" (Lux-Vides-Galatea), "Il Posto" (Titanus), and "Bandits at Orgosolo" (Titanus) . . . winner will be chosen in mid-June by votes of 250 press club members . .

Madrid

Milo Frank completed rewrite on "O'Houlihan's Wake," and left with wife **Sally Forrest** for Dublin, where Threemen producers **Frank, Sheldon Graff** and **Thom Fox**) will start preparation for filming this year . . . **Deborah Kerr** and **Peter Viertel** took in bull-fevered Seville Fair and Madrid's San Isidro fetes, giving scriptwriter Viertel added first-hand documentation for toro novel he is now writing for fall publication . . . **Broderick Crawford**, accompanied by **Joan Tabor**, settling in Spain for his role in "Valley of the Swords," in which **Cesar Romero, Frankie Avalon, Linda Darnell, Tere Velazquez** and **Espartaco Santoni** also star . . . **Darryl Zanuck** and **Irene Demich** planed to Rome after his survey of possible "Longest Day" roadshow salles . . . **Jose Ferrer** offered **Anthony Quinn** starring role in "The Long Ships" at the San Isidro bullfights. Ferrer, who will direct "Ships," flew in from Yugoslavia to see Quinn and out the next day for talks with producer **Irving Allen** in London . . . Obsolete Kinephon Studio was renovated after Orphea Studio burned to the ground in Barcelona last month, making a sound stage available for "Cena de Matrimonios" (Dinner for Husbands and Wives) . . . William Morris Agency veepee **Nat Lefkowitz** checked Madrid percentery operations and local talent possibilities . . . "Can-Can" is great shakes in 22d Todd A/O sesh at Cine Paz . . . **Sergio Newman**, producer of Spain's first terror title, "Gritos en la noche" (Night Shrieks), has critics and public in support of what looks like a local sleeper. Newman is partnered with **Leo Lax** for world exploitation.

Religious Aspect of Exhibition

Madrid, June 12.

With the approval and benediction of the Archbishop of Pamplona, who is president of the Episcopal commission for cinema, radio and television, the Catholic Cinema Federation (FIDES) held its first national assembly in Madrid.

Grouping close to 1,000 motion picture houses, the federation organized the reunion to discuss and study "the apostolic possibilities of motion picture exhibition." Invitations to participate were extended to members of the film industry. Cloture discourse was delivered by the Bishop of Caceres, Dr. Llopis Ivorra.

British Equity Would Ask Artists' 'Copyright' for All Work in Films

London, June 5.

"It is no longer reasonable (if ever it was) for artists to be paid a single sum for a recorded work, leaving freedom to the employer to use that recording as he pleases." This is the lesson learned by British Actors Equity following the use of old feature films by commercial tv and on BBC-TV.

The union is making it a top priority, according to its annual report, to seek contractual clauses on an artists' "copyright" in feature films. The situation in which the film producer is free to distribute his product where he wishes, the union states, is frequently to the detriment of further employment of the original performer and to his colleagues in other media.

Actors' union backs up its view by decrying the film industry's united front against the use of feature film on tv as futile.

"The producers seek to persuade us," says the report, "that it is sufficient for us to rely upon the Film Industry Defense Organization and that we do not, therefore, need any contractual protection.

"The futility of that suggestion has been shown by not only the number of cinema films recently shown on commercial tv and BBC, but also by the fact that several films made by a company which still holds membership of the British Film Producers Assn. were made available to commercial tv in recent months."

Equity claims to have heard of no effective action by FIDO in this connection. Furthermore, the artists point out, the agreement within the film industry does not include any agreement to control the use of feature films in tollvision.

Cinemiracle Wins First Step in Suit Vs. German Producer's 'Windjammer'

Munich, June 5.

According to a temporary injunction issued by Munich's County Court, Bavaria Films and producers Hardt and Travniczek are for the time being restricted from "announcing, promoting and showing" their forthcoming film under the title "Flying Clipper—Dream Journey of a Windjammer."

Court order followed a complaint by Cinemiracle International, N.Y., to the effect that the German picture presently being shot aboard and around a sailing vessel on a Mediterranean trip would constitute a copyright infringement on the Cinemiracle 1957 picture, "Windjammer," if already existing similarities in other aspects were further pointed up by a monicker containing the word, "windjammer."

Hearing is set for June 18. Defendants claim that one-word titles could not be regarded as the result of "creative invention," and therefore were unprotectable by law as the idea of doing a cinetravelogue with a windjammer cruise as subject matter.

Aussie Bid for British Black & White Minstrels

Sydney, June 12.

Ken Brodziak, chief of Aztec Services, key independent legit operators, is presently dickering in London for an Aussie tour of the Black and White Minstrel Show, currently a top British tv production.

Aztec would gear the show here and in New Zealand, with the possibility of a Far East season later. Aztec would probably make a house deal with J. C. Williamson Ltd. for the presentation of the show in the keyers.

Irishman for Rank Catering Projects

Dublin, June 5.

Hugh Margey, Catering Controller of Odeon (Ireland), Rank chain here, has been named Catering Controller (Development) for Rank companies, and will be based on London. Margey will be responsible for the expansion of Rank catering interests in Britain and overseas, project to include survey of the potential for a motel chain in Europe. Margey, recently upped to the board of Irish Cinemas (part of Rank setup here), will retain his Irish post for the time being. Michael MacMenamin, currently manager of Metropole Restaurants, controlled by Odeon, has been named Assistant in Catering for Ireland.

Immediate developments here include a new hotel for Cork, a ballroom project beneath the Savoy Cinema, Cork, and probable new hotel in Belfast. Another change in Odeon setup is the promotion of Colman Conroy from assistant general manager to general manager. He succeeds the late Abe Elliman. Conroy also was named to Irish Cinemas board earlier this year.

Bryanston Makes Changes in Top Brass Lineup

London, June 12.

Changes in the top brass of Bryanston Films have been announced, following the recent resignation of managing director Maxwell Setton, who is joining Columbia next month, as European production executive, based in Paris.

At the request of the board, chairman Sir Michael Balcon has agreed to double that post with that of managing director, at least for the time being. Additionally, Neville Breeze will be leaving the National Film Finance Corp., of which he is secretary, to become assistant managing director. This appointment is not expected to take effect until either September or October. Breeze has been with the NFFC since it was set up by the government in 1949.

A number of other appointments affecting both Bryanston and Pax Films are expected in the near future.

Balcon and Setton were the architects of Bryanston which, in its three year of existence, has produced 13 first feature pix and seven supporting films. A further three films are in production, namely "Loneliness of the Long Distance Runner," "Quare Fellow" and "A Prize of Arms."

Recently, Bryanston established an affiliation with Seven Arts of New York, resulting in the formation of Bryanston Seven Arts, Ltd. First pic under that banner, Balcon's "Sammy Going South," is being currently filmed on location in Africa.

Scot Vaude Comic to Legit

Glasgow, June 5.

Jack Radcliffe, senior Scot comedian, switched temporarily to the legit field from vaude at the Citizens' Theatre here. He took the lead in "The Fire Raisers," satire by German dramatist Max Frisch.

Helen Norman, Radcliffe's longtime stage foil, took the star femme role.

British Film Makers Still Want Own Plan On Eady Fund Changes

London, June 12.

Believing that an increase in seat prices will probably achieve no more than offset any subsequent decline in admissions, the Federation of British Film Makers is still insisting on its proposal that any increase in the exemption level of theatres contributing to the Eady fund must be compensated by higher dues from bigger houses.

At a joint meeting with exhibs a month ago, the Federation, backed by the British Film Producers Assn., indicated it would agree to raising the exemption level from theatres with a weekly gross of $700 to $840, provided the loss was made good by higher charges on more successful cinemas.

The exhibitors countered with the suggestion that there was a move towards higher admission prices, and that increased rentals accruing to producers would probably more than make good any deficit in the Eady income.

At its council meeting last week, the FBFM declined to accept the exhib viewpoint, and also thumbed-down another suggestion that there should be a ceiling on the amount of any coin a British pic should receive from the Eady fund. The Federation believes that the prospect of a jackpot is a valuable incentive for producers.

The British Film Producers Assn. is meeting tomorrow (Wed.) to consider its attitude on these two questions.

Vienna Upsurges With Music Fest

Vienna, June 12.

Entertainment scene here, though headed for the usual summer decline, is especially lively at the moment. Top event is for longhairs, the current Vienna music festival, with its traditional turnout of the bonton and top political figures, including Austrian President Adolph Schaerf.

Nightclubs are enjoying a boom, although a fave spa, the venerable Maxim's, shutters permanently as of June 15, having been sold to a local department store. But offsetting, and delighting locals, has been the reopening of the old Theatre an der Wien, the famed operetta house built in 1801 on the left bank of the Danube. Dr. Schaerf and city execs officiated at the relighting ceremony.

Also on the scene, an Austrian (Rosenheugel Wien Film Studios) film, "Wonder of the White Horses," is shooting with Robert Taylor and Lilli Palmer.

BEST PAID PERFORMERS

Opera Stars in Europe Now Get Highest Wage Paid in Europe

Frankfurt, June 5.

The entertainers who are coining most money in Europe today are no longer the stars of the silver screen, but the stellar lights of the opera stage. A new study made here seems to indicate this. Salaries of film stars appearing in West German pictures are controlled under a strict producers' agreement limiting the top amount for a leading actor or actress to $25,000 for one role. But that may mean several months work.

Current singing scale has Maria Callas hitting the highest notes of all with a charge of $5,000 for a night's performance. Birgit Nilsson trills for the same amount. Mario del Monaco and conductor Herbert von Karajan earn $4,000 for a night's work on the concert stage; Franco Corelli gets $3,500 for a one-nighter. Renata Tebaldi and Giuseppe di Stefani are being paid $3,000-a-night. Antonietta Stella sings for $2,500 and Giuletta Siminata pulls down $1,500 with her golden voice.

Found Out at Last

London, June 5.

Susan Storer, publicist for the new Hammer film, "Maniac," found inscribed on her office door the legend "Susan Storer, Publicity 'Maniac.'"

Her wry comment: "Found out at last!"

Mushroom Growth of Reissues In Mex Slows Up When Chief of Govt. Show Biz Office Makes Scale 24c

Mexico City, June 5.

The reissue problem in Mexico is taking on the stature of a major controversey. Entire matter came out into the open last year when U.S. distributors won official okays to reissue "Samson and Delilah" as well as one or two other oldies at top firstrun theatre price of 32c.

This year, the reissues have been perking up with "Duel in Sun," "Intermezzo," "Rebecca" and "Spiral Staircase" among old favorites being shown in first runs, and drawing capacity new generation audiences.

Mexican producers, alerted by increasing American reissue activity, proposed they get on the bandwagon, too. Peliculas Nacionales prepared a list of 20 oldies worthy of being reissued at top boxoffice prices. Films include such worthwhile pictures as "Maria Candelaria," "The Net," "Hidden River," "Golden Wedding," "A Stranger on the Stairs," "Tizoc" and some others.

With producers already counting the cash, dampening word came from Octavio Peredo, head of the Office of Public Entertainments. Permits granted to reissue oldies at 32c would be cancelled, with pictures only authorized for reruns at 24c.

Peliculas Nacionales had completed arrangements for a "Memory Parade" of weeks devoted to oldies. Now a spokesman said they cannot go ahead with project at this lower admission price.

There is an undercurrent of resentment that American films have been shown at the 32c top, despite fact that some date back many years.

Peredo issued ruling that from now on, all oldies issues, no matter from where originated, will only merit a 24 cents admission. His viewpoint is that this admission is sufficient, that this will fill theatres, and that industry will still make a good profit.

Reissue Gimmick Mushroomed

The reissue gimmick had shown signs of mushrooming to giant proportions. It is learned from reliable sources that Italy and France, among others, were also readying their own motion picture "memory lane" weeks. A total of 28 pictures were involved, but French and Italian distributors have now backtracked.

Quirino Ordaz Rocha, head of the National Theatre Operating Company was not averse to releasing Mexican oldies of 10 to 15 years at the top boxoffice price. Reissues already screened have done excellent business. Remarking on spate of Hollywood oldies, Rocha denied they harmed the local industry since "there are restricted amounts of good or bad pictures" to fill out needs of circuits.

Odd aside on the issue is explanation circulating here as to reasons for sudden jump in American reissues. It's because Hollywood has reduced production substantially and so American distributors here have insufficient needs to meet needs of Mexican theatres throughout the Republic.

Wexford, Irish Resort City, Skeds 2 Operas

Dublin, June 12.

Wexford, seaside town which has built boom Fall tourist biz with opera, has set Vincenzo Bellini's "I Puritani" (The Puritans) and Vincent Wallace's "Maritana" for this year's festival, skedded for Oct. 21-28.

Choice of Wallace piece was dictated by the fact that Wallace, an Irishman, was born 150 years ago this year. Leads as usual will be imported from Italy and England. Radio Eireann Symphony, currently under fire because it is too expensive for radio service's budget, has been set for the festival season.

5th World Echo Of Film Festivals In Acapulco, Mex

Mexico City, June 5.

Mexico will definitely stage the fifth World Review of World Film Festivals, according to Carmen Baez. Only change this year is that event is to be centered in Acapulco and the San Diego Fortress is being reconditioned to house the event.

This fort was the site of the Resena in 1960, but clashes between officials entities caused a ban on its use last year because of "destruction of a national monument." Apparently this objection has been removed for an open air theatre is to be set within fort, having three main sections. One is for invited guests and the press while a reserved seat public section with price probably $1.60 is the second. A general admission section at 32c is the third section. Theatre will seat around 3,000.

Miss Baez vehemently denied reports that the festival, a pet project of the late Jorge Ferretis, who devoted a considerable amount of his time to its organization, would do a fade now that he is dead. The acting Film Bureau head told VARIETY that some uninformed elements in Acapulco had sparked such reports immediately after Ferretis' death.

Also without foundation are reports that event will be staged in a site other than Acapulco. In past years various other tourist centers (notably Guadalajara, Oaxaca, Mazatlan and Vera Cruz) have complained that festival should be staggered among various tourist cities, so that these could benefit from influx of visitors. Miss Baez said that Acapulco is the natural site for the event and that no change is contemplated.

Touching on projects initiated by Jorge Ferretis, Miss Baez said that these are being followed through. Most notable among these being the writing of a firm censorship code for motion pictures and filmed tele material; the signing of various international film exchange pacts, including one with France, and the completion of a federal master plan to aid the film industry over its current crisis. Aside from practical reconstruction of the industry, Miss Baez hinted plan also will delineate clearly federal intervention in pictures to aid industry out of the current financial - production slump.

Miss Baez said that a major effort will be made this year to have the biggest turnout of international stars possible. That's why organization has been speeded up now and invitations, including many to Hollywood personalities, will be made well in advance of the fest opening date. As a matter of fact, producer Ismael Rodriguez, during his recent visit to Hollywood, started the ball rolling by inviting a number of top stars to attend the Mexican festival.

Director of 'Loving' Resents Committee Ban

Manchester, Eng., June 5.

A decision by Manchester Watch Committee to ban people under 18 from seeing the film "A Kind of Loving" was criticized here by the film's producer, John Schlesinger. He called it "a stupid and misguided decision in this day and age."

The British Board of Film Censors had given the film an X-certificate, which allowed teenagers over 16 years of age to see it, he said. The Watch Committee was wrong to deny a section of teenagers the right to view a film which had an important adult message for them, according to his ideas.

Fear 'Referendum' Will Split DGA In Wake of 2-Way Temper Tantrum

By ART WOODSTONE

The power struggle within the Directors Guild of America is coming to a head. Fear of certain members in N.Y. is that the national board, located in Hollywood, are going to mail a "proposed referendum" to membership, which in some way will totally subjugate the east to the will of the west.

Indeed, New Yorkers generally believed yesterday (Tues.) that the national board planned to send out its referendum proposal then. They feared that it might call for the dissolution of the eastern regional board and the removal of associate directors and stage managers from direct representation on the national board. This was mentioned as only one suspected possibility, however. Evidently no one in New York had been advised of any specifics in the wording of the referendum.

On the Coast, Joe Youngerman, exec director of DGA, said that a proposed referendum was not being sent out yesterday, but instead that language was yet to be worked on. He did not indicate that he knew the general nature of the referendum that was to be worked on.

Not all New Yorkers in DGA are in conflict with Hollywood. As a matter of fact, there are those still who seek to keep DGA as a national unit and avoid an organizational split between Hollywood, the homebase of DGA, and New York.

However, almost all easterners seem to expect the Coast to respond in some way to a sharp letter sent out on June 6 by the eastern board of the DGA. And the reply is expected to be made via the referendum.

If a referendum goes out, seeking the dissolution of the eastern board or anything akin to its dissolution, it's held quite possible that some members in New York will demand that their branch withdraw from DGA. This, it's felt, is what some members in Hollywood seek.

In all, it's a rather complicated issue, with tempers on both coasts flaring high, quite often on the strength of incomplete information about the other coast.

Leaders on the Coast in April wrote a first referendum; one, however, they decided finally not to mail. For all intents and purposes, it was designed to divorce New York DGA from the main Hollywood branch of DGA by eliminating live video as a category on the org's jurisdiction. Reportedly, the Coast was then advised this was illegal.

Tempers have run high on both Coasts for months. One of the key early problems was that the national contract negotiators for DGA, principally from Hollywood,

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O'Brian's Cuffo Tour For 'Virginian' Series Still Bewilders NBC

Hollywood, June 12.

In what's believed to be an unprecedented move in tv, Hugh O'Brian, who guestarred in the initial "The Virginian," at Revue studios, has offered his p.a. services to NBC-TV cuffo for 10 days of tubthumping the 90-minute film before the series bows next fall.

Offer was made to network prexy Robert Kintner, and NBC-TV veepee Syd Eiges immediately contacted O'Brian—who isn't under contract to either the web or Revue — to tell him they were "quite excited" at the idea and wanted to do it. O'Brian will meet with Eiges in N. Y. this week to map out details for such a tour.

While film stars sometimes will make gratis p.a. tours, the idea is almost unheard of in tv by a guester, who usually takes the loot after finishing his stint, and that's it.

O'Brian explained his idea to go to six to eight key cities with a print of the film, invite motion picture and tv press from a surrounding area of 200-300 miles at each city, and screen it in a theatre.

He said he hopes Revue exec

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Prime Time Exposure For CBS-TV 'Calendar'

An hour nighttime version of "Calendar" is among the summer projects of CBS-TV pubaffairs for the Thursday 10 to 11 p.m. slot.

Other projects, all under the wing of Jack Kiermaier, pubaffairs v.p. of CBS News, include an interview with a personality in the arts, to be produced by Warren Bush, and slated for Aug. 2. The hour "Calendar" excursion will be held the night of July 12. Regulars Harry Reasoner and Mary Fickett of the daytime will do the Thursday night stint also.

For the Thursday night of Aug. 16, Richard Siemanowski will produce a show on American poetry about Americans. On Aug. 30, producer Perry Wolf is slated to a long hair music show aimed for popular appeal.

National Council Of Churches Split Over TV Issues

A five-year effort by the National Council of Churches to define its attitude towards the mass communications and entertainment media, including television and films, was stymied by sharp disagreements within the NCC's board at its meeting last week. A proposed policy statement concerning tv censorship and program content was referred back to a special committee for further study, and the matter will probably come up at the next board meeting in December.

Two major issues split the NCC board, which includes representatives of 33 Protestant and Orthodox denominations. One was the question of censorship. The proposed NCC pronouncement spurned all attempts at censorship on the grounds that it doesn't work. This section ran into opposition from board members who felt that the church did have a right to exercise some form of censorship, especially

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Copenhagen Proposed As Site for an Int'l TV and Film Bourse

Copenhagen, June 12.

Recognizing the fact that Copenhagen is fast becoming if it is not already, the geographical centre of Europe and perhaps of the whole world, Roger Maridia, journalist, writer and film director, has brought into being a plan on which he has been working for several years, namely an International TV and Film Bourse.

Among those linked with Maridia in the setting up of this scheme is the Danish Tourist organization and the City of Copenhagen as represented by its Lord Mayor.

The main idea of the Bourse is a centre where buyers and sellers can meet to work without all the distractions usually associated with film festivals. This will not be a parade of glamor.

Situated in the centre of Copenhagen, a building of approximately 2,000 square metres containing a large exhibition hall is being installed with stands and offices for the use of participants. Other facilities include a bank, post office, secretarial and translation services and freight agents, etc.

To facilitate the import and export of films the authorities concerned will also have offices at the Bourse and special arrangements are being made to reduce the usual formalities to a minimum. There will be four 35m theatres, two 16m theatres and two tv theatres in the Bourse itself and larger outside theatres will also be available.

The Bourse is not intended as a place in which to buy or sell only entertainment films. All films including documentaries, films for industry, educational and film strips will be included. A new and welcome idea will be the section devoted to film and tv scripts, the idea being to have somewhere for authors and writers to meet prospective buyers.

Contrary to film festivals where usually the showing of wares in an expensive business and sometimes time wasting, the Bourse is being organized along the lines of a "Supermarket" and as such costs will be reduced to a minimum, also as the word implies, the goods will

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JIM McKAY'S 'ASYNCHRONOSIS'

By HERM SCHOENFELD

Jim McKay isn't part of the man-in-space program, but in the past year he's voyaged the precise distance to the moon, or 240,000 miles. McKay has done his travelling as narrator for ABC-TV's "Wide World of Sports," a 90-minute show that puts him in Las Vegas one week for a swimming event and in Monte Carlo the next week for an auto race. The show's producer, Roone Arledge, has covered twice as many miles in the past year since he first flies over for the preparatory work and then makes another trip for the actual coverage.

All of this junketing is not only broadening, but expensive. It's figured that the travel bill for the show runs to about $4,000 weekly for McKay, Arledge and the technical crews used to cover domestic events. That's about 10% of the total production budget for "Wide World of Sports," which was extended to a 52-week basis after clicking in its run last year after the close of the football season.

The advent of "Wide World" has created new values out of some relatively obscure sporting events. Promoters of events like roller-skating, log-rolling or barrel-jumping championships have now been trying to edge up their price for the television rights, getting delusions of grandeur from a report that one network (CBS) paid over $10,000,000 for the collegiate football games.

The highest prices on "Wide World" are commanded by rodeos and horse races which get about $25,000 per show. Many of the lesser events are brought into the fold for around $5,000. McKay recalled that some cliff divers in Acapulco originally asked for $100,000. But when it was explained that this order of coin was fantastic for a brief tv segment, the divers said: "Okay, we'll take $10 a dive."

As narrator, McKay does his commentary simultaneous with the occurrence of the sporting event, editing as he goes along. The shows are done on tape, either with ABC personnel in the U.S. or foreign crews overseas, and are generally aired within one week to preserve the maximum timeliness of the telecast. The Irish Sweepstakes, for instance, will be taped June 30 and telecast July 1.

McKay was off last week to cover the Le Mans auto race in Monte Carlo. He'll be shuttling back and forth between the U.S. and Europe and the Orient for an indefinite time to come since "Wide World" is now sold out through next summer.

McKay pointed out that jetting around the globe so frequently with and against the sun produces a malaise known as "asynchronosis," or a disorientation in time perception. But dizzy or not, McKay has found his way to see the world.

ABC's Non-Controversial Senator

Washington, June 12.

ABC-TV is getting set to send Mr. Smith to Washington, and the aim is to accomplish it without a political prejudice or issue sneaking into camera range.

Fess Parker, star of the new series based on the 1939 Jimmy Stewart film; Hal Stanley, the executive producer; Irving Taylor and Ed Hersh, associate producers; and a crew of cameramen have been in Washington for a fortnight shooting locations for "Mr. Smith Goes to Washington." It will be slotted at 8:30 p.m. on Saturday, beginning Sept. 29.

On the Washington scene, with all its booby traps, the show's executives made it clear that the goodnatured Sen. Smith, hero of the stanza, will staunchly support the U.S. flag and the Golden rule. But nothing inviting differences of opinion will be mentioned.

There are today in the U.S. Senate two Senators named Smith, a Republican lady from Maine, Margaret Chase Smith, and a Democrat from Massachussets, Benjamin A. Smith II. The latter is not running for reelection and goes out at the end of the year.

Sens. Smith (R-Me.) and Smith (D-Mass.) can't get inside the front door of their offices without stumbling over a mound of troublesome issues, foreign and domestic, which send bloodpressures rising.

But ABC-TV, with enough Washington problems already, is planning a good-guy, non-controversial image for its Sen. Smith. Reynolds Tobacco, subject to federal taxation and Washington headaches, is the sponsor.

TV's Care & Feeding of Dailies At Canaveral-Based Orbital Flights

By now it's no secret that newspapermen at Cape Canaveral get much of their news on manflights the same way the American public gets it—by watching tv at no cost. But during the Scott Carpenter orbital flight, the New York Times went its print rivals one better—it paid $200 for the right to have the pool coverage fed into its own trailer, thereby assuring itself optimum information under conditions both comfortable and convenient.

Most of the reporters at Canaveral sooner or later watch events unravel on the tv monitor located at the press site. But because the site is outdoors, and there are often as many as 300 reporters there in the dust and wind the tv sound is muted and the picture distant.

The Times had network audio coverage fed into its trailer where the broadcast material was "useable." It's very likely that the Times will continue this policy in future manflights. "What you get," said a Times reporter, "are bits and pieces that fill in some blanks for you. Today, you can't cover a story without electronics."

The Times got pounds that were not necessarily fed out on the air on all networks. Certainly, many of the sounds, such as an early morning Shortie Rogers conversation, weren't even heard on the press site monitors.

For the Carpenter flight, NBC handled the pool. The tv networks established a charge to non-broadcasters of $200 for private pickup of the special feed. The Times is the first to pay the price and take the feed.

The Times had four men at the

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Canada Sponsors For 'Celeb Talent Scouts'

Toronto, June 12.

Effective July 3, three Canadian advertisers will sponsor "Celebrity Talent Scouts," the CBS-TV summer replacement series for Garry Moore which makes its debut over the Canadian Broadcasting Corp. web at the Tuesdays 8-9 p.m. slot.

They are Procter & Gamble of Canada, Ltd., Coca-Cola Ltd., Gillette Safety Razor Co., of Canada Ltd.

Carling Breweries Ltd. has also purchased Canadian sponsorship of 60-mins. "The New Breed" action-adventure series (Tuesdays, 11:30 p.m. to 12:30 a.m.)

ABC's 'Best Yet' Status on Sale Of News Shows

ABCTV's news shows will be in their best-ever commercial shape during the 1962-63 season. At this point, the 6 p.m. news show has only two minutes a week open while the 11 p.m. show has been renewed by Sunoco for another season's run with Schick Safety Razor also participating. Sponsors on the 6 p.m. show will be American Tobacco, Squibb and U.S. Plywood.

Nationwide Insurance, which launched Howard K. Smith on the ABC Radio web last February, has renewed the commentator for another year. It's understood that the insurance company is shelling out slightly over $3,000,000 in production and time costs for this series. Bell & Howell also signed renewal papers for the "Close-up" documentaries next season. The series will encompass four hours and 14 half-hours.

The daily five-minute Alex Dreier news show, which has been moved from 1:55 p.m. to 12:55 p.m., is still unsold. The daily 10-minute juvenile-slanted "American Newstand" show at 4:50 p.m. is being sold as part of the web's "Discovery" show which is over one-half sold out.

New sales wrapped up for ABC-TV entertainment shows next season include Liberty Mutual's renewal for 30 weeks, starting Sept. 8, in "Wide World of Sports," with Gillette signing for half-sponsorship through December of 1963. Bulova has bought into "Hollywood Special," "Valiant Years," "Stoney Burke," "Ben Casey," "Wagon Train," "Naked City," '77 Sunset Strip," "Gallant Men" and the Roy Rogers show.

Schick Safety Razor has picked up minutes in "Cheyenne," "Stoney Burke" and '77 Sunset Strip." Bristol-Myers has bought into "Hollywood Special," "Hawaiian Eye," Roy Rogers and "Stoney Burke." Bristol-Myers also bought a string of spots on ABC-TV's summer schedule.

25G Budget for NBC Kidvid Educ'l Series A Full-Hour Sat. Entry

Looks very much as though NBC's educational tv projects for the 5-to-11-year-olds will take the Saturday hour between 12:30 and 1:30 next season. This is the show NBC prexy Bob Kintner announced recently before the Dodd subcommittee.

For awhile, the NBC-TV brass conceived of the kidvid venture in two parts, one Saturday morning and the other Saturday afternoon, one for kids of 5 to 9 and the other for children 10 and 11. But as plans evolve, the hour choice has gained favor and it will seek moppets in both age groups.

Program will be the first full production venture for Craig Fisher, who until now has been serving as associate producer on NBC-TV's ayem strip, "Today." As it shapes up, Fisher'll be having a half-hour of reading, music and math followed by another half-hour of social studies (in this case geography and history) and science. The show will lean heavily on puppeteering and simple animation to carry a good part of the weekly kidvid hour.

It's understood from various network sources that the weekly budget for the as yet unnamed stanza will run near $25,000.

LIFE & TIMES OF TV 'TONIGHT'

TV's Future Assured

CBS-TV, which gets mail from all over the country, found an unsolicited script from a California youngster in a recent pouch. The boy Michael, an admirer of the "Alvin and the Chipmunks" cartoon show, typed:

"I am an Alvin fan and I thought I would send in a script. I really like your show. The script is on this page.

Dave: Here we are. Good old San Diego Zoo. Ah, this is the life, huh boys?
Chipmunks: Ya.
Dave: Lets go to the leopard cage.
(They go to the leopard cage)
Alvin: What is the polka-dotted thing? Maybe it is something with a polka-dotted sport shirt.
Dave: No Alvin. That's a leopard. Lets go to the monkey cage.
(They go there)
Dave: Look at those monkeys swing.
Alvin: I'll bet that's a television screen and they're using trick photography. Lets go home.
All: (sing) "There's no-o Place Like Home."

Script and letter ended on that high note.

Graff Sees 'Noah' Opening Floodgates Toward 'Pushing Out Perimeters of TV'

By MURRAY HOROWITZ

Robert Graff, producer of "Noah and the Flood," to be telecast tomorrow (Thurs.) night on CBS-TV, feels that his function is "to push out the perimeters of television." As proxy of Sextant, and producer in his own right, Graff and his associates are involved in a "FDR" series and other projects.

"Noah," brought in at a budget of under $200,000, exemplifies the stretching of tv perimeters in many ways. It's one of the few occasions when the work of a renowned composer will have its world premiere on tv. The composer, of course, is Igor Stravinsky. Only other major composer to premiere his work on tv with an original composition. Gian-Carlo Menotti, the work being "Amahl and the Night Visitors."

"From the start," he said, "there was never any suggestion from the network to tailor the work for the mythical lady from Dubuque. The network was with us in the cultivation of excellence and the desire to come in with the strongest possible statement."

Graff related how the "Noah" project grew out of his meeting about three-and-a-half years ago with Stravinsky, then tapped for a "Wisdom" episode. Stravinsky, celebrating his 80th birthday this year, was won over to the tv medium at that time. He expressed an interest to work in the tv medium to Graff and after the submission of a number of ideas, "Noah" was selected. Graff took the idea to CBS-TV, along with the selection of George Balanchine as choreographer, and the web commissioned the work. Later, Breck signed as sponsor of the hour show, set to start at 9 p.m.

Graff, before forming his own production company Sextant, had been with NBC nine years, serving as one of the producers of the "Wisdom" series and as assistant to director of public affairs. Graff was asked how he finds competing as an outside company with the

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New ABC Policy On Premiere Dates

ABC-TV's new show premiere dates, which have trailed the other two networks in recent years, will be moved up to the middle of September under a two-year staging program starting this fall. Earlier getaways for the coming and following seasons require show deals that run for 51 weeks rather than the usual 52.

"Wagon Train" preem this fall on Sept. 19 is the pattern which the web is shooting for. Last fall, most ABC-TV shows bowed in October and execs feel that they lost out on some of the excitement attendant to a new season. This year, the holdover shows will be moved up one week and another week next year.

NBC News Shifts

NBC News is doing some shifting of correspondents. Three of its top men are involved.

John Rich, Paris bureau chief, shifts to Tokyo as chief of the Far East. He's taking over for Cecil Brown, who returns to the U.S. to become a "correspondent on regular NBC News programs."

Bernard Frizell, now roving correspondent for NBC out of Paris, will continue that city's bureau chief.

Pilkington Report: Educ'l TV, Feevee, Tint OK Forecast

London, June 12.

The Pilkington report is now ready. It was submitted last week to the Postmaster-General, and is expected to be published within the next two to three weeks.

The industry expects the committee to recommend the opening up of the VHF waveband to permit additional channels, the introduction of color, a gradual switchover to 625-line transmissions, and the greenlight for a pay-tv service.

The government is expected to take several months to study the report and prepare its own recommendations. New legislation will be introduced in Parliament next year, and the new Television Act will become operative from 1964, when the BBC charter and the commercial-tv franchise expire.

2-COAST ORIGINATIONS FOR CAESAR SPECIALS

Sid Caesar will be splitting production of his nine half-hour ABC-TV specials between the east and west coasts. Currently on the Coast for a film assignment in Stanley Kramer's "Mad Mad Mad World," Caesar has just about completed three shows which will be carried under the title of "As Caesar Sees It." Leo Morgan is producing the series for Stonewall Productions; Dave Brown is director and Hugh Wedlock, Marvin Marx and Marty Roth are the writers.

Caesar is due in New York in September for the legit production of "Little Me." At that time, he'll do some of the specials in Gotham.

Ty Hardin's Exit

The thesping roster on "Cheyenne" will be revamped when the show resumes on ABC-TV next fall. Ty Hardin, who had been alternating with Clint Walker as the lead, has exited the hoss opera.

Walker will continue as the star of every other show. The alternate star will be a combo of four performers, yet to be named.

27-WK. 'INTERIM' PACKS SURPRISES

By GEORGE ROSEN

It could well be that the NBC-TV "Tonight" show is in process of pulling off the neatest trick of the tv semester.

The returns aren't all in yet; in fact at this point only the halfway mark or so has been reached in the 27 weeks spanning the Jack Paar exit and the move-in of Johnny Carson on Oct. 8. But, for all the anxieties and apprehensions that a Paar-less "Tonight" would bring death and destruction to a "$15,000,000 commercial baby" and put all the NBC affils in late night jeopardy, it's interesting to note that not a single affiliate has defected or has given any intention of doing so; that billings and ratings have not only held up but exceed expectations. A lot of stations claim the ratings were never better, even for peak Paar.

If there were overtones of an "I've come to bury Tonight, not to praise it" Jack Paar exit line, then Paar (whose own once-a-week hour show preems in the fall) might well be a sadly disillusioned man today. Yet there's no denying that the post-Paar track record of the late night showcase and it's ability to still draw sponsors and audience and continue to bring personalities out of their shell, stands as a monumental tribute to a momentum and habit generated by the longtime "Tonight" host.

Not that "Tonight" is out of the woods. In less than two weeks it faces a formidable hurdle in the premiere of the "Steve Allen Show" as the Westinghouse Broadcasting syndicated counter-programming bid to siphon off some of the audience. But having long since learned the ways of competitive jockying, NBC has Jerry Lewis booked into the "Tonight" hosting slot to meet the new onslaught. Lewis, in turn, is lining up a flock of the comedic giants for a continuing one-two punch.

Not generally known is that NBC's been so gratified with the "interim producer" job of Perry Cross (Paar's producer, Paul Orr, joins him on his weekly showcase) that he's been told he can rein the show permanently when Carson takes over. Thus history repeats itself, since Cross was Paar's first "Tonight" producer, installed by the same Mort Werner who has since returned to the NBC programming wars.

There's considerable trade interest in the night-by-night incidental intelligence attending "Tonight" and the trials & tribulations of v.p. Dave Tebet in putting its talent house in order. For it hasn't been easy. The booking of Arthur Godfrey for a week in September exploded onto the front pages. There's still uncertainty as to whether AG, under contract to CBS, will host the show.

Take the case of Art Linkletter, who did the first two weeks of the interim span and is booked again for two more. To say that Linkletter was a socko attraction will get you a fight in any tv-tuned tavern. (Many will even argue that, with the exception of the Bob Cummings week of hosting, "Tonight" hit bottom). Yet Linkletter will tell you that, for all his years as a major personality both in radio and tv, it remained for "Tonight" to win him the kind of attention and off-the-air recognition he'd long heard about. (And for all negative votes cast against Linkletter, interestingly enough his 43% share of audience virtually matched Paar's last two weeks on the air.)

It's been a case of some weeks being good; some indifferent, others just bad. Last week's Soupy Sales hosting and this week's (thus far) Mort Sahl fronting have hard-

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Even Though It Doesn't Mean Hefty Loot, the Summer Sales Picture For TV Networks Is Hotter Than Ever

Hottest thing about this summer on national television is the sales picture. It's the nicest ABC-TV, CBS-TV or NBC-TV has had in years, perhaps ever in their respective histories. Yet, in sum, all this bullishness really means that the webs won't lose money in summer for once and thus being able to hold their own now, it improves greatly the chances in each case for a profit on the full year.

The programming itself has not contributed to increased summer sales on any of the three networks, or so it is widely asserted, and that's because programming persists in the months of June, July and August in its traditional lacklustre summer charter. However, high summer discounts by the webs have, in great measure, made up for other factors and thus contributed substantially to the health of summertime network sales.

Even summer daytime business, despite outdoor distractions, is going to be good, but not great. Main point of interest here is nighttime on the networks and in any of the three networks involved it is not too far from SRO, which is "great."

NBC-TV may be the best off of the three webs, but, if that's the case, CBS and ABC are close behind. It can be said factually of NBC that it had a rotten summer in '61, which was a condition typical of its last several summers. ABC-TV had a worse summer, but, by its own rendition, it is now doing quite well. In the summer, CBS had generally fared better than either NBC or ABC and if that's not entirely true now, it certainly it true nonetheless that CBS is beating its own volume of last year—14% better, in fact.

It could be, according to at least one estimate, that among them the three tv nets have no more than $3,000,000 to $3,250,000 worth of time (at discount prices) still available over the 13 summer weeks. Last season, any one of the networks alone could probably have shown that much of a sales shortage.

NBC-TV estimated last week that it had no more than 11 or 12 minutes available. That's less than a minute a week, or 13 weeks. There are at least 160 minutes available weekly in prime time on each web. That's over 2,000 minutes of summer on each web and NBC has sold all but a dozen of them, by its own count. If the count is accurate (and it's hard for the networks to tell absolutely at this stage because of the massive jigsaw they have to work out on summertime one-minute participations), that means NBC might even make a little extra money on the year because of summer sales.

CBS reports greater vacancies, but, then it has more prime time pub-

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Hugh: Whew

By October of next season, Hugh Downs will be doing 12 and a half hours weekly as a tv host, and that is undoubtedly a record for a network video frontier.

Besides four and a half hours a week on his daily "Concentration" strip for NBC-TV, he'll be hosting "Today," which runs two hours daily for the same web.

Incidentally, if Downs (who leaves as No. 2 man on "Tonight") is to get any rest at all, it might be through Frank Blair, whom NBC signed to a longterm renewal (as No. 2 man on "Today").

CBC Bumps Como Despite Renewal Bid From Kraft

Ottawa, June 12.

The "Perry Como Show" will not be carried by the Canadian Broadcasting Corp.'s television network next season. It was not the idea of the sponsor, Kraft Foods Ltd., which was willing to add the Como stanza to the string of shows it will bankroll in Canada next season. Decision was CBC's which told VARIETY it believed its 1962-63 schedule was adequately balanced sans the Como stint.

CBC said the Kraft pact was the largest tv web package ever negotiated between one company and CBC. Company will back, fully, the Garry Moore show every week, co-sponsor "Parade," a 30-minute music show produced by CBC; co-sponsor "Red River Jamboree," 30-minute CBCer out of Winnipeg, and partially sponsor "Walt Disney Presents."

Canadians had a particular interest in the Como show. Writers included Frank Peppiatt and John Aylesworth, Canadians who had had their own video show some years ago, and regular cast member was Canadian Jack Duffy, who also had his own tv session on CBC for a season, and was w.k. as supporting comic on a number of others.

Some here were wondering if the CBC bumping of Como was inspired by a Como remark during one of the salute to the States segments, in which the Canadian border was shown on the big floor map. Como quipped that Canada could get in on the salute bit if it joined the Union.

NBC, BOB NEWHART DICKER NEW PACT

NBC-TV and Bob Newhart's agents are dickering about the comedian's future on tv. While his weekly series is not going to be back next year, the network evidently wants an exclusive tv hold on him in '62-'63 and perhaps for the years beyond that; partly on the theory that perhaps a new skein can be whipped up for him sometime thereafter.

Web brass met with Newhart reps this week. There was no decision, but what NBC is reportedly working toward is a pact that'll enable Newhart to do four or five guest appearances next season.

Pauley on NAB Board

Robert Pauley, ABC Radio prexy, has been named to the radio board of directors of NAB.

Mortimer Weinbach, ABC v.p. and assistant general counsel of AB-PT, has joined NAB's television board.

Plush Billings For CBS-TV's Daytime

CBS-TV is posed to post a sellout for its daytime schedule running from 12 to 5 p.m. for the fourth quarter, which starts this fall. Prospects for web's 10 a.m. to noon program schedule, sold under the morning minute plan, look good, but not as good as the SRO prospects for the 12 to 5 block.

Kellogg has renewed its full noon to 5 p.m. schedule for the fall. Best Foods is negotiating a renewal plus about $250,000 in additional biz. A few key accounts in the soap and food field coming back in the fall would give the noon to 5 p.m. period a soldout status.

Daytime picture for the web, in short, is the brightest in years.

Looks Like a Mex Standoff In TV's 'Product Protection' Battle —On Other Madison Ave. Fronts

By BILL GREELEY

The battle between advertisers and broadcasters over "product protection" has a couple of things in common with genuine warfare. First, both sides are grinding out a lot of propaganda, but both are very close with any actual facts. Second, both sides are winning, depending on which propaganda chief you are talking to.

By way of recap, war was declared by Ted Bates agency after Westinghouse Broadcasting notified advertisers and agencies that it would try, but couldn't promise, 15-minutes separation between competing blurbs on the group's five tv stations.

Bates threatened to cancel all spot campaigns on the WBC stations, a pullout of some $2,000,000. The agency then queried other stations, the network, reps and so on, asking for a clear definition of their "product protection" policy.

By Monday of last week, there were trade mag reports that NBC spot sales (for the o&o's), Corinthian, Triangle and CBS were lining up with Westinghouse.

Then on Thursday, Benton & Bowles broadcast chief Lee Rich issued a prepared statement reiterating his and his agency's earlier stand on the Bates side—"15 minutes protection, or the agency won't pay," the statement said in essence.

By the end of last week, the Bates media hq. was claiming major victories with the report that the Triangle stations, Corinthian and CBS had swung over to its side. Westinghouse was simultaneously claiming that all the major ad agencies and advertisers other than Bates and Benton & Bowles were continuing to go along with its original statement.

At the same time, Bates admitted that majors like RKO General, Storer and ABC had not yet answered the questionaire, and said it would be sending out another one to the silent ones before long.

Westinghouse also was claiming wins in a couple of minor skirmishes. Bate's client American Home Products (which has told the agency to count it out in the fight) moved into one WBC station to snap up a choice minute cancelled by Bate's client Carter. And when Bates cancelled the Carter spots on WBC's Boston station, Sullivan, Stauffer etc., another Carter agency, came in with a buy for the pillmaker that represented an actual increase.

But Bates said by mid-June virtually all of its business with WBC would be cancelled. Rubbed out previously were any longterm skeds, said the agency.

The hitch was in trying to pin down specifics on the cancellations. Westinghouse was evasive on the actual accounts, and Bates was begging off on the contention some clients would get sore at the mention.

But it is safe to surmise that the big gouge is in Colgate business. The soapery spends close to $15,000,000 a year in spot, is Bates' biggest spot buyer. Other accounts that very well could be in on the defection include American Chickle, Brown & Williamson, Continental Baking, International Latex, Marx toys, M&M Candies and Uncle Ben's Rice, Schmidt beer, Standard Brands and Whitehall. They spend anywhere from $1,000,000 to $10,000,000 a year in spot tv.

By way of analysis of the currently unsettled situation, the silence of RKO General, ABC, Storer and others could be construed as "wait and see." It's important because a solid lineup of the major groups and networks could blockade Bates into acquiensence. The agency, even with Benton & Bowles and its Procter & Gamble and General Foods support, could not hold out in the freeze.

On the other hand, the cracks in the defense—CBS, Corinthian and Triangle—could be detrimental to the station cause, and cause a stampede among the holdouts on policy.

As for the delayed blast from Benton & Bowles, it will be remembered that last summer when ABC led the way to a time stretch in the primetime chainbreaks, the agency—via Rich—issued a statement analyzing the threat of triple spotting and the loss of time to network show sponsors. The statement was followed in orderly fashion by the cancellation of a big Maxwell House instant coffee spot campaign throughout the country.

But what has been the final result? Maxwell Instant, via Benton & Bowles, is back in spot with a bundle of loot for an estimated 75 to 100 market spread (using several-week flights that hit and withdraw and hit again in various sections of the country).

And, again like real war, the one who has been completely overlooked in the fray is the civilian viewer, who undoubtedly needs and deserves "product protection" more than anybody.

Adsville: Publicity Club of New York voted down by 26 to 12 a motion to expand membership to press, radio and tv . . . Robert S. Taplinger Assoc.'s has landed six new publicity accounts: American Univend Corp., Cal Tech Systems, Houston Fearless Corp., Supronics Corp., United Scientific Laboratories and Wilson Bros. Ten staff members have been added to handle the new biz . . . Philippine Airlines to McCann-Erickson's San Francisco office . . . FM Listner's Guide has hired Ralph Freas as audio editor. Mag is expecting circulation to hit 200,000 by end of summer . . . Dolphin Productions, blurb makers, has added Kurt Blumberg as director of sales and Robert J. Kinney as salesman.

With the Station Reps

"It costs the Radio Advertising Bureau $1,000,000 a year to prove that radio is a good buy," says rep firm chief Adam Young, "and still a lot of people are not buying it."

Young cites the promotion arm of the air medium merely as an example of the statistics stacking that hasn't abated the national advertisers' slide away from AM.

Advertising agencies, says Young, used to be radio's best salesmen. There aren't anymore, for numerous reasons: among them, the radio-to-tv considered a desirable promotion for creative people, and the difficulty of selection in multi-market spot buys as compared to the ease of network buys.

Young plans to do something about it. First, to talk to advertiser and agency echelons that count in decisions and get them excited about radio via creative presentation. And second, to show them how to effectively use the medium.

First step has been the hiring of Cliff Borborka as veepee in charge of radio. Barborka has headed his own firm, Better Broadcast Bureau, for the last few years. He engineered the radio pitch that was tailored to Detroit recently. The creative presentation, touting the benefits of audio selling of cars, was well received by the car makers to the extent of two campaigns in the works already, according to Young. The same approach will be made to various other advertiser categories via the Young org.

Also joining Young with Barborka is Esther Rauch, who was veepee at the Better Broadcast Bureau, as director of radio research sales development.

Pact Sheldon as Scripter For Patty Duke Show

Hollywood, June 12.

Scripter Sidney Sheldon has been signed to write "The Patty Duke Show." Peter Lawford's Chrislaw Productions will produce the series for Ziv-UA.

Sheldon won an Oscar for "The Bachelor and the Bobby-Soxer," which he also directed and produced. His screen credits also include "Easter Parade" and "Annie Get Your Gun," for which he won Screen Writers' awards. He has just finished doing "Billy Rose's Jumbo" for Metro.

CBS Briefing Affils

Affils of CBS-TV now are receiving a daily service by the web which lists the actual products to be pitched in network commercials and the order of the appearance of commercials. The list is teletyped to affils one day in advance of airtime.

The up-to-date service was inaugurated in the midst of the current controversy about product protection. The web, in initiating the daily service, gave no instructions as to how the affils should use the service.

Daily teletype, though, does allow affils to have up to date information of the network commercials, in compact, ready-made form, making it easier to the affil so desiring to grant product protection to spot advertisers. CBS-TV o&o's do maintain 15-minute product protection policy now.

CBS-TV, prior to the daily service, would mail its schedule of commercials a few weeks ahead of air time. From time to time, amendments to the schedule would be sent by the web. New service negates need of affils to depend on files for the schedule of network commercials.

Nizer Establishes That AWARE Never Heard Of Faulk at Meetings

As the case entered its eighth week, it became evident that Louis Nizer was trying to prove that Aware Inc. accused John Henry Faulk of communist leanings in order to nullify his campaign against the publication and its proponents.

Vincent W. Hartnett, under examination by Nizer, lawyer for plaintiff Faulk, admitted that he could not recall seeing Faulk or hearing his name mentioned in any of the meetings, in the early 50s, about Red infiltration of the entertainment industry.

In his suit, Faulk, ex-CBS, is charging that the defendants, Aware, Hartnett, et al., destroyed his career by falsely charging he was a pro-commie. Suit centers on a bulletin published by Aware in February, 1956.

Faulk's lawyers got Hartnett to admit that Faulk had not been listed in Aware's "Red Channels," which had been published in '51, even tough charges vs. Faulk had been based on alleged activities between 1946 and 1949. Aware's charges vs. Faulk, however, were printed after Faulk decided to run for office in the American Federation of TV & Radio Artists on a platform against Aware and blacklisting in broadcasting.

London Agencies

London, June 12.

Associated TeleVision is to cooperate with four leading manufacturers in a "Tea Time Month" beginning June 18. Such major accounts as Lyons Tea, Robertson's Jams, Kit Kat and Rowntree's tea time meal products are already signed up in a drive expected to yield more than $150,000 in ad revenue for the tv contractor . . . The ad industry is to mount a big pubservice campaign this summer to urge road safety. It is a cooperative effort and all sections of the industry have volunteered donations of time, space and services. Campaign will run from July 14 to Aug. 11. To date media owners have given time and space to the value of over $500,000, say the organizers. Institute of Practioners in Advertising . . . U.S. Industries Inc. Great Britain opened a campaign "to make the aims and policies of the company better known in the U.K." . . . S. H. Benson to launch a drive for Harp Lager this summer.

AA's SCI-FI SALES

Seven stations have picked up the science fiction package being distributed by Allied Artists Television Corp. The pix in the group are of recent vintage.

Deals include WOR-TV, N. Y.; KTVK, Phoenix, Ariz.; WNBQ, Chicago; WBNS, Columbus, O.; WCKT, Miami; and WHNB, New Britain, Conn.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Len Traube and WCBS-TV have parted company. Traube had been public information and advertising director. No successor has been named . . . **Sam Levenson, Barry Nelson, Mimi Benzell, Sally Ann Howes** are the guests of the opening daytime stanza of "To Tell the Truth" on CBS-TV Monday (18) . . . CBS News correspondent **Walter Cronkite** sails for Europe with his family tomorrow (Thurs.). **Charles Collingwood** and **Harry Reasoner** will sub for him on his Monday-through-Friday web show . . . **Warren Steibel**, formerly features editor of CBS-TV's "Calendar," has been made associate producer of the program. He replaces **Philip Gittelman** who has moved into the program development area of pubaffairs. **Bob Cunniff**, ex-freelance mag writer, takes over Steibel's former duties as feature editor . . . "The Assault on Drug Addiction," a 45-minute documentary, was broadcast Sunday (10) by WLIB . . . "King David," French composer **Arthur Honegger's** oratorio, will have its tv debut in three parts on CBS-TV's "Look Up and Live" starting July 1 . . . **Jerry Melmed** has been named director for WCBS Radio's weekday **Kenneth Banghart** "At Your Service" show . . . **Douglas G. Leonard** named program manager of the Connecticut Educational Television Corp., now constructing WEDH, Channel 24, in Hartford . . . **Arthur Godfrey** will entertain during the joint convention of the Advertising Federation of America and the Advertising Assn. of the West, at a dinner June 25, Hilton Hotel, Denver . . . **Bob Milford**, director of network programs-N. Y. for CBS-TV, back from business trip to London in connection with taping of **Ingrid Bergman** "Hedda Gabler" special . . . **Allen Ludden**, host of CBS-TV's "Password" and "GE College Bowl," presented Miss Linda Bird Johnson, daughter of the Vice President, to the Texas States Society Ball at the National Press Club, Washington, Saturday (9) . . . **Jack Benny** guest soloist Saturday (9) with San Jose (Calif.) Symphony . . . **Hal Cooper** taking over directing assignment on CBS-TV soaper, "The Brighter Day" . . . WCBS-TV will broadcast "The Merchant of Venice" production as performed by the New York Shakespeare Festival in cooperation with the City of New York June 21 . . . CBS Radio press chief **Sid Garfield** back at desk after surgery.

WNEW Radio has set two one-hour programs on "The New World of Psychiatry" for June 14 and 21 with **Earl Ubell**, station's science editor, and a panel of psychiatric specialists . . . **Jerry Landay**, Westinghouse Broadcasting Co. news editor, planed to Tanganyika over last weekend to produce a series of four or five radio shows titled "Africa: Peace Corps Plus One" . . . Also for WBC, **Mike Wallace** is circling the globe in a radio reportage tour titled "Around The World In 40 Days." He departs June 26 . . . **Tom and Helen August** set by the Frank Cooper office to write a teleplay for "Saints & Sinners" . . . **Chet Gould**, ABC announcer, is turning into one of the busiest spot makers in town. In addition to assignments for a half-dozen other clients, he's now been tapped for a series of commercials being made for American Telephone & Telegraph . . . **Dale Wasserman** to Hollywood to work on the pilot for his series, "Cress Delehanty," a CBS-TV project.

Dane Clark is among talents being considered to narrate a WPIX-TV presentation of "The War That Creeps," an hour show produced by M. Fujita (Japan) and already aired on a Japanese network . . . WPIX will air a half-hour pubaffairs show, "U.N.: Instrument for U.S. Foreign Policy," featuring Francis T. P. Plimpton, deputy assistant with the U.S. Mission to the UN, on June 22 . . . **Don Ameche** and producer **Pat Pleven** and crew to Hamburg, Germany, to tape Circus Williams from June 12 through 20 for NBC-TV's "International Showtime" . . . While NBC's **David Brinkley** spends July in Europe for his "Journal" of next season, his producer **Ted Yates** will be in South America and like his host he'll be filming scenes for next season; incidentally, along with Yates, director-co-producer **Stuart Schulberg** has a firm deal for next season on the pubaffairs stanza . . . **Lee Jones** becomes WNBC Radio operations coordinator vice **Bud Ford**, who ankled for WJZ-TV, Baltimore . . . **Jane Meadows, Bruce Gordon, Pat Stanley** and **Howard St. John** in town for rehearsals of "Seven Keys to Baldpate" on June 24 "DuPont Show of Week" over NBC-TV . . . **Deirdre Damon** into the **Mitch Miller** stanza in stead of **Shirley deBaugh**, who goes on tour with her husband . . . **Jack Paar** back from his trip to the South Pacific . . . **Hugh Downs** will speak at the baccalureate service for the 1962 Bergenfield, N.J., High School graduating class on June 17.

IN CHICAGO .

Local ATAS toppers are already at work revising the nominating and voting procedures to save Emmy's neck here . . . **Betty Claypoole** will be the new weather gal at WBKB . . . WBBM-TV newsmen will gather at 6:30 p.m. tomorrow (Thurs.) to telecast a special mid-year news wrapup and speculate on the outlook . . . **William R. Wyatt**, veep of A. C. Nielsen Co., has been reelected prexy of the Chi Broadcast Advertising Club . . . WLS deejay **Dick Biondi** has been tapped for ringmaster duties at a 15-act circus for the annual Evanston Fourth of July celebration in Dyche Stadium . . . Negro nitery entertainers **Slappy White** and **Amanda Ambrose** were showcased on WTTW's "Festival" Monday . . . The educational station has a 14,000 gallon swimming pool on its front lawn for a nine program "learn to swim" series that starts Friday (15) . . . **Lynn Goldblatt**, who is the wife of department store topper Joel Goldblatt, will work under the name of Lynn Walker when she initiates WBKB's new women's show this summer . . . **Marty Faye** will go on vacation when his nightly strip goes off WBKB next month to be fresh for his new Saturday night variety stanza which will probably start Aug. 11, opposite everyone's feature films at 10:15. Station says the new entry will have a bigger talent nut than the present five-a-week shows.

IN WASHINGTON . .

WWDC's **Ben Strouse** has scored with his series of editorials on juvenile venereal disease, a problem which arose largely unnoticed in the nation's capital. Chairman Alan Bible of the Senate District Committee has introduced a bill to help lick the problem by allowing juves to go to clinics without the consent—and therefore the knowledge—of their parents . . . Metropolitan Broadcasting's WTTG-TV mustering its three top children's programs to aid the Muscular Dystrophy campaign. Dubbed "Carnivals for MD," Metropolitan Broadcasting's **Miss Connie, Lee Reynolds** and **Bill Johnson**, of "Romper Room," "Captain Tugg" and "Three Stooges" respectively, will publicize the effort which is pitched on the idea of children holding backyard benefit carnivals. Carnival Kits, posters etc., will be sent out by the station . . . **Joe Phipps** is pioneering a newscast for WWDC aimed at one of Washington's substantial minorities—the politicians. A Monday through Friday, 6:35-6:40 p.m. affair, it's called "Politics and People" . . . **Red Clurman** of NBC News has joined **Lou Hazam's** documentary production staff in Washington after two years as Special Projects Coordinator in New York.

IN LONDON . . .

International Television Conference, arranged by Britain's Institute of Electrical Engineers, was attended by delegates from 20 countries, including the Soviet Union . . . TWW scooped video interviews with **Natalie Wood** and **Warren Beatty** . . . American **Sol Cornberg** has been

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ABC'S WORLD WAR II REPRISE

TV Show in Trouble All Over World

Frankfurt, June 12.

"Windrose," the documentary about life all around the world being prepared by Peter van Zahn for the West German television network, seems to be in trouble all over the globe.

Thirteen crews are drifting around the world shooting the series. In several lands, the reporters have been tossed out because they are not allowed to make films. In several other countries, their equipment has been confiscated by the customs officials.

And word has just come from Zachary, Louisiana, that two of the crew, Guenther Geisler and Liwis Core, wound up in the local jail. The sheriff explained to a representative of the West German Embassy, who came to bail them out, that they had been put into prison because "We don't like it when strangers wander around here."

MCA 19; Wm. Morris 14

Scorecard on Repping of Prime Time Shows On Next Season's 3-Network Sked

Hollywood, June 12.

MCA-represented series outdistanced those of its principal competitor, the William Morris agency, in prime time selling on networks for next season, 19 MCA-repped shows to be on, as compared to 14 handled by the Morris agency.

In terms of programming, of hours on the air, MCA-sold shows will take up 15½ hours of prime time weekly next semester, as compared to eight and one-half hours weekly from WM. These figures do not include another show sold by MCA—"The Best Years"—since that won't be on until 1963.

MCA series sold or being produced by its production arm, Revue, are "It's a Man's World," "Going My Way," "Leave It to Beaver," "The Virginians," "Laramie," "Wagon Train," "Alfred Hitchcock Presents," the Fred Astaire series, "The Wide Country" and "McHale's Men," and other MCA-sold series are "The Adventures of Ozzie and Harriet," "My Three Sons," "The Jack Benny Show," "Mr. Ed," "The Ed Sullivan Show," "The Jack Paar Show," "International Show Time" and "The Andy Williams Show."

WM-repped series set for next season are "Viva Judson McKay," "McKeever and the Colonel," "The Danny Thomas Show," "The Dick Powell Show," "The Real McCoys," "The Rifleman," "The Lloyd Bridges Show," "The Joey Bishop Show," Loretta Young's untitled series, "Ensign O'Toole," "The Dick Van Dyke Show," "Saints and Sinners," Jack Webb's True mag anthology series, and "The Garry Moore Show."

As to other shows set for next semester, but not funneled via the two giants of the agency, Screen Gems leads with 10 entries, while CBS has six, and others scattered.

MCA-repped series also topped WM in the casualty list for the season just ended, with 13, as com-

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TV Slated For Int'l Book Fair

Frankfurt, June 12.

When the world's largest book fair, the International Book Fair, takes place here from Sept. 19 to 25 this year, something new is going to be added—television.

Hessischer Rundfunk, the Frankfurt outlet of the West German television network, is building special studios at the fairgrounds, and through a special international arrangement, it will be possible to tape shows and release live shows direct from the fairgrounds. Publishers will be able to discuss the latest works, authors can be interviewed in all languages, and a roving crew will show the tremendous displays that cover several acres of ground here.

Todate, it is expected that 30 nations from both sides of the Iron Curtain will participate, offering books and records and tapes in all languages.

NAB Exec's Novel

Washington, June 12.

In Washington, even trade association execs are getting into the novel writing bit, kicked off in a big way by Allen Drury's multi-million-dollar bonanza, "Advise & Consent."

James H. Hulbert, formerly of NBC and now manager of Personnel & Economics at National Assn. of Broadcasters, has come up with "Noon on the Third Day." It's all about a lobbyist, a Senator and a union boss, and pits "principle against pressure in political life." Holt, Rinehart & Winston made the announcement of publication, slated for Aug. 27.

Burrud's 200G For 'Pacific Revisited' Postwar Specials

Two one-hour specials, tracing U. S. battles in the Pacific during the last war, are going into production next month under the banner of Bill Burrud Productions. Shows, under the overall title of "Pacific Revisited," is figured to cost around $200,000. Burrud is aiming for a network showcasing.

Burrud and his crew leave for Pearl Harbor early in July as the first stop in a 12-week shooting schedule that will cover some 16 island battlegrounds. Miles Henshaw is directing with Gerald Pearce as assistant producer. Burrud, as exec producer, will also do much of the narration himself. The voices of U. S. fighting men who participated in the various Pacific campaigns will also be used. The shows are being filmed in color.

Via use of official U. S. Department of Defense films, the shows will contrast the islands as they were during the war years and as they are today. Burrud has also received clearances from Australia and Great Britain to film battlefields on their island possessions.

BRECK & LEVER IN CBS SUMMER BUYS

John Breck and Lever were among the advertisers which lined up for CBS-TV's summer schedule this week.

Breck's minute participation include: "I've Got A Secret," "Brenner," "Window on Main Street," and "Eyewitness." Lever bought minutes in "Eyewitness," "Brenner," "Window" and "Checkmate." Colgate also bought participations in "Checkmate."

In the daytime, Bristol-Myers inked for two alternate quarter hours. Lever bought the 3:55 news and 32 minutes in the Morning Minute Plan. Pro-Phy-Lac-tic Brush Co. inked for 20 minutes in the morning minute plan.

ONLY STAB AT NEW PATTERN

A survey of next season's network tv schedules reveals only one new program type—with World War II as the subject. And ABC-TV stands alone with this entry, not with a cautious one, but a bold three, and two of them in the highly critical 7:30 to 8:30 p.m. pivotal spots, where success or failure can spell the difference between top audience position and multi-million dollar billings and resultant profits, or third network status with the red ink which flows in its wake.

Thus ABC-TV finds itself once again in the unique position of incepting a new program pattern in the hopes that it can duplicate its success story of the mid-'50s, when Leonard Goldenson & Co. went the "Maverick"-"Cheyenne" way and made American tv audiences western-conscious.

Actually, the two World War II entries for 7:30, "Combat" on Tuesday and "Gallant Men" on Friday, represent the thinking of the network's ex-prexy, Ollie Treyz (who retains very much of a rooting interest in "Gallant Men," since this one is out of the Warner Bros. shop, where Treyz is presently ensconsed). As such it is reminiscent of the type of gamble of almost a decade ago when ABC lodged a western in the low-rated Tuesday 7:30 period to bridge Milton Berle, then Mr. Television on NBC, and found itself off to the races.

If sales resistance to the World War II tv shows has been strong, it's because war is unpleasant, dirty, grimy, too close to today's headlines, and certainly not glamorous. Nonetheless, ABC has wooed such advertisers as Alberto-Culver and Consolidated Cigar into "Combat" and bankrollers for "Gallant Men" include Anahist, Beecham, Lincoln-Mercury, Bulova, Sunbeam, Norwich, Preem, with more to come.

But significance of the slotting goes beyond the immediate sales efforts, with whole evenings, their revenues and ratings, hanging in the balance for '62-'63 and the seasons beyond.

And if the World War II tv fever spreads into middle-of-the-evening slotting, ABC has going for it the halfhour "McHale's Men" (out of the Revue shop), backed by R. J. Reynolds coin, to counter the NBC "Hazel" competition.

All that remains to be determined is whether the tv audience will respond as did the film house audiences to "River Kwai," "Guns of Navarone," etc., or win the acceptance of the war-themed late pix-to-tv features. It's certainly one of the more interesting aspects of the '62-'63 schedule that bears watching.

FRAN WARREN SET FOR AUSSIE TV RUN

Sydney, June 12.

Fran Warren has been signatured by commercial ATN for an Aussie run in "Revue 62," with preem set for June 24.

Hawaiian troupe led by Joe Kahaulelio, with Rose Marie Alvaro and Leinaala Haili, has also been signed for an Aussie run via ATN in association with the Hawaiian Visitors' Bureau.

Savings & Loans' WRUL Pitch for Foreign Coin

U.S. savings & loan associations are pitching to foreign investors to deposit their cash in their banks via WRUL, international short-wave radio station.

Financial Federation, parent company of 11 California s&l associations, has bought a 13-week campaign on WRUL to promote the savings-by-mail campaign. Charles Bowes Advertising placed the business.

ABC-TV's 60G Rap on 'Corruptors' Seg as Mobil Oil, Alberto-Culver Run Out on Denver Police Episode

ABC-TV sailed through another tempest in the tv pot when a couple of advertisers pulled out of last Friday night's (8) episode of "Target: The Corruptors." Mobil Oil and Alberto-Culver yanked their spots from a stanza which was a fictionalized treatment of the much-publicized police department scandals in Denver last year.

Move by the two advertisers which set back ABC-TV by about $60,000, was particularly distressing to the web because this stanza had been screened for the benefit of Denver officials and received warm approval from them for alerting the citizenry to the dangers of such corruption. It's understood Mobil, which has contracts with numerous police departments to supply oil products for their patrol cars, was reluctant to offend an important customer. Motivation of Alberto-Culver, cosmetic manufacturers, could not be fathomed. Both companies gave as their reasons that sponsorship of this stanza was contrary to their business policy.

Notice of cancellation was sprung on the web only a day or so before the show's airing. This factor was an additional thorn insofar as it made sale of the open spots to other sponsors virtually impossible. Meantime, ABC-TV's Syracuse outlet for the show, which carried it on a delayed basis, dropped this stanza.

ABC-TV, which had an unnerving experience with the Fabian stanza in another one of its dramatic series, "Bus Stop," again decided to hold its ground. This time, however, web officials were not facing the critical barrage which hit them following the "Bus Stop" episode. On the contrary, this time around the web was being lauded for its firm stand while the advertisers were being rapped for their runout of a show which involved an important civic message.

The ABC-TV decision to go ahead with last Friday's show paralleled CBS-TV's policy on the recent abortion episode on "The Defenders." At that time, despite the fact that three sponsors scrammed the show, CBS-TV felt it could not capitulate to such advertiser anxiety. It just went ahead and it sold the stanza to another sponsor.

The three incidents in which bankrollers have run scared this season have raised the question among network execs: when will the advertisers grow up? On the one hand, they want exciting shows which will pull audiences. On the other hand, they prefer to play it close to the vest and cash in their chips when the stakes become serious.

ABC Pix: Free Popcorn

You can't have movies without popcorn—even on tv. Under a tie-in between ABC-TV and the Popcorn Institute, the confection is being used to promote the web's Sunday night "Hollywood Special."

Here's one stunt: station trucks drive along residential streets on Sunday nights and the drivers knock on doors at random. If the people at home are watching the movies on ABC-TV, they get a load of popcorn courtesy of the local affiliate.

Griffin Daytime Hour Strip on A Flat Minute Price

NBC-TV is going to go ahead and make Merv Griffin its daytime answer to CBS-TV's "Password" and Art Linkletter. The comedian, who has gained in popularity by doing host stints on "Tonight," will front a daily hour between 2 and 3 p.m., which means, as anticipated, that "Five Daughters" and Jan Murray are to be bumped next season from the web's pre-dark sked.

But as important as the verification of Griffin as host of the cross-the-board variety show is the fact that NBC for the first time plans to sell the 60-minute strip on a flat minute price. That is to say, the network is going to bunch pre-dark time & talent into one figure, just as it has long due with some nighttime shows. It's said likely that the first half-hour of Griffin will go for $3,500 a minute, the second for more like $4,500, but the actual pricing might not be established until later this week.

TAYLOR-NODLAND'S 'CAREER' TV SERIES

Sherill Taylor and Jory Nodland, who co-produced the five-minute "Kukla & Ollie" strip over NBC-TV this season, are prepping a weekly 30-minute skein called "Career." While the pilot is being pitched at the networks, a Taylor-Nodland Ltd. spokesman made assurances that a complete series of 39 programs will be shot, indicating that it will be put into syndication if no national sponsorship is forthcoming.

George Hankoff's Capricorn TV is handling the present sales pitch on "Career," which is based on profiles of successful careerists and on interviews with prominent personalities "at the top." Co-hosts on the pilot are Nicholas O'Brian and Kim Haley.

Hickman's Dickers

Hollywood, June 12.

Dwayne Hickman, whose pact with 20th-Fox and the "Dobie Gillis" series ends after next season, is in negotiations with producer-director Rod Amateau and creator-writer Max Shulman regarding joining their corporations for production of pilots. Hickman may star in one, and produce others.

Any such deal, of course, depends on the longevity of "Dobie," which is on CBS-TV. Hickman is also in negotiations with Tommy Sands anent reactivating his Hickwick Corp. with Sands for a series starring Sands, produced by Hickman.

Another Crisis For British TV

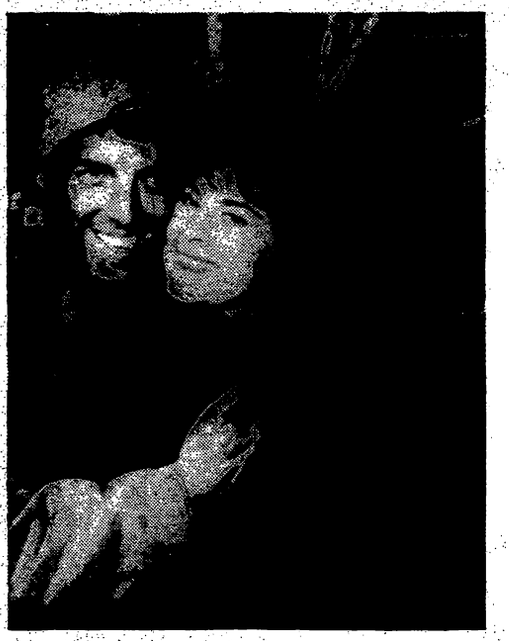
London, June 12.

Another dispute looms in the British tv industry. The Musicians Union has instructed its members not to accept engagements for recording sessions for commercials as from the end of this month in a bid to get an agreement which concedes the principle of residual payments.

The Union claims it has been endeavoring to negotiate with the Institute of Practitioners in Advertising and the Assn. of Specialized Film Producers ever since commercial telecasting began almost six years ago. At the last joint meeting in October, the Institute and the ASFP asked the union to consider the retention of the single fee for recording. "We're prepared to consider anything," a union official told VARIETY, "but as the promised draft document had not arrived by

(Continued on page 39)

from beachheads



to redheads, blondes and brunettes,

from D-Day to Paree-Day, they fought, they griped, they loved . . . they were the Infantry.

That unsung star of all wars, the dogface, is the star of Combat (7:30, Tuesdays)—ABC's new hour dramatic series set against the stirring events of World War II.

The backdrop is Omaha Beach, the Battle of the Bulge, the Liberation of Paris...but the focus is close in, on the human story. The story of men at war—their griefs and glories, their laughs and loves.

Sharing the acting honors in this taut, suspenseful series produced by Academy Award winner Robert Pirosh are Rick Jason, Vic Morrow, Blake Rogers and Shecky Green.

Sharing the audience honors are the millions of adults who associate World War II's great moments with their own lives. And, of course, the millions of youngsters fascinated by these exciting pages of history so recently past.

A big audience, that is.

COMING ON ABC-TV: "COMBAT"

MCA's Farflung Production Units (Australia, Japan, Italy, Mex, Etc.)

Hollywood, June 12.

MCA Inc. has established production companies for television in Australia, Italy, England, France, Mexico, Japan and Canada, with one of them, in Australia, already in operation, the others to go into production when and if it's necessary.

World-wide setup was put into operation by Berle Adams, head of MCA International, and the production companies were set up in cities where MCA Inc. has offices abroad — London, Paris, Rome, Tokyo, Mexico City, Toronto and Sidney.

Only one of the production arms actually in production now is Revue of Australia, which is producing five one-hour shows, all live. MCA has two subsids down under. Revue and MCA Australia Pty. Ltd., which reps MCA-TV films in Asia and Australia.

Gil Roden skied to Sidney today for a six months assignment with Revue there. The producer and musical director will produce a series of live weekly one-hour variety shows for Revue, the programs, to be beamed on ATN, Sidney, and be simultaped for telecasting to six other markets in Aussieland.

MCA Inc. policy is to man its staffs in its various global fronts with personnel also trained to produce live tv shows. If an MCA production subsid is invited or asked by a company in one of these countries to produce programs, it will then oblige, an MCA exec explained.

"Our personnel is trained in live production. We want to assist, cooperate and contribute to local tv stations, in addition to selling MCA product," it was further explained. Purpose of the global outposts also is to help tv stations in the countries involved progress and to develop their own organizations.

The MCA production companies were set up the past year, as part of MCA Inc.'s expansion program. We don't go in unless we are invited," the exec added.

25% Renewal Hike On UAA Cartoons

Renewals of cartoon series by tv stations are running 25% ahead of last year United Artists Associates reports.

Ten renewals have been racked up in the past two weeks on UAA's "Popeye" and Warner Brothers cartoons, all produced originally for theatrical release. "Popeye" has been renewed by WIIC, Pittsburgh; WROC-TV, Rochester, N.Y.; KOMU-TV, Columbia, Mo.; WTVW, Evansville, Ind.; and WIBW-TV, Topeka.

Warner Bros. cartoons, consisting of "Bugs Bunny" and "Merrie Melodies" subjects, have been signed by KXMB-TV, Bismarck, N.D.; KOMU-TV, Columbia, Mo.; KXJB-TV, Valley City, N.D.; WIBW-TV, Topeka; and KMID-TV, Midland, Tex.

Considered to be a factor in the high rate of renewals is the substantial number of color subjects available in both groups of cartoons. "Popeye" has been sold by UAA in 172 markets. Warner Bros. cartoons sales total 169 markets.

Dr. Burke to WPIX

Dr. Albert Burke, the fiery former Yale professor whose half-hour tv lectures were snuffed out on WNEW-TV several months ago after a hassle with station execs, will get a primetime spot on WPIX, the New York Daily News independent, beginning in September.

Station says Burke, now distributed in a syndication package via National Telefilm Assoc., will get a nighttime slot during the weekday schedule. (He was on Sundays on WNEW). Contract is for a full year—39 stanzas and 13 repeats—with already a nibble from a New York bank as possible bankroller, according to WPIX.

Titled "Probe," the NTA show will be produced at WAMB-TV, New Britain, Conn., UHF outlet near Burke's home.

REGIONALS' 2d YEAR RIDE ON 'RIPCORD'

Renewals by regional advertisers helped trigger second year production of Ziv-UA's "Ripcord."

Regional advertisers returning for a second year ride are Savannah Sugar for seven southern markets, Standard Oil of Texas for eight southwestern markets, and Lincoln Income Life Insurance for a group of midwest markets.

In addition, "Ripcord" also has been renewed in over 20 of the 50 major markets in the country. Stations inking for second year production include: WNBC-TV, N.Y.; WRVC, Philadelphia; KABC, Los Angeles; KPIX, San Francisco; WSB, Atlanta; WLWI, Indianapolis; KXTV, Sacramento-Stockton; KOIN, Portland, Ore.; WTVN, Columbus; WTVT, Tampa-St. Petersburg; WJAR, Providence; WDSU, New Orleans; KIRO, Seattle-Tacoma; WGR, Buffalo; KFMB, San Diego; WNEP, Wilkes Barre-Scranton, among others.

"Ripcord," which first hit the air last October, still has five months to go before completing its first year in first-run syndication.

Chi WBKB's Major Daytime Overhaul

Chicago, June 12.

WBKB has ordered an almost total overhauling of its pre-network daytime lineup next fall, with several of the new shows getting a tryout (or hopefully a break-in) this summer. Wiped off the slate are the 11-year-old "Creative Cookery" and a pair of kiddie shows, "Jobblewocky Place" and "The Clock Show," although an attempt will be made to use some of the casualty performers elsewhere in the schedule.

The only show to remain is "Here's Geraldine," with Jim and Bud Stewart, which is being expanded to a full hour in July. WBKB is anchoring the morning strip, for the summer at least, with a news-weather show and will cap it with a new women's program that will feature a new femme performer, Lynn Walker. Francois Pope, of the displaced "Creative Cookery," will be used in the distaff stanza occasionally, and ventriloquist Terry Bennett, who loses "Jobblewocky Place," may get a Saturday show for teenagers.

The station has hired away Nancy Berg with her pre-schooler opus, "Hatchy-Milatchy," from a Scranton, Pa station and will install that show in the ayem lineup on Sept 1. The kid-how, which reportedly is of the "Ding Dong School" stripe, is produced by the performer's husband, Hal Berg. The station is also negotiating for "Micky House Club" reruns for the morning lineup.

O'Brien's MGM-TV Slot

John L. O'Brien, former general manager of MGM in Chile, has been transferred to the company's television division in the newly-created post of Latin American sales manager. He'll operate out of Mexico City, starting around July 1.

O'Brien is the third sales supervisor in the MGM-TV setup directed by Richard A. Harper, director of worldwide syndicated sales. John Spires is manager of European and United Kingdom sales while William Robinson supervises the Canadian market.

Sales Pile Up On MCA-TV Off-Webs

MCA TV's full-hour off-network series have added sales to 41 additional tv stations during the past week.

"Thriller" has recorded new sales to WFBG, Altoona; KBTV, Denver; WLUK, Green Bay; WHP, Harrisburg; KONA, Honolulu; KMSP, Minneapolis; WFIL, Philadelphia; KTBS, Shreveport; WCNY, Watertown; KSYD, Wichita Falls; WSBA, York, Pa.; and KXTV, Sacramento.

"Checkmate" has added WFBG, Altoona; KTVE, El Dorado; WLUK, Green Bay, WHP, Harrisburg; KONA, Honolulu; KSHO, Las Vegas; WFIL, Philadelphia; WCSH, Portland, Me.; WCNY, Watertown; WTVP, Decatur; WTVH, Peoria; XETV, San Diego; and KTVU, San Francisco.

"Frontier Circus" has picked up WTTV, Indianapolis; WHP, Harrisburg; KMSP, Minneapolis; WCSH, Portland, Me.; KTRG, Honolulu and KTVR, Denver.

N.Y. State B'casters Set Management Conference

Saratoga, N. Y., June 12.

The New York State Broadcasters Association, for the first time since its organization, will hold a "management conference" at the Schine-operated Gideon Putnam Hotel in Saratoga, Sept. 6-9.

Association President Sam Slate (vice president-general manager of WCBS, New York) said the conference has been set because "an increasing number of problems are confronting the broadcasters of the nation and the State of New York, at the management level."

"The primary purpose of these sessions," he continued, "is to provide members of the Association with an opportunity to discuss in detail, with experts, the problems, their ramifications and possible solution."

For the past several years, the State Association has held a one-day meeting in Albany, this being climaxed by a dinner for the governor and members of the Legislature.

MORE DEBBIE DRAKES

Another 130 Debbie Drake exercise episodes will be put into syndication in early July by Banner Films.

Banner says that the initial 130 quarter-hour stanzas fronted by the blond Miss Drake are currently playing in 99 tv markets.

Chi Hilton's Radio Hall of Fame

Chicago, June 12.

Amos 'n' Andy (Freeman and Gosden and Charles Correll), Fred Allen, Jack Benny, Norman Corwin, Dr. Lee de Forest, Arthur Godfrey, H. V. Kaltenborn, Graham McNamee, Don McNeill, Guglielmo Marconi, Edward R. Murrow, Gen. David Sarnoff, Kate Smith and Paul Whiteman are the first electees to the Radio Hall of Fame, which has been set up at the Conrad Hilton Hotel here by the American College of Radio Arts, Crafts & Sciences.

ACOR is a one-year-old industry organization that is meant to be to radio what the Academy of Television Arts & Sciences is to video. As of now it is represented by a pilot chapter in Chicago, founded by WBBM Radio special projects manager Donald N. Mann, who is also the chapter prexy.

The Hilton Hotel has premanently designated the anteroom to an assembly hall on the third floor as the Radio Hall of Fame. Pictures of the HOF members will be framed on two walls, and the room will be otherwise appointed with radio exhibits. It will have an elegant ivory and gold decor.

The room will be unveiled and dedicated, and the Hall of Fame presentations made, at an industry luncheon on July 27, which will be attended by Benny, Corwin, Marie de Forest (widow of the inventor), and McNeill. Hall of Fame selections were made on the basis of "individual contribution in the broadcasting field which has helped to shape the fundamental structure of radio or has been vital to its growth."

From The Production Centres

Continued from page 26

given airtime by BBC-TV to express his views on education by tv . . . Much applauded radio actress **June Tobin** bowed on the video front in a BBC-TV drama . . . ATV is making it "Dorothy Provine Month." Lass gets a Sunday Palladium show, an hour spectacular and selected segs from "The Roaring 20s" are being shown on Saturday nights throughout June . . . TWW's OB Unit set out on a 2,000-mile tour of the region . . . **Frank Axon**, chief Engineer of BBC's External Services, retired after 21 years with the Corp. . . . Ulster-TV bought "Ben Casey" from ABC-TV Films following the programs big success in Scotland . . . ATV is to launch a club for children in the Midlands which will be linked with its midweek kidvid offering "Pinocchio."

IN PHILADELPHIA . .

Provident Tradesmen's Bank and Trust is sponsoring two appearances of pianist **Susan Starr**, Philadelphia winner in Moscow's Tchaikowsky International Music Competition. Station has already taped two other segments featuring Israeli violinist **Shmuel Ashkenazi** (a student at Curtis Institute here, and St. Louis cellist **Leslie Parnas** . . . **John A. Schneider**, general manager and vice president of WCAU-TV, has been appointed to committee of community leaders to map projected $10,000,000 expansion of facilities at Philly's Trade and Convention Center . . . **Phil Davidoff**, student at the Annenberg School of Communications of the Univ. of Pennsylvania, has been added to the staff at WCAU for the summer months as part of a joint project of the school and the station . . . **Sid Mark** and **Lloyd Fatman**, WHAT personalities, are doing a live radio show from Simmons Supper Club, midtown spot

IN CINCINNATI .

After previewing "Target: The Corruptors" WKRC-TV failed to carry the program, censoring it "an image of law enforcement on a local level that would adversely affect law enforcement agents" . . . Ohio Gov. Michael DiSalle turned down invitation to debate with his Republican opponent James Rhodes in half-hour shows on Crosley tv stations in Cincy, Dayton and Columbus before the November election. Rhodes had accepted . . . **Helen Nugent**, longtime personality and exec on Taft Cincy stations and who sang on three major radio networks, is resigning. She is engaged to wed George Nortmann, retired Cincy banker, July 3 . . . **Bob Braun**, WLW and WLW-T personality, peeved because WCPO and WSAI don't play his "Till Death Do Us Part" Decca waxing . . . **Larry Brunner**, a 13-year staffer with WCPO, released with station's word that he did not fit into its "color" radio format

IN DETROIT . .

Seymour "Hap" Eaton, former national sales manager for WJBK-TV, has been named general sales manager of the Storer station . . . Newsman **Dwayne Riley** has been assigned to WWJ's morning newscasts in a major realignment personnel . . . Canadian and American officials as well as show biz personalities are pitching in to help CKLW celebrate its 30th anni during June . . . WJR will broadcast the Detroit Symphony orch's summer concert series for the 13th consecutive year . . . "Romper Room" celebrates its second year on CKLW-TV . . . WWJ-TV is staging a weekend in Michigan contest with viewers vying for various vacation-related prizes.

IN TORONTO

Gloria Kennedy, the lovely who does those morning exercises on CFTO-TV, tossed by a stallion and keeping her left leg, hip and arm away from the cameras . . . **Arthur Murphy**, the medic, has sold a script to the "Ben Casey" series . . . **Betty Kennedy**, women's interviewer on CFRB, to give birth to her fourth baby in Nov. but will, in meantime, tape her European talks with femme personalities . . . **Douglas Stephen** to produce "Wheelspin," weekly series for racing auto buffs over CBS-TV, with **Jim Chorley** as host, effective July 5 . . . **Rick Campbell**, who was a carbon of Jack Paar even to mannerisms, beefing about "shifting audience trends," this meaning axing of his Mon.-Fri. 11:30 p.m. "Better Late" series on June 28 over CFTO-TV and to be replaced by movies.

IN MILWAUKEE . .

WTMJ-TV will telecast two two and a-half hour Milwaukee Polo Club matches June 17 and July 17, live direct from Uthlein Field, with **Dac Shawl**, Milwaukee's "Voice of Polo," on play-by-play and **Chuck Faber** doing color commentary . . . Recent WTMJ-TV "Milwaukee Music Special" program ("Music and Industry") showcased the Allen Bradley orchestra & chorus, directed by **Anthony Werth**, stressing Broawday show music . . . All WMKE broadcasts are now in stereo and **John P. Steinbach**, general manager, WBKV-FM, West Bend, confirms that station's doing likewise . . . WISN-TV (CBS) has "The Mickey Mouse Club" slated for a reprise in the fall . . . **Art Koenig** now doing "Light Hearted Jazz" on WQFM cross the board 4 p.m.-6 p.m. . . . WAUX (Waukesha) following continuous uninterrupted recorded music programming, stressing best of the "better" disks . . . WFMR has a new half-hour program "Best of the Month," covering reviews of best LP disks of the month, with excerpts from records reviewed interspersed with reviews by **Martin Bookspan**, N. Y. Times tape columnist.

IN DALLAS

Jack Hauser named new commercial manager of WFAA-TV, coming in from WNBQ, Chicago . . . **Giles E. Miller**, publisher of the Park Cities News, opened KPCN, new daytimer here. He also owns KOKE, Austin, and KBUY, Amarillo . . . **Mike Shapiro**, general manager of WFAA radio-tv properties, received the "Betty Award" from the Association of Broadcast Executives of Texas . . . **Jimmy Kay** is new program director of KBOX, where Tom Murphy is spinning wax after exiting KLIF . . . "Bronco Bowling," Sunday KBLD-TV hour show with **Dick Charles** as emcee, being filmed each Saturday at the local Bronco Bowl . . . **Rob Townsend** left Commerical Recording Corp. to become program director at WLAC, Nashville . . . **Kenny Sargent**, yesteryear's Casa Loma Orch vocalist, and ex-deejay at WHHM, Memphis, and KLIF here, now spinning wax from midnight 'til dawn at KXOL, Fort Worth.

IN MINNEAPOLIS .

New program director at NBC-affiliated KSTP Radio is **Leigh Kamman**. Deejay **Ed Hinshaw** takes over Kamman's "Image: the '60's," 7 to 12 p.m. weeknight music and news show, and yet KSTP staffer **Brooks Henderson** becomes program production mgr. . . . **Stan Hubbard** station has added **John Naylor Jr.** as assistant sports director. Naylor rejoins **Al Wester** with whom he worked at WVUE-TV, New Orleans . . . Although station execs say that negotiations are still going on, Time-Life's attempt to dispose of its WTCN-TV and Radio here was reported to have fallen through last week when the prospective local buyers were unable to raise the $2,800,000 needed to close the deal . . . WLOL-FM has doubled its power, extending its primary coverage to 60 miles. Station is also preparing to broadcast stereo FM as part of its equipment modernization program

FILM STUDIOS & TV GO STEADY

OF Prexy Deplores Price Slashing

As never before, it is "amateur night" in the syndication sales melange, declares Seymour Reed, prexy of Official Films.

Biggest problem, says Reed, is the price cutting and product dumping by companies that seem to be in it for something other than profit.

The situation has arisen, he says, through the sheer bulk of product now available, and the inexpert methods that have seen rate cards slashed up to 50% (even for firstrun series) in the hysteria to sell. As a consequence, he says, there are several major companies operating actually at a loss.

With the time squeeze at its worst, the price slashing is fruitless, says Reed, since obviously the station with only a half hour available is not bargain hunting.

He points out that his company is demanding full rate and top money for "Biography," the archive film series, and has sold it now in close to 90 markets. The show is actually getting higher prices and higher grosses than Official's "Decoy," femme gumshoer that was firstrun against no time squeeze, says the prexy.

Syndicators will be fighting for single half hours in many major markets until the time squeeze relaxes, says Reed, and price cutting is not the answer.

Lionel Hampton's 'Floating' Variety Show in WOOK-TV's Upbeat Tempo

Washington, June 12.

WOOK-TV, the first television station mostly staffed by and aimed at Negroes, has inked Lionel Hampton to accent its music format of jazz, blues, rhythm and spirituals.

John Panages, exec v.p. of United Broadcasting, disclosed that Hampton will serve as musical director for the UHF station (Channel 14) which hopes to be operating by September.

Hampton will do advisory chores mainly, but is down for a weekly half-hour variety show featuring Negro talent. Panages says this will be taped wherever Hampton happens to be from week to week, and may be the first "floating" variety show on tv. Walter Kay will be its producer.

An ambitious effort is underway to muster Negro talent with 35 Negro institutions of higher learning cooperating. Panages emphasized that there will be no Negroes-only hiring policy for the staff with white personnel expected to be holding down station jobs too.

In addition to the music stress, Panages said WOOK-TV, which has a sister radio operation here, plans to go in big for news also, with topics of Negro interest included.

Within the D. C. limits, WOOK-TV will be programming actually for a majority audience. Census figures for 1960 pegged the Negro population of the nation's capital at 53.9%. Panages estimated that since then it has risen to from 56-60%.

Chi WBKB Lures Algren for Series

Chicago, June 12.

Novelist Nelson Algren, one of the few home-grown artists who hasn't deserted the Windy City, will try his hand at television next fall in the non-fiction idiom. WBKB has an agreement with him to do possibly as many as four, special filmed programs on "Nelson Algren's Chicago" with the author narrating. It's understood he has already roughed out a script for the initial program.

Algren's poetic essay, "Chicago: City On the Make," which was published in book form several years ago, undoubtedly will cue the format of his first video effort. Since Algren is a writer with a penchant for the lower depths, his programs do not figure to please the city fathers or Chamber of Commerce any more than did Denis Mitchell's BBC-WBKB collaboration, "Chicago: First Impressions," which still hasn't been telecast here.

Studs Terkel, well known radio-tv personality in Chi and a close friend of Algren's, will serve as advisor on the shows, just as he did with the British documentarian somewhat over a year ago.

WCAU's Pro Grid Sked

Philadelphia, June 12.

The 19-game pro-football schedule of the Philadelphia Eagles has been sold out on WCAU radio. Bill Campbell, WCAU sports director, will again do the play by play.

Picking up the tab for the five pre-season and 14 regular season games are Rambler Dealers of Philadelphia for a half sponsorship (through Geyer, Morey, Madden & Ballard); Household Finance Corp. for a quarter sponsorship (through Needham, Louis & Brorby); and Phillies Cigars for the remaining quarter sponsorship (through Werman & Schorr).

WMCA's Victory In Supreme Court On Reapportionment

WMCA, the N.Y. radio indie, was instrumental this week in paving the way for a radical change in the composition of the New York State legislature. The U.S. Supreme Court, on Monday (11) ruled in the case of WMCA Vs. Simon that the ruling of a lower court was wrong, and so it reinstated the station's complaint that the apportionment provisions for the legislature of N.Y. violate the U.S. Constitution's equal protection clause.

It is a rarity in the annals of corporate history in this country that a profit-making organization enters a suit against government in an instance that does not directly concern the financial well-being of the company. WMCA, its prexy R. Peter Straus and four other citizens of N.Y. first sued State Secretary Caroline Simon and other officials charging in May, '61 that the State Constitu-

(Continued on page 38)

WPIX 52-WK. DEAL ON 'SILENTS PLEASE'

Sterling Television has made a New York sale on its off-web series, "Silents Please," half-hour versions of silent pix.

WPIX, Daily News indie, has pacted for 52 weeks of the flickers that had a run on ABC-TV and plans to slot them in a prime nighttime slot beginning in September.

Sterling says "Silents," has been particularly successful in overseas runs, being the only series to get a repeat by popular demand in some contries.

Consolidated Cigar bankrolled the series on ABC with the late Ernie Kovaks as emcee (Kovaks' bit is not in the syndie package), and the show was bumped off the web although the sponsor wanted to continue into the following season.

THEIR MATING IS IRREVOCABLE

Motion picture companies have clinched in no uncertain terms their marriage to tv-embracing vidfilm production, sale of cinematics for video exposure, and market-by-market distribution of vidfilm properties in syndication.

In perspective of time, the get-together ran through these stages:

Act one, scene one: Motion picture industry to tv: Never!

Act two, scene two: Motion picture industry to tv: Maybe?

Act three, scene three: (time, present) Motion picture industry to tv: Love! Always!

The trip to the altar was rocky indeed, encompassing a span of time which found theatre audiences depleted by the rising number of tv antennas dotting the rooftops of the world. It had some of its beginnings with Columbia Pictures making the first, solid effective effort to bridge the two competing media. Fruits of that effort is Screen Gems, a baby which has grown to become a separate corporate entity, with papa Columbia retaining majority stock control. Republic Pictures, as the first major pix distributor to tv, shared some of the beginnings too.

Now, in one way or another, each motion picture company is wedded to tv. With the stock market bearish and with some motion picture companies facing more financial trouble, prospects for a long and deeper relationship are tip-top. Now it's all lovey-dovey and no one speaks of the shotgun aspects of the affair.

And now the epilog:

Universal Pictures is about to be merged along with Decca under the MCA banner. MCA, one of the hottest vidfilmeries, has grown that big.

Paramount, one of the two holdouts in selling its post-'48 features to tv, now is scouting the possibility of a licensing deal on its features of more recent vintage. The other holdout post-'48 studio is Universal. Pix of Universal, though, are expected to find their way to tv soon after the Decca-MCA deal is consummated. Paramount, too, has made a stock deal with David Susskind's Talent Associates. Talent-Associates-Paramount, in their first new tv season out, aren't doing too well, though. Only network series entry is the long-running "Armstrong Circle Theatre" on CBS-TV; and in the field of network specials there's the Ingrid Bergman starrer "Hedda Gabler." Susskind, along with James Fleming, produced the uppercase "Festival of Performing Arts" for syndication.

Metro has three hour series going on the networks next season. Metro, along with Warner Bros. and 20th-Fox, now have a syndication operation going, selling their off-network series to markets throughout the world.

Warner Bros., suffering a setback in its liaison with ABC-TV, still has a signficant number of shows on ABC-TV for this upcoming season. Next season, under

(Continued on page 39)

500G COLGATE DEAL FOR KTTV FEATURES

Hollywood, June 12.

Colgate-Palmolive will wholly sponsor a two-hour feature pix every week in primetime on Los Angeles independent KTTV. Deal reportedly was for close to $500,000.

The firstrun video films will be slotted at 8 p.m. Fridays with no starting date set.

Deal involved negotiations between the station's national sales rep, Blair-TV; Norman, Craig & Kummel ad agency; George Laboda, Colgate's media director, and KTTV's eastern sales-marketing manager Jack M. Duffield.

ITC's New Foothold in U.S. Webs As NBC Pacts for 'Francis Drake'

"Sir Francis Drake," Independent Television Corp. property initially offered in syndication, has landed a network berth for the summer season. Procter & Gamble picked up the British-produced costume adventure skein for a Sunday night summer ride on NBC-TV, replacing its vacationing "Car 54."

ITC, reporting on the series sale and other matters, finds itself in the heartening position of operating in the black for a second year in a row, according to ITC prexy Michael Nidorf. ITC is a wholly owned subsid of Associated Television, of the United Kingdom.

Reports to the contrary, says Nidorf, there is a wide market for British vidfilm product in the U.S. For the most part that market is in syndication. (ITC has sold two shows to the networks, the other being "Danger Man" which had a CBS-TV ride). Nidorf, too, is hopeful of winning greater acceptance on the networks.

ITC prexy and board chairman at the same time announced the promotion of Abe Mandell to the post of exec v.p. of the company. Mandell had been v.p. in charge of sales and administration.

Nidorf, showing an array of figures in a report, estimated that British-made produced owned by ITC and its predecessor company Television Programs of America has grossed a total of $27,500,000 in the U.S. and Canada. That gross, about half of the gross tabulated on ITC and TPA-owned properties, spans a nine-year period. Not included in those gross figures are revenues derived either by ITC or TPA on distribution deals on properties not owned.

Nidorf, sitting in his temporary offices at the Hotel Chatham, speaking about the current syndication field said that there are too many distributors even now. He said he foresaw mergers and consolidations and acknowledged that

(Continued on page 39)

KBON's Newsboat

Showboat, 1960 style: Radio Station KBON, Omaha, Neb., has added a "newsboat" to its mobile fleet.

Located on the Missouri River, which flows through Omaha, the boat airs 10 reports a weekend for the area's pleasure craft skippers. The reports cover water conditions, weather and—beware the Sunday skipper—traffic reports.

Chi's Kup May Quit WBBM; War of Political Nerves

Chicago, June 12.

Irv Kupcinet, host of the click local video show, "At Random," is in a cold war with the management of WBBM-TV; and, although Kup isn't saying so, there's good reason to believe the Sun-Times columnist might bolt to another station when his contract expires next February. He has had a long association with WBBM-TV.

The differences that have erupted between the performer and the CBS station might be said to be political. Kup envisions the program as a free-spoken, uninhibited conversation circle in which intelligent people of varying ideologies and persuasions engage in an ad lib exchange. That's how it was meant to be when the show was incepted, during the days when the late H. Leslie Atlass was running the station. But Clark George, who succeeded Atlass as veep-general manager around 18 months ago, is anxious to guard against giving any commies a platform to propagandize from; and there have been some attempts (including a few successful ones) to bar certain of Kup's invited guests from appearing.

George instituted a policy some time ago that all known communists—including official representatives of the USSR—be balanced on the conversation panel by a suitable antagonist who is well qualified to argue for the free system of government. Recently, program manager Charles Hinds had WBBM-TV foreign editor Carter Davidson pressed into service as an 11th hour panelist because one of Kup's guests was a female cultural attache from the USSR. As it turned out, she got a good going over from the rest of the participants and Davidson wasn't needed.

In one case, about six months

(Continued on page 39)

CHI WGN-TV'S ARTIES; BUYS READE PACKAGE

Chicago, June 12.

WGN-TV has found a way to serve the cultural intelligentsia next fall that fed on the two skeins of "Play of the Week" until that series ran out. In the same Saturday at 10:15 p.m. period that housed the two-hour NTA dramatics this past season, the indie will program topflight foreign pictures of fairly recent vintage. Those that aren't British will be dubbed.

The station has dealt with Sterling Films for the Walter Reade package of 82 arties that include "The Entertainer," "General Della Rovere," "Gervaise," "Ballad of Soldier," "Make Mine Mink," "Ugetsu" and "Gate of Hell." Also the Indian trilogy, "Pather Panchali," "Aparajito" and "World of Apu." WGN is also negotiating for a number of other smaller packages of choice import fare.

It could put a crimp in Saturday night biz at the local art film houses.

Steve Allen Show Pacts 17 Stations

Westinghouse Broadcasting Co.'s new Steve Allen show will kick off June 25 with 17 stations firmly wrapped up. Outlets buying the series include KTLA, Los Angeles; WTOP-TV, Washington; KMBC-TV, Kansas City; KTVI (St. Louis; KRNT-TV, Des Moines; KATU, Portland, Ore.; WGANTV, Portland, Me.; WLW-I, Indianapolis; WCCO-TV, Minneapolis, WHYN-TV, Springfield; KOOL-TV, Phoenix and the five WBC stations. The New York outlet, WPIX, was among the first to sign up.

Staff additions on the Allen show include Milton Hoffman and Steve Binder who have been named associate producer and director respectively. The nightly 90-minute series went into production Monday (11) at the Steve Allen Playhouse in L.A.

Patterson-Liston Bout For Hartford Pay-TVer

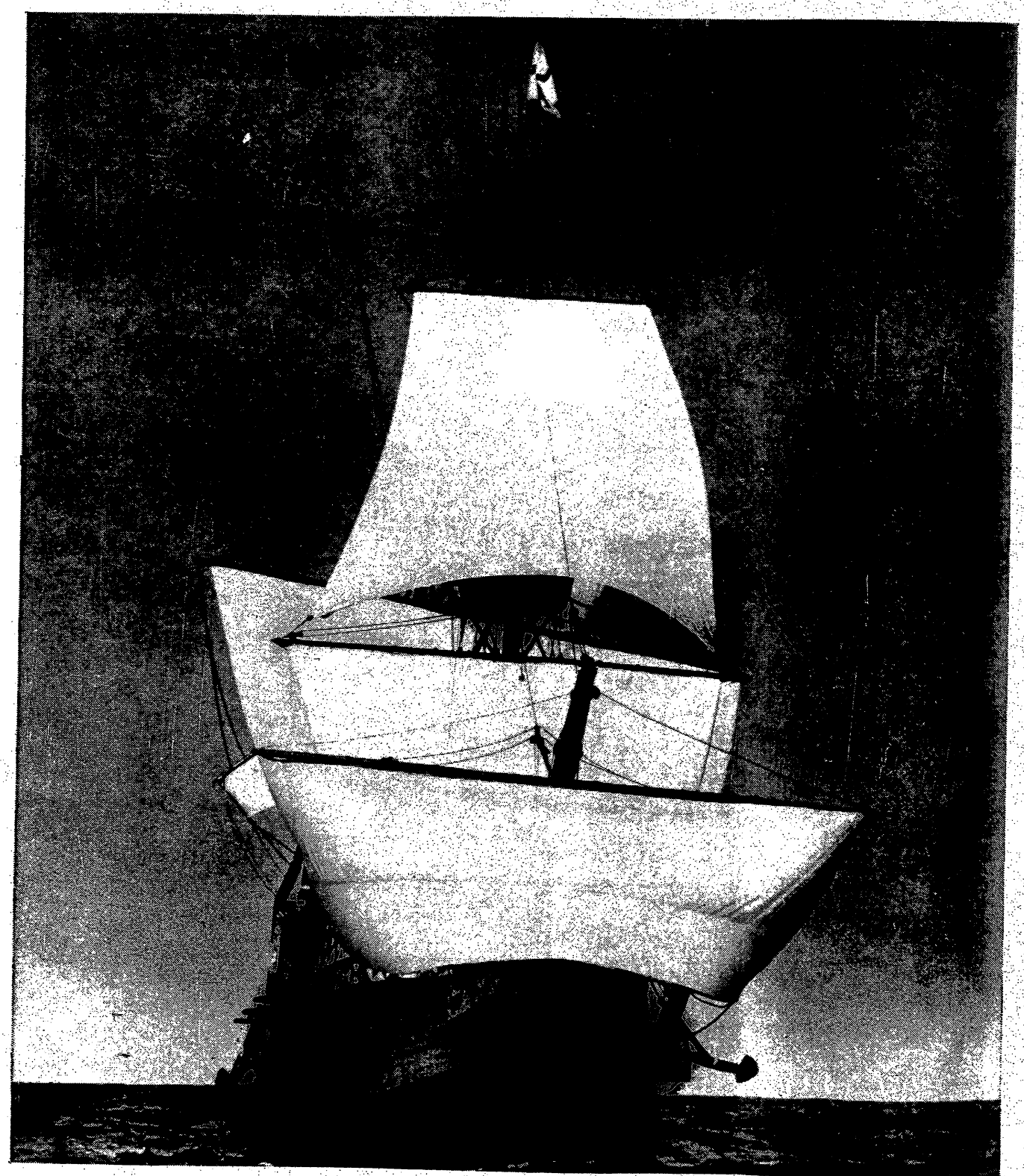
Hartford, June 12.

WHCT-TV, which starts paysee on June 29, has obtained television rights to the Sept. 25 heavyweight championship bout between Floyd Patterson and Sonny Liston in Chicago. It will be the first of the station's featured subscription television sports events.

Station is currently campaigning to get subscriptions. It anticipates 300 subscribers for a started. Although the June date is the kickoff, subscribers will not pay for the service until Oct. 1.

Already pencilled in are the film "The Music Man," and "Hatari," Bolshoi Ballet has been pencilled in also. No dates set for any of these.

Full Sale



"The Golden Hind," a full-sized replica of Drake's flagship, built for "The Adventures of Sir Francis Drake."

on full sail

Independent Television Corporation is proud to announce that **The Adventures of Sir Francis Drake** *will be presented over the NBC-TV Network Sundays 8:30-9:00 pm (N.Y.T.) beginning June 24, 1962*

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VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular markets. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S. ARB ratings cited are metropolitan area ratings.

(*) ARB's Feb.-March 1962 survey covered a multi-week period Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

MONTGOMERY, ALA.

STATIONS: WSFA, WCOV. *SURVEY DATES: FEBRUARY 16 - MARCH 15.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG.	TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
1. Bonanza (Sun. 8:00-9:00)	WSFA	61	1. M Squad (Thurs. 8:30)	WSFA	MCA	51	77	Gertrude Berg	WCOV	14
2. Dr. Kildare (Thurs. 7:30-8:30)	WSFA	59	2. Riverboat (Thurs. 6:30)	WSFA	MCA	47	81	Johnny Midnight; Cumm	WCOV	8
3. Wagon Train (Wed. 6:30-7:30)	WSFA	58						Frontier Circus	WCOV	14
4. Sing Along (Thurs. 9:00-10:00)	WSFA	50	3. Third Man (Tues. 7:30)	WSFA	NTA	39	62	Dobie Gillis	WCOV	24
5. Powell; Hope (Tues. 8:00-9:00)	WSFA	49	4. Mike Hammer (Fri. 8:30)	WCOV	MCA	32	52	Tele. Shor; Berle	WSFA	29
6. Laramie; Loren (Tues. 6:30-7:30)	WSFA	48	5. King of Diamonds (Mon. 6:30)	WSFA	Ziv-UA	30	55	To Tell The Truth	WCOV	25
7. Disney's World (Sun. 6:30-7:30)	WSFA	47	6. Mounted Police (Sat. 6:00)	WCOV	NBC Films	22	50	Porter Wagoner	WSFA	23
8. Defenders (Sat. 7:30-8:30)	WCOV	46	7. Huckleberry Hound (Thurs. 5:00)	WSFA	Screen Gems	21	68	Jungle Jim	WCOV	10
8. National Velvet (Mon. 7:00-7:30)	WSFA	46	8. Deputy Dawg (Fri. 5:00)	WSFA	CBS Films	20	63	Jungle Adv.; Digest	WCOV	12
9. Como; West (Wed. 8:00-9:00)	WSFA	45	9. Suspicion (Sat. 10:30)	WSFA	MCA	17	55	Hollywood Playhouse	WCOV	14
9. Perry Mason (Sat. 6:30-7:30)	WCOV	45	9. Yogi Bear (Mon. 5:00)	WSFA	Screen Gems	17	57	Jungle Jim	WCOV	13
9. Rawhide (Fri. 6:30-7:30)	WCOV	45								

MONROE-ELDORADO

STATIONS: KNOE, KTVE. *SURVEY DATES: FEBRUARY 16 - MARCH 15.

1. Bonanza (Sun. 8:00-9:00)	KTVE	59	1. Everglades (Sat. 8:00)	KNOE	Ziv-UA	45	60	Hawaiian Eye	KTVE	27
2. Gunsmoke (Sat. 9:00-10:00)	KNOE	56	2. Tallahassee 7000 (Wed. 7:30)	KTVE	Screen Gems	38	66	Montovani	KNOE	17
3. Rawhide (Fri. 6:30-7:30)	KNOE	54	3. Shannon (Thurs. 8:30)	KTVE	Screen Gems	35	57	Best of Post	KNOE	24
4. Cheyenne (Mon. 6:30-7:30)	KTVE	50	4. Wild Cargo (Sat. 7:30)	KNOE	Lakeside TV	32	46	Tall Man	KTVE	36
4. Route 66 (Fri. 7:30-8:30)	KNOE	50	5. M Squad (Thurs. 8:00)	KNOE	MCA	31	41	My 3 Sons	KTVE	40
5. Gun-Travel (Sat. 8:30-9:00)	KNOE	46	6. Mike Hammer; Berg-Mere (Tues. 7:00; 8:30)	KNOE	MCA	28	48	Laramie; Loren	KTVE	32
6. Wagon Train (Wed. 6:30-7:30)	KTVE	44						Powell; Hope	KTVE	24
7. Real McCoys (Thurs. 7:30-8:00)	KTVE	43	7. Best of Post (Thurs. 8:30)	KNOE	NBC Films	24	39	Shannon	KTVE	35
8. Red Skelton (Tues. 8:00-8:30)	KNOE	42	7. King of Diamonds (Thurs. 7:30)	KNOE	Ziv-UA	24	34	Real McCoys	KTVE	43
9. Dobie Gillis (Tues. 7:30-8:00)	KNOE	40	7. Peter Gunn (Thurs. 7:00)	KNOE	Official	24	36	Outlaws	KTVE	40
9. My 3 Sons (Thurs. 8:00-8:30)	KTVE	40	7. Sea Hunt (Wed. 8:00)	KNOE	Ziv-UA	24	43	Perry Como	KTVE	28

MOBILE-PENSACOLA

STATIONS: WEAR, WKRG, WALA. *SURVEY DATES: FEBRUARY 16 - MARCH 15.

1. Perry Mason (Sat. 6:30-7:30)	WKRG	47	1. Ripcord (Sat. 10:00)	WKRG	Ziv-UA	29	69	Breed; News		
2. Gunsmoke (Sat. 9:00-10:00)	WKRG	46						Weather; Sports	WEAR	8
3. Rawhide (Fri. 6:30-7:30)	WKRG	45	2. Third Man (Fri. 8:30)	WKRG	NTA	27	43	Tele. Shor; Berle	WALA	20
4. Route 66 (Fri. 7:30-8:30)	WKRG	41	3. Man & Challenge; Movie (Sat. 8:00)	WALA	Ziv-UA	25	35	Defenders; March	WKRG	29
5. Red Skelton (Tues. 8:00-8:30)	WKRG	40	4. Quick Draw McGraw (Mon. 6:30)	WKRG	Screen Gems	24	39	Cheyenne	WEAR	33
6. Bonanza (Sun. 8:00-9:00)	WALA	39	4. Shotgun Slade; Mardi Gras (Thurs. 7)	WKRG	MCA	24	44	Donna Reed	WEAR	17
7. Andy Griffith (Mon. 8:30-9:00)	WKRG	38	5. Dangerous Robin (Fri. 9:00)	WKRG	Ziv-UA	22	40	Tele. Shor; Berle	WALA	21
7. Ben Casey (Mon. 9:00-10:00)	WEAR	38	5. Huck Hound; Mardi Gras (Thurs. 6:30)	WKRG	Screen Gems	22	42	Outlaws	WALA	16
8. Wagon Train (Wed. 6:30-7:30)	WALA	37	5. King of Diamonds (Wed. 8:30)	WKRG	Ziv-UA	22	37	Hawaiian Eye	WEAR	19
9. Lassie (Sun. 6:00-6:30)	WKRG	36						Como; West	WALA	19
			6. Three Stooges (Mon., Tues., Wed., Fri. 5:30)	WKRG	Screen Gems	21	51	News; Sports; Weather	WEAR	10
								Amos & Andy	WALA	10

NASHVILLE

STATIONS: WSM, WLAC, WSIX. *SURVEY DATES: FEBRUARY 16 - MARCH 15.

1. Ben Casey (Mon. 9:00-10:00)	WSIX	46	1. Yogi Bear (Wed. 5:30)	WLAC	Screen Gems	20	59	Highway Patrol	WSM	11
2. Real McCoys (Thurs. 7:30-8:00)	WSIX	36	2. Deputy Dawg (Mon. 5:30)	WLAC	CBS Films	19	50	Highway Patrol	WSM	16
2. Wagon Train (Wed. 6:30-7:30)	WSM	36	3. Quick Draw McGraw (Tues. 5:30)	WLAC	Screen Gems	17	49	Highway Patrol	WSM	14
3. Garry Moore (Tues. 9:00-10:00)	WLAC	34	4. Huckleberry Hound (Thurs. 5:30)	WLAC	Screen Gems	16	50	Highway Patrol	WSM	13
4. Andy Griffith (Mon. 8:30-9:00)	WLAC	32	4. Pony Exp; Shannon (Thurs. 6:30)	WSIX	NBC Screen Gems	16	31	Outlaws	WSM	24
4. Bonanza (Sun. 8:00-9:00)	WSM	32	4. Flatt & Scruggs (Sat. 6:00)	WSM	Flamingo	16	38	Matty's Funnies	WSIX	19
4. Lawrence Welk (Sat. 8:00-9:00)	WSIX	32	5. Beachcomber (Fri. 9:30)	WSM	ITC	15	34	Target: Carnival	WSIX	18
4. Margie (Thurs. 8:30-9:00)	WSIX	32	6. Popeye (Mon.-Fri. 5:00)	WLAC	UAA, King	13	38	Happy Town; Patrol	WSM	12
4. Red Skelton (Tues. 8:00-8:30)	WLAC	32	7. Death Valley Days (Sat. 5:30)	WSM	U.S. Borax	12	38	Ramar	WSIX	11
5. Joey Bishop (Wed. 7:30-8:00)	WSM	31	7. Highway Patrol (Mon.-Fri. 5:15)	WSM	Ziv-UA	12	36	Popeye	WLAC	13
5. My Three Sons (Thurs. 8:00-8:30)	WSIX	31						Deputy Dawg	WLAC	19
								Quick Draw McGraw	WLAC	17
								Yogi Bear	WLAC	20
								Huckleberry Hound	WLAC	16
			7. Supercar (Sat. 10:30)	WSM	ITC	12	50	Roy Rogers	WLAC	12

ODESSA-MIDLAND

STATIONS: KMID, KOSA. *SURVEY DATES: FEBRUARY 16 - MARCH 15.

1. Bonanza (Sun. 8:00-9:00)	KMID	62	1. Ripcord (Wed. 7:30)	KMID	Ziv-UA	33	55	Checkmate	KOSA	27
2. Dr. Kildare (Thurs. 7:30-8:30)	KMID	52	2. Beachcomber (Fri. 9:30)	KOSA	ITC	32	67	Chel; Political	KMID	16
3. Gunsmoke (Sat. 9:00-10:00)	KOSA	50	3. King of Diamonds; Mere (Tues. 6:30)	KOSA	Ziv-UA	24	36	Powell; Hope	KMID	42
4. Real; Hazel (Thurs. 8:30-9:00)	KMID	46	4. Yogi Bear (Tues. 5:00)	KMID	Screen Gems	22	81	Movietime	KOSA	4
5. Andy Griffith (Mon. 8:30-9:00)	KOSA	44	5. Quick Draw McGraw (Mon. 5:00)	KMID	Screen Gems	21	70	Movietime	KOSA	9
5. Wagon Train (Wed. 6:30-7:30)	KMID	44	6. Huckleberry Hound (Thurs. 5:00)	KMID	Screen Gems	19	68	Movietime	KOSA	9
6. Rawhide (Fri. 6:30-7:30)	KOSA	42	7. Miami Undercover (Wed. 9:00)	KMID		16	29	Steel; Circle	KOSA	40
6. Route 66 (Fri. 7:30-8:30)	KOSA	42	8. Ivanhoe; Tarzan; Opera (Sun. 2:00)	KMID	Screen Gems	14	64	Sports Spec	KOSA	8
7. Father Knows Best (Mon. 7:30-8:00)	KOSA	41	9. Jungle Jim; Astro (Sat. 1:00)	KMID	Screen Gems	11	65	Riverboat; Coliseum	KOSA	6
7. Outlaws (Thurs. 8:30-7:30)	KMID	41	10. Death Valley Days; Astro (Sat. 12:30)	KMID	U.S. Borax	10	83	Accent	KOSA	2
7. Steel; Circle (Wed. 9:00-10:00)	KOSA	41								

SPOKANE

STATIONS: KREM, KXLY, KHQ. *SURVEY DATES: FEBRUARY 16 - MARCH 15.

1. Wagon Train (Wed. 7:30-8:30)	KHQ	42	1. Bold Journey (Tues. 7:00)	KHQ	Banner	35	63	M Squad	KREM	12
2. Flintstones (Fri. 8:30-9:00)	KREM	39	2. You Asked For It (Sun. 7:00)	KREM	Crosley Brown	27	42	Lassie	KXLY	27
3. Donna Reed (Thurs. 8:00-8:30)	KREM	37	3. Death Valley Days (Wed. 7:00)	KHQ	U.S. Borax	26	52	Everglades	KREM	18
4. Lawrence Welk (Sat. 9:00-10:00)	KREM	34	4. Best of Groucho (Thurs. 7:00)	KHQ	NBC Films	24	44	Sea Hunt	KREM	22
4. My Three Sons (Thurs. 9:00-9:30)	KREM	34	5. Navy Log (Sun. 6:30)	KXLY	CBS Films	22	44	Cal & Colonel	KREM	22
4. Real McCoys (Thurs. 8:30-9:00)	KREM	34	6. Sea Hunt (Thurs. 7:00)	KREM	Ziv-UA	22	40	Best of Groucho	KHQ	24
5. Joey Bishop (Wed. 8:30-9:00)	KHQ	33	6. Shannon (Fri. 7:00)	KHQ	Screen Gems	21	41	Champ Bowling	KREM	18
6. Bonanza (Sun. 9:00-10:00)	KHQ	32	7. Champ Bowling (Fri. 6:30)	KREM	Schwimmer	19	35	Front Page	KHQ	19
6. Ozzie & Harriet (Thurs. 7:30-8:00)	KREM	32						Shannon	KHQ	21
6. Perry Mason (Sat. 7:30-8:30)	KXLY	32	8. Everglades (Wed. 7:00)	KREM	Ziv-UA	18	36	Death Valley Days	KHQ	26
			8. Yogi Bear (Wed. 6:30)	KREM	Screen Gems	18	35	Front Page	KHQ	19

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Tele Follow-Up Comment

Eric Sevareid & the News

Somewhere along the line the CBS entrepeneurs responsible for the casting of newsmen in key slots goofed in spades in slotting Eric Sevareid in the important Sunday night at 11 network show (as successor to Walter Cronkite, who was given the even more important cross-the-board 7:15 period. Now there's no denying Sevareid's unique and meritorious talents as an interpretive newsman. Give him something worth ranting about, or getting hot-under-the-collar about, and he can match or outstrip anybody in the field. In this precise metier, Sevareid probably towers above all others, translating himself as a breath of fresh air.

But for reasons best known to CBS, interpretive new or anything remotely resembling day-to-day editorializing gets the back of the network hand these days. So Sevareid is relegated to reading off the news—an area in which he's so completely ill at ease that at times it becomes embarrassing to watch and listen to him as he goes through the awkward movements and mouthings. Thus is compounded a double miscarriage—the wasting of an extraordinary piece of manpower while at the same time destroying Sunday at 11 as a vital segment in the CBS news structure. *Rose.*

Open End

Bertrand Russell charged that four men in the British Cabinet "lied" to the nation and brought about World War I. Whether true or false, such a remark is fascinating, but evidently David Susskind didn't think so because he just let it drop there and went on to something else. Susskind didn't challenge or follow up on many of Lord Russell's important statements; indeed, the American tv producer-turned tv host was diffident and a little fawning and let a lot get by. Yet he should be commended a rain for his drive and intuition in lining up the likes of Lord Russell, who could have been "hot copy" had he been handled well.

The two-hour stanza, aired on WNEW-TV, N.Y., was taped in London some weeks ago by Susskind. Quality of the tape was poor, a lot like an old art movie, but the locality of the British camera work was excellent. A crazy-faced, lean nosed gent like Lord Russell has that sculptured quality anyway and the cameras caught him in magnificent close-up many times over. This helped stem the overall weakness of the program, in which a brilliant man was largely wasted because his interviewer chose to hurry all over the place with his questions.

One more thing, Mr. Susskind, what is a "crisis moment"? *Art.*

CBS Reports

The world sat for its political portrait by columnist Walter Lippmann Thursday night on "CBS Reports." The world, as limned in Lippmann's words, took on new colors as a result, colors which may change as events alter visions, as events alter events.

According to Lippmann, "Europe has outlived socialism," "Kennedy is proving an able mariner," "De Gaulle never argues," he pronounces. "Castro is less important than he was a year ago," and we now have a "policy of accommodation" with the Russians.

These were just a few sample quotes in a wide-ranging, free-wheeling discussion between the New York Herald Tribune syndicated columnist and CBS' Washington bureau chief David Schoenbrun. Lippmann, at 72, seemed as alert to changing times as a lad of 27. He was of the opinion, too, that the west is winning out in its competition with the Soviet bloc.

Whether one agrees with Lippmann's views is incidental to this yearly outing of "CBS Reports." What is not incidental is that he states his views fully, frankly, a freedom extended to, or exercised by few newsmen on tv. He said, for example, that he thought Robert Kennedy's role in dogging the FBI on newsmen in the steel price affair was unwarranted. He expressed concern with the methods of the Attorney General. He said what he thought of such men as State Secretary Rusk and Defense Secretary McNamara and other personalities of our time. He came out for indirect taxes and a cut in income taxes.

The tv networks try to stay away from editorializing, rendering opinions on political events and personalities. It's a position which underscores fairness in news coverage. Yet, the medium should find more room for the Lippmanns. Why not have both, straight news and opinion, each clearly labelled?

Schoenbrun handled his questioning ably. It was Lippmann's fourth excursion on the hourlong "CBS Reports." *Horo.*

Festival of Performing Arts

The wrapup of this notable series from Standard Oil (Jersey) and WNEW-TV, with double primetime exposure June 5 and 10, featuring Cyril Ritchard and Hermoine Baddeley in a duet revue, had its moments, but on the whole it was precious enough to limit its appal to some kind of minority of the minority audience.

In two acts, the "Festival Revue" displayed the two wk legit talents in a series of songs and sketches. It was an outre route from the two baseball games, mayhem and situation comedy elsewhere on the spectrum to Ritchard's rendition of three Edith Sitwell poems set to the music of Bernie Green and a 26-piece band, or Miss Baddeley's reading of Ella Wheeler Wilcox's "Babyland."

Although it may be a matter of personal taste, the broader comedy has seemed to come off the best. Miss Baddeley can still kill a folk song with proper violence ("Go Tell Aunt Rhodie" by some lucky unknown composer) and Ritchard can belt a mean piano accompaniment to Noel Coward's lovely song, "And Her Mother Comes Too."

It could be significant that the live audience, which seemed to strain for enthusiasm some of the time, gave the strongest response to a Herbert Farjeon number, "Looking at the Stars," which was sung in duet and which featured such lines as "I wonder if Liz Taylor will ever stop being an overnight success." *Bill.*

Accent

For what it's worth, it could be said that Thomas Hart Benton had a little of Frank Lloyd Wright in him or that the late Wright had a little Benton in any event, in both cases there was wit, irreverence and a highly defined individuality, and a goodly share of earthiness, all qualities that suggest it can be fun growing old. This came out on Thursday (7) when CBS-TV shifted "Accent" into a prime time 7:30 p.m.) slot for the summer and began with a view of Thomas Benton.

Host for the shorter half-hour series, John Ciardi visited Benton in Neosho, Mo., where the 73-year-old artist said he took up residence some years ago to escape the art conflicts forever taking place in New York. The talk between Ciardi, the poet, and Benton, the painter, was in the form of an on-the-"Person to Person." It was, however, too brief to have had a forceble intellectual effect. Ciardi was knowledgable although a bit too informal in his line of questioning, so that occasionally he missed chances to follow up an interesting, if chance, Benton comment.

If is becoming more apparent weekly—or as often as a show on a painter or painting is done by tv — that such subject matter screams for multichrome. Benton's pictures—and many were shown on "Accent" the other night — were not as vividly demonstrated as they could have been. *Art.*

Armstrong Circle Theatre

Alcoholism as a disease was treated in the drama-documentary technique of "Armstrong Circle Theatre" Wednesday (6) night on CBS-TV. The treatment was workmanlike in its conception and execution, exhibiting good craftsmanship by scripter Don M. Mankiewicz and a cast, led by Alexander

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CABAZA DE VACA
With Ronald Holgate, Rudolf Petrak, Bruce Zahariades; CBS Symphony Orchestra directed by Alfredo Antonini
Producer: Pamela Ilott
Director: Joseph K. Chomyn
Composer: George Antheil
60 Mins.; Sun (10), 10 a.m.
CBS-TV, from N.Y.

"Cabaza de Vaca," the last work composed by the American composer, George Antheil, who died about three years ago, was given a well-produced premiere performance Sunday morning, preempting two of CBS-TV's regular religious programs. A cantata with a spiritual message, "Cabaza de Vaca" was not an easy work to absorb in its entirety, but there were occasional flashes of intensity which sustained the attentive viewer over the hour's span.

The text for the cantata, written by Allan Dowling, related the story of de Vaca, a Spanish explorer of the early 16th Century who gave up his search for treasure on the coast of Florida to dedicate his life to the Indian natives. While the libretto was somewhat difficult to follow, the story was illustrated by line drawings done by Andre Girard. This device effectively supplemented the performances of baritone Ronald Holgate, as de Vaca, and tenor Rudolf Petrak, as the King of Spain.

Holgate was excellent in the title role, handling his assignment with dramatic and vocal authority. Petrak also contributed an effective portrayal. Bruce Zahariades, boy soprano who sang the part of the angel, was not seen on camera, the angel being conveyed by means of a drawing. The orchestra under Alfredo Antonini's baton and the Amor Artis Chorale under the direction of Johannes Somary rounded out the presentation.

Rev. Sidney Lanier, of the St. Thomas Episcopal Church, explained the basis for the cantata as an introduction and closed the show with some historical and religious observations. *Herm.*

Foreign TV Reviews

THIS IS SINATRA
With Frank Sinatra, the Bill Miller Sextet, David Jacobs
Director: Philip Jones
60 Mins., Sat., 8:25 p.m.
ABC-TV, from Manchester

Taped at Frank Sinatra's midnight concert in aid of invalid children, this show marked his first appearance on British tv. It thus got the full solemn treatment, disk-jockey David Jacobs chatting celebs in the foyer and eliciting that they were thrilled to be there (if not—why buy tickets?). This fulsome intro climaxed with the entry of Meg and Tony, who said nothing but looked fine. Thus hopes were fanned pretty high, and it said much for Sinatra that, without being a creature from outer space, he fulfilled many of them.

His program was delivered in front of the swinging Bill Miller group, and took a few minutes to get into its stride. Those used to the immaculate sound of his waxings noticed the uncertain intonation in his opener, "Goody Goody," itself the least attractive ditty in his repertoire. But Sinatra soon settled into a relaxed groove, emitted a svelte "Long Lost Love" and "Moonlight in Vermont," and closed the first part with a zestful up-tempo that cancelled the drawbacks of the first one.

With agreeable aplomb, Sinatra then got informal, to suit the reminiscent twist to the numbers. A great "All the Way" was the final turning-point, and the show got the personality into focus. "One More for the Road," Bill Miller splendidly supporting on piano, "Lady is a Tramp," and "Nancy" were highspots, and Sinatra's off-hand magnetism convinced that he was an artist, as well as a local myth.

Philip Jones had the difficult chore of directing this live show, and could scarcely be faulted. There seemed to be one or two clumsy tape joins, but otherwise Jones captured some astute angled shots, without detracting from the central figure.

Result was a straightforward and entertaining presentation of a fine performer, who may have lost a little in vocal range since his last vaude appearances in Britain a decade ago but made up for that in poise, timing and general experience. *Otta.*

A MATTER OF CONSCIENCE
With Billie Whitelaw, Harry H. Corbett, Moira Redmond, Renee Houston, Patrick Cargill, Eric Pohlmann, Dudy Nimmo, Golda Casimir, Anna Turner, Steve Plytas, Roger Williams, Marjorie Forsyth, Peter Madden, Gordon Whiting, Toke Townley, Dorothy Blythe, Michael Logan, Michael Golden, Derek Benfield, Frank Leighton, Beckett Bould, Tom Macaulay, Ina de la Haye, Margery Withers, John Morris, Arthur Skinner, Humphrey Heathcote, Victor Platt, John Devaut, John Hollis, Peggy Marshall, Ann Bell, Ernest Hare, Alexis Bobrinsky, Lilly Kann, Bartlett Mullins, Judy Child, John Chandos, June Barry, Tony Bronte
Producer: James Ormerod
Writer: Thomas Clarke
85 Mins., Fri., 9:25 p.m.
BBC-TV, from London

Taking Tolstoy's novel, "Resurrection," and adapting it for the theatre and cinema has tripped many a scribe before this. Writer Thomas Clarke made a brave shot at it in this densely-populated version, but he reduced the passionate moral point of the original so that it turned out a somewhat garrulous anecdote, lacking in dramatic momentum. However, on this level, it had a few incidentals to recommend it, and held the interest in a sleepy sort of way.

The script concentrated on the earlier part of the book, and examined the mounting torment of Prince Dmitri (Harry H. Corbett) when he found that Katerina (Billie Whitelaw), the girl he had impetuously seduced and abandoned as a young man, had turned prostie

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BREAKTHROUGH: CANCER VIRUS
With John Chancellor, Dr. John R. Heller, others
Producer: Lou Hazam
Director: Charles Christensen
Writer: Leonard Engel
60 Mins.: Fri., 9:30 p.m.
NBC-TV (tape and film)

A previous outing for this NBC News series on medical breakthroughs was devoted to advances in heart surgery, giving viewers a surgeon's-eye glimpse of some fantastic knife-and-scalpel progress. For sheer drama and fascination, that one would be hard to top, and Friday's (8) synopsis of cancer research didn't.

The reason is pretty obvious: research is seldom, if ever, as compelling as the implementation of all that spadework. Doctors in Washington displaying tumorous mice does not make for the emotional wallop of a surgeon cutting open and repairing a diseased heart or artery. The cancer report, simply, seemed too dry and didactic an hour, even though it ranged from an African safari to a Chicago jail. Because cancer is such a broad field of investigation, the outing narrowed its scope to the study of viruses as possible causes of some types of the disease. And while an impression of considerable progress was given, the report could relay the conclusion only that all the evidence to date remains circumstantial. Prognosis, however, was cautiously encouraging, though no doubt the layman would be encouraged anyway just by the sheer expression of all that research.

It's inescapable for these sessions to appear stilted and "too written," although on this occasion a viewer seemed the more conscious of these distractions. Perhaps it was that NBC correspondent John Chancellor's reading (the voice of the public, as it were) seemed so studied. His medico sidekick was Dr. John R. Heller, head of the Sloan-Kettering Cancer Center.

Program, by the way, fell short several minutes, obviously having been edited with a sponsor in mind. The sustaining slack was filled by Edwin Newman's news rundown. *Pit.*

JULIE & CAROL AT CARNEGIE HALL
With Julie Andrews, Carol Burnett, others
Exec Producer: Bob Banner
Producer-Director: Joe Hamilton
Writers: Mike Nichols, Ken Welch
Musical Director: Irwin Kostel
60 Mins., Mon. (11), 10 p.m.
LIPTON TEA
CBS-TV, from N.Y. (tape)
(SSCB)

Not since the last Judy Garland special a few months back has television been treated to such a handsome, deeply-rooted-in-show biz display of entertainment as that which characterized CBS-TV's "Julie and Carol At Carnegie Hall" on Monday night (11).

At a time of the season when reruns take over the spectrum and when practically everything on tv becomes a twice-told tale, it was wholly refreshing, to say the least, to watch such an expert fusion of talents and virtuosity. For here, as the seasoned musicomedy star Julie Andrews and Carol Burnett, the female comedic find of the '60s (by way of the Garry Moore show), counterpointed their unique and extravagant wares, was an hour display proving anew that when all the elements are at work and clicking, tv still has the ability to turn out something fresh, original, tasteful and keyed to maximum enjoyment.

But whether for June, December or March, Monday's Julie & Carol-helmed presentation was topflight video, a distinct credit to a medium too often floundering in the area of unspecial specials. Thanks to exec producer Bob Banner, producer-director Joe Hamilton, the special material prepared by Mike Nichols and Ken Welch, musical director Irwin Kostal, choreographer Ernest Flatt and notably the Misses Andrews and Burnett, June was really bustin' out all over on this taped "Carnegie Hall" frolic.

The pairing of the suave, sophisticated and melodic Julie with the broad-humored, clownish, versatile and also vocally-endowed Carol was in itself an inspirational stroke, long since familiar to viewers of the Garry Moore CBS display. For it was out of the Moore show (under the same Bob Banner production auspices) that came the duo's hilarious version of the Texas Big 'D' number which, in a welcome reprise, proved again a delight in the finale spot. But then, there was so much going for this special that it would be difficult to single out any one item over another.

From Miss Burnett's opening "No Mozart Tonight" into the duo's "You're So London"; Miss Andrews' beautiful "What Can the Matter Be"; Miss Burnett's solo rendition of "Meantime"; the twosome's "History of Musical Comedy" reprise of a score of showtime standards; the "Nausiev Ballet," an extravagant lampoon on the Muscovite dancers (with a full chorus), or yet again the delightful "Pratt Family" travesty on "Sound of Music" (again with chorus)—here were a succession of topflight moments designed strictly for pleasure. Certainly they all combined to earn for "Julie & Carol At Carnegie Hall" the distinction of ranking with the classiest musical romps on tv. *Rose.*

MEN OF THE FBI
With Jim Dooley, Bill Williams, Dave Moore, others
Producer-Writer: Dooley
Director: Charles Sorlien
30 Mins., Thurs., 9:30 p.m.
CULLIGAN WATER CONDITIONER
WCCO-TV, Minneapolis (tape)

This documentary anent the Federal Bureau of Investigation took its place as one of the local CBS affiliated station's most engrossing in the news department's monthly public service "Report" series.

Dealing with a subject matter of vital concern and major interest to many people, the FBI's activities in fighting crime and apprehending wrongdoers, it vividly combined considerable real-life dramatics with its dialog.

Viewers saw and learned how cooperation and hours of toil, as well as skillful investigative processes, go into the bureau's rundown of crimes and capture of their perpetrators.

All of the foregoing was put together in ship-shape fashion which held viewers' attention closely during its entire 30 minutes. Once again, highly gifted Jim Dooley, news department head and the show's producer-writer, along with director Charles Sor-

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A Generation Apart

The conversational gulf between fathers and sons in West Germany has none of the trappings of situation comedy.

It's a rift triggered by nothing so frivolous as a spat over the weekly allowance, non-stop phone

calls or who gets to use the Volkswagen Saturday night.

Rather, it's a deadly serious estrangement rooted in the Nazi blight—whose sins the parents want to forget and the youngsters (blameless but conscience-ridden) want to remember.

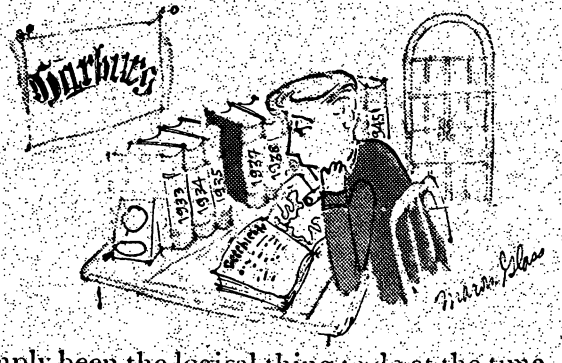
The resultant breach will be examined by NBC News this Friday evening (9:30 to 10:30 p.m. EDT) in "Germany: Fathers and Sons." The special is 1 of 12 (new and repeat) being sponsored by Purex in this time period over the next 3 months.

Produced by George Vicas and narrated by Correspondent John Rich, the program is the first to come out of NBC News' European production center in Paris. (The center has been set up expressly to produce news and public affairs specials for this network).

The story that Producer Vicas spells out—largely through interviews with members of both generations—doesn't neglect to record differences of attitude *within* the two divisions as well as between them.

There's the middle-aged mother in an adult discussion group, for example, candidly confessing that it was personal cowardice that kept her and her neighbors from speaking out against Nazi bestiality.

But there's also the interview with a former Nazi (now a prosperous auto distributor) who blandly explains that joining the party had



simply been the logical thing to do at the time. He never knew anything about the atrocities; nor did he have any idea the Nazis would lead Germany into war. And, by golly, that's the last time *he'll* ever be fooled into joining a political party!

The sort of glib self-vindication typified by the auto dealer apparently finds few takers among West Germany's youngsters. Even the most charitable of the youths do not deny their parents' guilt, although they seem to feel that asking their elders to recognize that guilt might be demanding too much.

As for those youngsters who feel *impelled* to talk to their elders about the unsavory past (which most teen-agers are just now learning about), their questioning too often gets short shrift in the living room.

Will the barrier of silence between these fathers and sons ever be broken? Perhaps not, muses Correspondent Rich at film's end. But one day, he reminds us, the fathers will no longer be around; and it is then—with another generation in control—that we'll be able to determine the true measure of German democracy.

In that sense, Friday evening's news special is not nearly so much an evocation of the past as an educated glimpse into the future. As such, we think viewers will find it one of the most provocative studies of the year.

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week 10 different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S. ARB ratings cited are metropolitan area ratings.

(*) ARB's Feb.-March 1962 survey covered a multi-week period Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

(Continued from page 34)

SPRINGFIELD, MO.

STATIONS: KYTV, KTTS. *SURVEY DATES: FEBRUARY 16 - MARCH 15.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Hazel (Thurs. 8:30-9:00)	KYTV	59
2.	Bonanza (Sun. 8:00-9:00)	KYTV	55
3.	My Three Sons (Thurs. 8:00-8:30)	KYTV	50
4.	Wagon Train (Wed. 6:30-7:30)	KYTV	47
5.	Andy Griffith (Mon. 8:30-9:00)	KTTS	46
6.	Bachelor Father (Tues. 7:00-7:30)	KYTV	43
7.	Danny Thomas (Mon. 8:00-8:30)	KTTS	41
8.	Surfside 6 (Fri. 8:30-9:00)	KTTS	39
9.	Route 66 (Fri. 7:30-8:30)	KTTS	38
10.	Cheyenne (Mon. 6:30-7:30)	KYTV	37
10.	Perry Mason (Sat. 6:30-7:30)	KTTS	37

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
1.	Everglades (Thurs. 6:30)	KYTV	Ziv-UA	35	71	Bob Cummings	KTTS	14
2.	Beachcomber (Tues. 7:30)	KYTV	ITC	31	50	Dobie Gillis	KTTS	31
3.	State Trooper (Sat. 7:30)	KYTV	MCA	27	51	Defenders	KTTS	26
4.	Death Valley Days (Tues. 6:30)	KYTV	U.S. Borax	25	45	Dill; Bell	KTTS	31
5.	Manhunt (Fri. 9:30)	KYTV	Screen Gems	24	53	Eyewitness	KTTS	21
6.	Quick Draw McGraw (Wed. 5:30)	KTTS	Screen Gems	22	55	Queen For A Day	KYTV	18
7.	Deputy Dawg (Thurs. 5:30)	KTTS	CBS Films	21	62	Queen For A Day	KYTV	14
8.	Huckleberry Hound (Tues. 5:30)	KTTS	Screen Gems	20	56	Queen For A Day	KYTV	16
9.	Popeye; 3 Stooges (Mon.-Fri. 5:00)	KTTS	UAA Screen Gems	18	64	Giant Matinee	KYTV	10
10.	Yogi Bear (Mon. 5:30)	KTTS	Screen Gems	17	44	Queen For A Day	KYTV	22

SOUTH BEND - ELKHART

STATIONS: WNDU, WSBT, WSJV. *SURVEY DATES: FEBRUARY 16 - MARCH 15.

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Garry Moore (Tues. 9:00-10:00)	WSBT	44
2.	Ben Casey (Mon. 9:00-10:00)	WSJV	39
3.	Andy Griffith (Mon. 8:30-9:00)	WSBT	37
4.	Red Skelton (Tues. 8:00-8:30)	WSBT	35
5.	Danny Thomas (Mon. 8:00-8:30)	WSBT	34
5.	Lassie (Sun. 6:00-6:30)	WSBT	34
6.	Dobie Gillis (Tues. 7:30-8:00)	WSBT	33
7.	Ed Sullivan (Sun. 7:00-8:00)	WSBT	32
7.	Password (Tues. 7:00-7:30)	WSBT	32
7.	Sing Along With Mitch (Thurs. 9-10)	WNDU	32

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	Everglades (Sat. 10:00)	WSBT	Ziv-UA	33	58	News; Weather; Sports	WNDU	14
2.	Sea Hunt (Sun. 10:00)	WSBT	Ziv-UA	26	49	Edition; Weather	WNDU	21
						Beachcomber	WSJV	11
3.	M Squad (Fri. 10:15)	WSBT	MCA	20	43	Jack Paar	WNDU	13
4.	Yogi Bear (Wed. 5:00)	WSBT	Screen Gems	18	58	Kidsville U.S.A.	WSJV	6
						Deputy Dawg	WNDU	6
5.	Quick Draw McGraw (Tues. 5.00)	WSBT	Screen Gems	17	52	Kidsville U.S.A.	WSJV	9
5.	Ripcord (Tues. 6:30)	WSBT	Ziv-UA	17	35	Laramie; Loren	WNDU	16
6.	Huckleberry Hound (Thurs. 5:00)	WSBT	Screen Gems	16	53	Kidsville U.S.A.	WSJV	8
7.	Mr. Magoo (Fri. 5:00)	WSBT	TPI	15	50	Kidsville U.S.A.	WSJV	10
7.	Shannon (Fri. 9:30)	WNDU	Screen Gems	15	24	Target; Carnival	WSJV	28
8.	Man & Challenge (Mon. 6:30)	WNDU	Ziv-UA	13	22	To Tell The Truth	WSBT	29

TUCSON, ARIZ.

STATIONS: KVOA, KGUN, KOLD. *SURVEY DATES: FEBRUARY 16 - MARCH 15.

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Bonanza (Sun. 7:00-8:00)	KVOA	49
2.	Ben Casey (Mon. 9:00-10:00)	KGUN	44
3.	Sing Along With Mitch (Thurs. 8-9)	KVOA	41
4.	Perry Como (Wed. 7:00-8:00)	KVOA	39
5.	Dr. Kildare (Thurs. 6:30-7:30)	KVOA	36
6.	Garry Moore (Tues. 8:00-9:00)	KOLD	35
7.	Hazel (Thurs. 7:30-8:00)	KVOA	34
8.	Powell; Hope (Tues. 7:00-8:00)	KVOA	33
9.	Laramie; Loren (Tues. 9:00-10.00)	KVOA	32
9.	Perry Mason (Sat. 9:30-10:30)	KOLD	32
9.	Wagon Train (Wed. 9:00-10:00)	KVOA	32

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	Bugs Bunny Cartoons (Tues. 6:00)	KGUN	UAA	18	39	CBS News; Tucson; Spts.	KOLD	17
1.	Riverboat (Sun. 9:00)	KVOA	MCA	18	34	Adv. In Paradise	KGUN	24
2.	Popeye (Mon.-Fri. 5:00)	KGUN	UAA, King	17	47	Women's Report		
						Huntley-Brinkley	KVOA	16
3.	Yogi Bear (Wed. 6:00)	KVOA	Screen Gems	16	36	Wed. Nite Movie	KGUN	14
4.	Amos & Andy (Mon.-Fri. 5:30)	KGUN	CBS Films	14	37	Wea.; Spts.; News Rept.	KVOA	16
4.	Huckleberry Hound (Fri. 6:00)	KVOA	Screen Gems	14	34	CBS News; Tucson; Spts.	KOLD	14
4.	Ripcord (Thurs. 6:00)	KGUN	Ziv-UA	14	34	Bold Journey	KVOA	13
5.	Bold Journey (Thurs. 6:00)	KVOA	Banner	13	32	Ripcord	KGUN	14
5.	Peter Gunn; Alcoa; Glenn (Tues. 9:30)	KGUN	Official	13	21	Laramie; Loren	KVOA	33
6.	Phil Silvers (Sun. 9:00)	KOLD	CBS Films	12	21	Adv. In Paradise	KGUN	24

SHREVEPORT

STATIONS: KTBS, KTAL, KSLA. *SURVEY DATES: FEBRUARY 16 - MARCH 15.

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Ben Casey (Mon. 9.00-10.00)	KTBS	41
2.	Andy Griffith (Mon. 8:30-9:00)	KSLA	37
3.	Gunsmoke (Sat. 9.00-10.00)	KSLA	35
3.	Perry Mason (Sat. 6:30-7:30)	KSLA	35
3.	Rawhide (Fri 6:30-7.30)	KSLA	35
4.	Route 66 (Fri. 7:30-8:30)	KSLA	34
4.	Wagon Train (Wed. 6:30-7:30)	KTAL	34
5.	Bonanza (Sun. 8:00-9.00)	KTAL	32
5.	Untouchables (Thurs. 9:00-10:00)	KTBS	32
6.	Margie ([illegible] 8:30-9:00)	KTBS	30

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	Everglades (Fri. 8.30)	KSLA	Ziv-UA	27	45	77 Sunset Strip	KTBS	19
2.	Amos & Andy (Mon.-Fri. 5:30)	KSLA	CBS Films	22	54	Cartoon Corner	KTBS	15
						Huckleberry Hound	KTBS	16
						Quick Draw McGraw	KTBS	14
						Yogi Bear	KTBS	14
3.	I Led Three Lives (Sun. 7:30)	KTBS	Ziv-UA	19	29	Ed Sullivan	KSLA	29
3.	Ripcord (Sun. 9:30)	KTBS	Ziv-UA	19	35	My Line; Gold	KSLA	23
4.	Huckleberry Hound (Tues 5.30)	KTBS	Screen Gems	16	39	Amos & Andy	KSLA	21
4.	Shotgun Slade; Alcoa (Tues. 9:30)	KTBS	MCA	16	30	Garry Moore	KSLA	25
5.	Assignment Underwater (Thurs. 6:30)	KSLA	NTA	15	27	Ozzie & Harriet	KTBS	27
5.	King of Diamonds (Wed. 8:30)	KSLA	Ziv-UA	15	24	Hawaiian Eye	KTBS	26
6.	Quick Draw McGraw (Wed. 5:30)	KTBS	Screen Gems	14	32	Amos & Andy	KSLA	26
6.	Yogi Bear (Thurs. 5:30)	KTBS	Screen Gems	14	36	Amos & Andy	KSLA	22

Graff on 'Noah's' Floodgates

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public affairs divisions of the networks in some cases.

"The [illegible] of acceptance is higher for us," he responded. "Sextant must do things of another quality and [illegible] range."

Graff served as exec producer of the Churchill series which is due to make a rerun ride this season on ABC-TV. Ben Feiner Jr., who produced the "Churchill" series, also is producing the "FDR" series, the latter being done in association with ABC-TV. "FDR" series, Graff feels, will find a slot on ABC-TV before the fall schedule is fully locked.

Graff is glad that the tv climate has changed. He recalled the time when Roosevelt and Churchill were taboo as a tv series. Both were believed to be too controversial. Then ABC-TV took a chance on Churchill and landed a winner. Now the web, he said, is showing similar courage in the "FDR" project. "Television," Graff acknowledged, "is an uneasy business and for years the medium avoided anything that isn't absolutely safe. I don't expect the FDR series to be safe now," he added. He prefaced these remarks by quoting Lincoln that leadership in a free society is hard to come by.

Other projects in which Sextant is involved include: a feature pic based on the autobiography of Sean O'Casey, to be scripted by John Whiting; and a documentary for the Defense Department on the theme of "Why Freedom Is Worth Fighting For."

WMCA

Continued from page 31

tion discriminated against big cities, but the suit was lost. It was reentered after the Supreme Court's reapportionment decision in Tennessee.

Besides the suit, WMCA carried a series of editorials for reapportionment in N.Y. Last night (Tues.) the station presented a report on its fight for a new system of apportionment.

Straus said that "second class cities in the great urban centers of our States may now find the means of correcting the systematic erosion of their right to an equal say in state affairs with those who live upstate. Under the decree of the Supreme Court, WMCA will now return to the lower court and present the full facts on our legislative setup in N.Y., a setup which reserves the choice seats in the house for the people upstate. The voters of downstate . . . are entitled to orchestra seats in the legislature. We've been kept in the peanut gallery long enough."

Orbital Flights

Continued from page 21

site, which is more than most newspapers, and even with the support of the wire services, it appears that no print outlet had anywhere near the extensive spread of journalistic humanity as did the networks in concert. The networks, all together, had a man on every ship downrange, including the one that ultimately proved closest to Commander Carpenter. Evidentally, the audio feed sent back by the network man downrange was of great help to the Times.

It was pointed out to VARIETY by a Times source that newspapers, some observers have long known, are evolving a new function in covering events such as a manned space flight and that is the power to delve into a story in retrospect, exposing the errors and the subtler successes of, say, NASA's efforts. This tv—for all its speed—cannot do as well, the newspaperman contended.

TV Summer Sales Best Yet

Continued from page 25

affairs (particularly on Thursdays than either rival, and pubaffairs just aren't selling. An estimate is that CBS has about 130 one-minute vacancies, but about 50% of that is in pubaffairs. Except for "Alvin" on Wednesdays and pieces of "Frontier Circus" and "Brenner," surrounded by Thursday pubaffairs, CBS has no commercial shows available for summer sales.

To prove how good things are in terms of selling, it was CBS which pointed out that it is 14% up over last summer. (Actually, dollar volume is probably as good as either of its rivals, even though it seems to have more minutes open.)

To prove how little the upbeat in summer sales has to do with the quality of programming, ABC—whose schedule has more repeats than NBC's or CBS' this summer—is doing very well in sales, it reports. The network says its prime time is 97% sold out. That means it has fewer than 70 minutes available over 13 weeks of summer nights.

Of course, the high discounts in the summer by the networks cannot mean a very high profit, if any, but they rarely kept from losing money in other lean hot months. One of the apparent side effects of this network near-SRO is trouble for spot and local tv salesmen. The networks concede that they can offer summer "saturation" campaigns at virtually the same cost as a national spot deal. Since buying on network means less energy and less coin expended by ad agencies, network buying grows more stylish these days.

Ironically, NBC in years bygone tried to heighten summer sales by appointing a special summertime sales chief, but, against the odds of a poor leadin season, each succeeding man had his problems. However, according to sales boss Don Durgin, NBC this summer left sales pretty much in the hands of Angus Robinson in Chicago and Max Buck in N.Y., two of the department's "regular" veeps, and the pair has been coasting home with the loot. (Mennen, for a few hundred thousand in summer web spots, was the last big sale in the NBC jigsaw, coming at the end of last week.)

Dallas—Jack Hauser has been named commercial manager for WFAA-TV. He comes here from WNBQ, Chicago, where he held a similar position.

Film Studios & TV

Continued from page 31

the sales direction of Ollie Treyz, Warner Bros. will be out pitching to all three webs.

Twentieth-Fox struck out on the network for this upcoming season. Studio, though, is committed to vidfilm production and its post-'48 features are riding on NBC-TV and in syndication. The blueprint is clear. Not everything is riding on "Cleopatra."

Allied Artists' tv subsid, under the direction of Bill Morin, appears to be much more active in pix packaging for tv.

United Artists after acquiring Ziv and riding some rough roads has instituted an indie production policy for the Ziv-UA operation. Ziv-UA has an hour vidfilm series on ABC-TV. UA also owns United Artists Associated, pix distribution outfit which licenses Warner Bros., RKO Pictures, UA and other product.

Screen Gems will have a production outlay of about $21,000,000 next season, the biggest in the company's history, a production budget which explains some of the pressures of the marriage.

ITC

Continued from page 31

ITC has talked to execs of a number of companies about merger possibilities.

Parent company ATV is in the American entertainment market to stay. Nidorf averred. ATV and subsid ITC are now looking at possibilities to diversify into other areas. He said his talks with Ashley-Steiner has bogged down over guild restrictions regarding a production-agent firm under one roof. Nidorf is going to London shortly to apprise ATV execs of the Ashley-Steiner situation. He is still hopeful that something can be worked out, with adjustments made on both sides.

Despite the general depressed tone of the syndie market, Nidorf cited some tall sales figures for ITC properties. Examples cited for gross sales to date included: "Whiplash," $733,000; "Four Just Men," $1,800,000; and "Danger Man" and "Interpol," over $1,000,000. Gross sales cited were stated to be for United States and Canada.

Chi's Kup

Continued from page 31

ago. George's policy spread to a show biz personality who was only believed to be a pinko, and he was asked not to appear.

George's purpose, as a conscientious station manager, has been to head off the organized pressure groups that write letters of complaint to the station and to CBS headquarters whenever they feel their particular views are not fairly or properly represented on the show. But the policy tends to make for a lot of "lint picking" during the course of a show, and it has the effect of a conversation stopper. It has been abrasive to Kup and has led to a number of arguments with management that has made for mutual cool feelings.

The situation was not helped any when—allegedly accidentally—Kup's name was left off the station's list of suggested nominees for the local Emmy awards. He had won the top award as "tv man of the year" in 1961. When Kup complained about it, the station sent ATAS a supplementary list of nominees but it supposedly arrived too late. He was nettled further when the station asked "At Random" producer Paul Frumkin to accept the "best program" Emmy this year, instead of letting Kup stand up for it.

Schenectady—WRGB-TV is conducting a "Search for a Star" contest in connection with Tommy Sternfeld's longrunning "Teen Age Barn." Singles only are eligible to enter, a group of finalists being presented on the June 29 telecast. Two winners are to be selected from this group, the prizes being a summer vacation at a dude ranch in the Catskill Mountains and the presentation, to the pair, of the horses they have ridden.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

Baltimore • STATIONS: WMAR, WBAL, WJZ • SURVEY DATES: MARCH 23 - APRIL 19.

WBAL — Average Rating: 7 — Average Share: 26

MONDAYS 5:00-6:15
Program: 5:00 O'CLOCK SHOW

Mar. 26 **"JUNGLE MANEATER"**
Johnny Weissmuller, Karen Booth
1954. Columbia. Screen Gems, Repeat

Apr. 2 **"OLIVER TWIST"**
Dickie Moore, Irving Pichel
1933. Columbia. Screen Gems, Repeat

Apr. 9 **"NANCY DREW, DETECTIVE"**
Bonita Granville, John Litel
1938. UA. UAA. Repeat

Apr. 16 **"CAPTIVE GIRL"**
Johnny Weissmuller
1950. Columbia. Screen Gems, Repeat

COMPETITION PROGRAM	STATION & AVG. RATING
Golf; Bozo 5:00-5:30	WMAR 6
Golf; Rocky; Dawg 5:30-6:00	WMAR 7
Fm 7; Groucho 6:00-6:15	WMAR 11
Buddy Dean 5:00-5:30	WJZ 16
Yogi Bear 5:30-6:00	WJZ 10
News; Weather 6:00-6:15	WJZ 7

WBAL — Average Rating: 8 — Average Share: 33

TUESDAYS 5:00-6:15
Program: 5:00 O'CLOCK SHOW

Mar. 27 **"ELMER THE GREAT"**
Joe E. Brown, Preston Foster
1933. UA. UAA. Repeat

Apr. 3 **"JUNGLE JIM"**
Johnny Weissmuller, Virginia Grey
1948. Columbia. Screen Gems. Repeat

Apr. 10 **"TARZAN & MAGIC FOUNTAIN"**
Lex Barker, Brenda Joyce
1949. Banner. Repeat

Apr. 17 **"FRONTIERSMAN"**
William Boyd, Gabby Hayes
1933. NBC Films. 1st Run

COMPETITION PROGRAM	STATION & AVG. RATING
Bozo 5:00-5:30	WMAR 4
Rocky; Dawg 5:30-6:00	WMAR 4
Groucho 6:00-6:15	WMAR 11
Buddy Dean 5:00-5:30	WJZ 15
Quick Draw 5:30-6:00	WJZ 6
News; Weather 6:00-6:15	WJZ 5

WBAL — Average Rating: 7 — Average Share: 28

WEDNESDAYS 5:00-6:15
Program: 5:00 O'CLOCK SHOW

Mar. 21 **"TARZAN'S TREASURE"**
Johnny Weissmuller, Maureen O'Hara
1941. Banner. Repeat

Mar. 28 **"TWILIGHT ON THE TRAIL"**
William Boyd, Andy Clyde
1941. NBC Films. 1st Run

Apr. 4 **"THE GLADIATOR"**
Joe E. Brown, June Travis
1938. M&A Alexander. 1st Run

Apr. 11 **"FURY OF THE CONGO"**
Johnny Weissmuller, Sherry Moreland
1951. Columbia. Screen Gems, Repeat

COMPETITION PROGRAM	STATION & AVG. RATING
Bozo 5:00-5:30	WMAR 5
Rocky; Dawg 5:30-6:00	WMAR 6
Groucho 6:00-6:15	WMAR 11
Buddy Dean 5:00-5:30	WJZ 17
Supercar 5:30-6:00	WJZ 6
News; Weather 6:00-6:15	WJZ 6

WBAL — Average Rating: 10 — Average Share: 40

THURSDAYS 5:00-6:15
Program: 5:00 O'CLOCK SHOW

Mar. 22 **"SWISS MISS"**
Laurel & Hardy
1938. Prime. Repeat

Mar. 29 **"TARZAN FINDS A SON"**
Johnny Weissmuller, Maureen O'Hara
1939. Banner. Repeat

Apr. 5 **"SECRETS OF THE WASTELANDS"**
William Boyd, Andy Clyde
1941. NBC Films. 1st Run

Apr. 12 **"FLIRTING WITH FATE"**
Joe E. Brown, Leo Carrillo
1938. M&A Alexander. 1st Run

COMPETITION PROGRAM	STATION & AVG. RATING
Bozo 5:00-5:30	WMAR 6
Rocky; Dawg 5:30-6:00	WMAR 3
Groucho 6:00-6:15	WMAR 9
Buddy Dean 5:00-5:30	WJZ 13
Bugs Bunny 5:30-6:00	WJZ 8
News; Weather 6:00-6:15	WJZ 4

WMAR — Average Rating: 14 — Average Share: 58

FRIDAYS 11:15-1:30
Program: FILMS OF THE 50'S

Mar. 23 **"CRIMSON PIRATE"**
Burt Lancaster, Nick Cravat
1952. Warner Bros., 7 Arts. 1st Run

Mar. 30 **"LA STRADA"**
Anthony Quinn, Giulietta Masina
1954. Trans-Lux. 1st Run

Apr. 6 **"DIAL M FOR MURDER"**
Grace Kelly, Ray Milland, R. Cummings
1954. Warner Bros., 7 Arts, Repeat

Apr. 13 **"REBEL WITHOUT A CAUSE"**
James Dean, Natalie Wood
1955. Warner Bros., 7 Arts, Repeat

COMPETITION PROGRAM	STATION & AVG. RATING
Wea.; Spts.; Daybook 11:15-11:30	WBAL 3
Jack Paar; Tonight 11:30-1:00	WBAL 2
News; Devotions 1:00-1:15	WBAL 1
PM 11:15-12:45	WJZ 8
Late Show 12:45-1:30	WJZ 2

WBAL — Average Rating: 20 — Average Share: 32

SATURDAYS 9:00-11:00
Program: SATURDAY AT THE MOVIES

Mar. 24 **"NO HIGHWAY IN THE SKY"**
James Stewart, Marlene Dietrich
1951. 20th Fox. NTA. 1st Run

Mar. 31 **"BIRD OF PARADISE"**
Louis Jordan, Debra Paget
1951. 20th Fox. NTA. 1st Run

Apr. 7 **"IT HAPPENS EVERY SPRING"**
Ray Milland, Paul Douglas
1949. 20th Fox. NTA. 1st Run

Apr. 14 **"DIPLOMATIC COURIER"**
Tyrone Power, Pat Neal
1952. 20th Fox. NTA. 1st Run

COMPETITION PROGRAM	STATION & AVG. RATING
Lawrence Welk 9:00-10:00	WJZ 23
Fight of Week 10:00-10:45	WJZ 7
Make Spare 10:45-11:00	WJZ 5
Gunsmoke 10:00-11:00	WMAR 30
Have Gun; Mad Hatters 9:30-10:00	WMAR 15
Defenders; Gold 9:00-9:30	WMAR 28

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TV-Film Bourse

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be easily seen. In fact, it is the "Supermarket" principle which makes the Bourse a unique place, the first in the world.

The Bourse will set up shop in Copenhagen twice a year, each time for 10 days. The first one will be from Oct. 22 to Oct. 31 this year. TV and film people of several nations not only European but also from the Far East and, the new African countries have already requested space for the opening.

Although the "Supermarket" side of the Bourse will only be open twice a year, the Bourse itself will function all the time as a clearing center for the buying and selling of films, etc.

On the technical side there will be available special subtitling services including the latest subtitle projection equipment. In this connection the translation services will include the use of specialists in writing subtitles. Maridia will supervise this himself having had considerable experience in this field and having written the subtitles for many of the films shown at various festivals.

'Tonight'

Continued from page 25

ly contributed toward uplifting the "Tonight" image. Merv Griffin wowed 'em and he gets his own hour NBC afternoon show as a sunlight version of "Tonight"), plus two more weeks of "Tonight." Joey Bishop was hot. He wanted to do a month but sponsor conflict prevented. American Tobacco, Bishop's sponsor, agreed to the week, but even so Liggett & Myers pulled out of "Tonight" for the week Bishop went on. Other sponsor conflicts reared their head, preventing for example, Dick Powell from going on. Donald O'Connor wanted in, but couldn't match his open time with the show's.

As for "Tonight's" continued impact, Lenny Kent, who couldn't get lost on the club circuits, did a one-shot on the Bishop week and now has $100,000 in bookings to take him to the end of the year.

Still coming up, along with the current Mort Sahl, Jerry Lewis, Linkletter, Griffin and maybe Godfrey: Red Buttons, Hal March, Steve Lawrence & Eydie Gorme, Jimmy Dean, Arlene Francis, Jack E. Leonard, Hugh Downs.

Brit. Musicians

Continued from page 27

the time the executive met in May, we decided it was no use going on, and accordingly issued the instructions to our members."

In any event, the draft eventually turned up two days after the EC session, and went before a further Executive meeting last Thursday (7). The document, it is understood, was in general terms, and did not contain any firm proposals.

Musicians, who now get a fee of $16.80 for a session, which permits a maximum of three minutes of music to be recorded (but not more than three jingles) is asking for residuals on the same scale as paid to members of British Actors Equity. That would involve an additional 50% for repeats in two blocks of nine covering the first six months, with another rate for repeats after that period.

MCA Vs. WM

Continued from page 27

pared to seven Morris shows which won't be back. MCA exitees: "The Bob Cummings Show," "The Investigators," "Thriller," "87th Precinct," "Wells Fargo," "Frontier Circus," "Calvin and the Colonel," "GE Theatre," "Checkmate," "The Tall Man," "Ichabod and Me," "Bachelor Father" and "The Bob Newhart Show." WM-repped shows not returning for one reason or another: "The Steve Allen Show," "Adventures in Paradise," "Gertrude Berg Show," "Robert Taylor's Detectives," "Hennesey," "Target: The Corruptors" and "The Law and Mr. Jones."

Greatest cigarette vending machine ever invented!

Television! Its unrivalled power to pre-sell products fits precisely into the machinery of our self-service economy. In the new world of automated selling consider, for example, the alliance between television and cigarettes. The manufacturers of cigarettes now spend twice as many advertising dollars in television as in newspapers, magazines, and all other measured media combined!

Within television, one network consistently does more pre-selling than any other. For the tenth straight year American business is spending the greatest part of its television budget where the American people (for the seventh straight year) are spending the greatest part of their time—the **CBS TELEVISION NETWORK**

Source: [illegible] LNA-EAR, PIB, TvB, ANPA, latest available year; for network viewing—Nielsen Television Index and ARB audience composition, 1956-1962.

Television Reviews

Continued from page 35

lien, cameraman Bob Sjoholm and narrator Dave Moore, outstanding WCCO-TV staffers, distinguished themselves.

Dooley himself appeared in the film, as well as doing the producing and writing. He was on view interviewing the local FBI office's head, Bill Williams. Dialers learned that FBI agents are in a very dangerous business and do not seek to be men of mystery, that auto thefts when the cars are transported from one state to another consume much of the agents' time and that kidnapping is considered one of the gravest crimes.

There were rogue's gallery pictures of the nation's history of worst offenders and descriptions of their offenses. Many pertinent FBI facts were disclosed and explained. J. Edgar Hoover's FBI career came in for attention. A close-up view was given of how a crime investigation is carried out. Local agents told of their cases which they considered most exciting. Emphasis on the need for cooperation was stressed.

In conclusion, it was pointed out that the FBI is a Department of Justice body and that its agents stand forth for bravery, fidelity and integrity. *Rees.*

KDKA-TV REPORTS
(The Dying Town)
With Tom Finn
Producer-Writer: Jack Fern
Director: Tom Rose
30 Mins., Friday, 10:30 p.m.
NATIONWIDE INSURANCE
KDKA-TV, Pittsburgh

KDKA-TV again called on its talent-laden executive staff to deliver another smooth, network quality half hour. Here, former CBS staffer, Jack Fern wrote and produced a stark picture of the towns south of Pittsburgh which have suffered from the coal loss.

Fern probed deeply into towns where the main income was relief, unemployment checks and miner's pension funds. Nowhere did he show hope. The squire who distributed free food said simply, "They want to leave, but where can they go."

The immensity of the problem was bared with the skill of a surgeon's scalpel as Fern was not going to Laos, Cuba or even to a migrant worker's community, but to little towns just down the road from Pitt's Golden Triangle. Here lived people without jobs, without money and without hope.

Tom Finn did a masterful job on Fern's words. He used both narration on the spot scenes and interviews to point up the drab situation. Charles Boyle's camera work was firstrate, especially when he played on the faces of little children and the creased visages of the beaten men and women. Director Tom Rose maintained the fast pace.

The haunting message of the half hour show left one with a strong desire to reread the message and a national slick magazine could do well to pick up the script. *Lit.*

PHOENIX SYMPHONY PREVIEW
With Guy Taylor, Robert Vujkov, Eugene Lombardi, Josephine Antoine and Suzanne Williams
Director: Guy Taylor
30 Mins.; Sun., 9 p.m.
KTAR, Phoenix

Phoenix tv viewers received a brief respite from its routine diet with their delightful Phoenix Symphony preview. KTAR, a civic minded station, is one local outlet that customarily puts its kilocycles at the disposal of deserving public service affairs. In this instance the long abused and neglected longhairs breathed a grateful "hallelujah."

Gus Taylor, symphony conductor (one of the nation's few self-sufficient orchesters) put the time to maximum use. It was a casual softsell outlining activities of the symphony—its aspirations, interviews and showcased a bevy of surprisingly polished talents that many an egghead never suspected existed in this valley. Taylor, a suave, smooth-talker, neatly dovetailed the loose ends into a smooth functioning vehicle.

Programs' bow-on was Robert Vujkov, 19 year old pianist-prodigy, offering a sensitive hard-driving reading of Marco Tachevic's "Three Balkanian Dances." Eugene Lombardi, assistant concertmaster, displayed a vigorous bow and agile fingers on the fingerboard with "Romance" by Wieniawski, abetted by Sue Lombardi at the piano. For variety, the host ushered before the cameras Josephine Antoine, a jolly matron, head of Voice at Arizona State U., and she enlivened the show with amusing and touching reminiscences of her 16 years as a top coloratura at the Met. Flaxen tressed Suzanne Williams, a fragile beauty, was excellent singing a lilting, poised "O Mio Fernando" backed by Merrill Harlan at the keyboard from Donizetti opera "La Favorita." Telecast blacked-out with Taylor making a subtle pitch for the symphony, utilizing the occasion to announce Jose Iturbi, Isaac Stern, Philippe Entremont among the impressive list of guest artists booked for the upcoming season. *O'Haf.*

WHIMSICAL WORLD OF HUGH HAYNIE
With Hugh Haynie; Phyllis Knight
Producer-Director: Bob Pilkington
30 Mins.; Thurs., 10:30 p.m.
WHAS-TV, Louisville

Being a newspaper owned station has its advantages, particularly in the availability of personalities, not only in the talent field, but in the case of the WHAS Reports program, when persons and happenings in the news are given prompt and timely exposure. The Whimsical World of Hugh Haynie brought to viewers some 80 of the Courier-Journal cartoonist's editorial cartoons, covering a wide range of subjects, running the gamut through the administrations of Eisenhower and Kennedy; the 1960 campaigns and elections, Khrushchev, Cuba and Castro; Kentucky politics; and the Left and the Right.

A strongly Democratic paper, naturally most of the political cartoons were slanted. But subjects other than politics were lampooned; among them segregation, religious prejudice, the JFK "New Frontier," the economic slump, cold war missile gap, China and Russia, etc.

Bob Pilkington turned in a tight production and editing job. Phyllis Knight, WHAS "Small Talk" personality questioned Haynie about entering the field of cartooning and other chit-chat.

While this was a recap of cartoons which had appeared in the Courier-Journal over a period of time, Haynie's work is well worth a television showing. *Wied.*

TEEN AGE TIPPLING
With Ernie Tetrault, Rep. F. P. Dwyer, others
Director: Grant Van Patten
Writer: Noel Johnson
30 Mins.; Sat., 8:30 p.m.
WRGB-TV, Schenectady

The highly publicized disagreement between New York State and neighboring commonwealths of New Jersey, Connecticut, Massachusetts and others, over the legal minimum age at which alcoholic beverages can be served, was brought sharply into focus by this filmed documentary, aired in prime time.

In addition to presenting both sides of the pressing question—whether the "floor" should be 18, as in New York, or 21, as in the adjacent states—the half-hour's interviewing elicited challenging opinions on philosophy, physiology, psychology and attitude toward law observance, by several outspoken authorities. The young people queried, but not identified, from New York and Connecticut, offered candid, revealing information on means of "evasion."

Rep. Florence P. Dwyer, of New Jersey, who has been spearheading a Congressional effort to have New York bring its minimum age up to that of sister states, proved a direct speaker. However, the sparks did not fly from her as they did when Vincent T. Tracy (tabbed as a former alcoholic, now operating the Tracy Foundation farms near Ravena, as an institution for rehabilitating alcoholics), Dr. Paul R. Patterson, chief pediatrician at Albany Medical Center Hospital, and Prof. Herman Goldberg, head of the psychology department at Hofstra College, were on camera.

The photogenic Tracy, nationally known and at various times seen-heard on the networks, asserted that increasing the minimum drinking age in N. Y. State would cause disregard for and rebellion against law, would result in a situation somewhat similar to that which developed during phohibition, and would be a futile attempt to stop the traditional beerdrinking among college students. Most interesting, newswise, was the comment that "according to information reaching me, bootlegging is now on a greater scale than ever before." *Jaco.*

Inside Stuff—Radio-TV

KMTV, Omaha, was the public information centre for a drive that saw 85% —377,507—of the city's metropolitan population take the Sabin oral vaccine against polio.

The vaccine's developer, Dr. Albert Sabin of Cincinnati, said the Omaha results were the best ever attained in such a mass voluntary immunization.

Station spearheaded the drive with a marathon telecast of seven hours on a Sunday that carried no commercials and had some 50 civic leaders making appeals. KMTV ran a bank of phones, handling more than 2,500 questions about the vaccine and had police throughout to warn of traffic tieups at clinic sites.

Besides broadcast of a local ball game, the seven hours had several volunteer talents appearing at local clubs, including Kitty Kallen, the Warren Johnson Trio, the John Veith Trio, Roy Given's combo with vocalists eggy Sterling and Richetta Wilson, the Dave Husky polka band and Don Chico's Latin combo.

The promotion managers of NBC-TV's affiliates are going to meet in New York Friday (14) and Saturday (15) for the first of four regional seminars outlining the web's '62-'63 ad-promo plans. Other promo meeting will be held in New Orleans (June 17-18), Chicago (June 19-20) and Los Angeles (June 21-22).

Meetings will be under public information veep Syd Eiges, who'll have his publicity veep Ellis Moore, his promotional services veep Al Rylander and his ad director John Porter participating.

The repeats of "Play of the Week" on WNEW-TV, N.Y., got off to a fast rating start last week with the initial drama, "The World of Sholom Aleichem," scoring a 7.5 ARB average rating for the two-hour period on Tuesday night (6). The rating represents 11.4% of New York's viewing audience.

On the second time around, the show more than doubled its initial exposure on New York's Channel 13, then known as WNTA-TV.

'CAMOUFLAGE' RENEWED

"Camouflage," ABC-TV's daytime game show produced by Jerry Hammer, has been renewed for another 13-week cycle starting July 2.

At that time, the show will be switched from the 12 (noon) to 12:30 p.m. slot to the following half-hour to make room for the Jane Wyman repeats.

Dallas—Association of Broadcast Executives of Texas bestowed its highest award on Mike Shapiro, general manager of WFAA-AM-FM-TV, at the organization's annual "Betty" award banquet at the Sheraton-Dallas hotel. In addition to the presentation of the ABET or "Betty Award," which is given annually "to an individual or organization who, in the eyes of the association, merits special recognition for a specific or consistent contribution to the effectiveness, service and dignity of the broadcast industry," awards for the best radio and television commercials were made.

TV Followup

Continued from page 35

Scourby, Olive Deering and Kevin McCarthy.

Titled "Journey to Oblivion," the hour never soared to creative drama, ladened as it was with one-dimensional tones. It did retain interest, though, and to its credit, it did impart information on alcoholism and portrayed those nipped by the disease with sympathy.

Playing the alcoholic in the drama was Miss Deering. She did well in the role, capturing some of the interior terror of the boozer. Portraying her too-patient husband, a broker by profession, was Kevin McCarthy. The role of the ex-alcoholic was rendered by Scourby. Both were competent in the limitations of the script as was the supporting cast. *Horo.*

Dallas—WFAA-TV has added another blockbuster film package to its late night viewing repertoire of films. Lineup includes "Mogambo," "Battle Circus," "Affairs of Dobie Gillis," "Crisis," "Doctor and the Girl," "Across the Wide Missouri," and "Above and Beyond."

WBAP-TV RIDING HIGH AS COLOR ENTHUSIASM GROWS TEXAS-SIZED

Roy Bacus, WBAP-TV Station Manager (with Linda Loftis, Miss Texas): "Color TV is the ultimate in home entertainment, education and advertising, and the Dallas-Fort Worth market is enthusiastic. Our Color shows are scoring high ratings, and we plan increases to our 42-hour Color week. More and more advertisers are enjoying Color TV's advantages and prestige." Color TV can do Texas-sized things for you, too. Find out how today from: J. K. Sauter, RCA, 600 N. Sherman Dr., Indianapolis 1, Ind., Tel: ME 6-5311.

13th Annual
WHITE MOUNTAINS' FESTIVAL of the 7 ARTS
July 6th to 23rd
SKY HIGH in the WHITE MOUNTAINS
5 LAKES • 5,500 ACRES
Lake TARLETON Club
Pike • New Hampshire
Information: Walter Jacobs

EVERY DAY ON EVERY CHANNEL TV
BROOKS COSTUMES
3 West 61st St., N.Y.C. • Tel. PL 7-5000

TELE-TAPE PRODUCTIONS, Inc.
101 W. 67th Street New York: SU 7-8068
434 W. Chicago Ave. Chicago: SU 7-4919
"The BEST in location taping!"
MARCONI CAMERAS INTERSYNC EQUIPPED

"MANHUNT"
OUTPULLS COMPETITION!
2 Station BRISTOL WCYB-TV Monday, 6:45 P.M. 58% Aud. Share 21 Rating
3 Station CHATTANOOGA WRGP-TV Thurs., 7 P.M. 46% Aud. Share 25 Rating
Source: ARB, March 1962
For full details, contact
SCREEN GEMS, INC.

'TV' sounds simple; deceptively simple. 'Associated-Rediffusion' sounds much more complex; and it is. Set out to give the best of television to the vast family of Londoners, with all their various tastes—and often to all of Britain as well—and you quickly have a very complex pattern of programmes. The Big Top, and the pick of the pops; drama and comedy; plays, films, musicals; music by itself, for imagining, remembering—or forgetting; gripping series like 'Rawhide'; human documents, like the programmes of Daniel Farson; quiz games, variety, national and world affairs in 'This Week'.... That's not all, but it's enough to show that 'Take Your Pick' is more than just a popular show—it's what Associated-Rediffusion likes people to do. Which (not surprisingly) is why over nine million Londoners do it.

ASSOCIATED-REDIFFUSION
GIVES
LONDON
THE BEST OF ALL
TELEVISION

TELEVISION HOUSE · KINGSWAY · LONDON WC2

Singapore TV, Bowing Next Oct., Dangles Some Help Wanted Ads

Singapore, June 12.

With the target date for tv in Singapore set for October this year, the State Government has advertised in local newspapers for men to fill vacant top posts in the project. Situations advertised vacant include supervisor, production facilities, staging supervisor, senior graphics artist, senior film officer, senior cameraman, cinecameraman, film librarian, producers, assistant cinecameraman, film assistant, senior designer, senior wardrobe officer, and assistant chief news editor.

Many applications had been received. One big attraction is the salary scale which starts from U.S. $299 monthly for the staging supervisor to Malayan U.S. $320 monthly for the Assistant Chief News Editor (tv). All salaries are subject to revision one year after the start of a full two channel service. For the time being only a one-channel system, using 625 lines will be used.

Meanwhile a third Australian tv expert, R. J. Wealthy has arrived to advise Radion Singapore in its second phase of tv concerned mainly with recruitment of staff, training of personnel, completion of buildings for transmitters, among other jobs. His wealth of experience in the tv field will come in handy to a government that can benefit by it. One other Australian tv "mastermind" T. K. Bourke is still here. The other, L. J. Hall, left for home at the end of last month. Before leaving Hall said there would be some experienced men from overseas to help in running the tv service at the start. These would also train local men for the job. Hall, here for the last six months, has helped to prepare administration and programming plans of the new service.

Meanwhile Jules C. Stein, chairman of the Music Corp. of America, here last month said M.C.A.'s tv films would be used in Singapore tv programs. He said his company is particularly interested in tv film productions, "our primary market here is Australia and Japan but I think we will be covering tv here also."

New Legal Bricks Thrown at Toll

Theatremen haven't given up the fight against the pending Phonevision-Zenith paysee test in Hartford, Conn. Exhibs have filed a writ of certiorari with the U. S. Supreme Court, asking the high bench to hear its appeal.

The Hartford test is due to start June 29 via channel 18, with initial coverage limited to some 300 homes. If the high court upholds the right of test, plan is to expand the experiment to additional homes in the area. It's believed the court won't act on the writ before its Fall session. If at that time it declines to hear an appeal, effect would be to affirm a lower court's decision upholding the test authorization by the Federal Communications Commission.

The Hartford project will be the only one extant in the U. S. operating via grace of the government.

R. G. Thomoson With TNT

Robert G. Thompson has joined Theatre Network Television, N.Y., with title of sales engineer, marketing TNT's Eidophor largescreen tv projection system.

He formerly was director of tv technical operations for CBS.

VARIETY ARB FEATURE FILM CHART

(Continued from page 39)

WBAL

Average Rating: 12
Average Share: 60

SUNDAYS 12:00-1:30
Program: AFTERNOON SHOW

Mar. 25 "THE LADY HAS PLANS"
Ray Milland, Paulette Goddard
1942, Paramount, MCA, 1st Run

Apr. 1 "GIVE ME A SAILOR"
Bob Hope, Martha Raye
1938, Paramount, MCA, Repeat

Apr. 8 "INCENDIARY BLONDE"
Betty Hutton
1945, Paramount, MCA, Repeat

Apr. 15 "AND NOW TOMORROW"
Alan Ladd, Loretta Young
1944, Paramount, MCA, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Champ Bridge 12:00-12:30	WMAR 1
Builders Showcase 12:30-1:00	WMAR 1
Shirley Temple 1:00-1:30	WMAR 10
Maverick 12:30-1:30	WJZ 4
Eyewitness News; News; Weather 12:00-12:30	WJZ 3

Mex Govt. Keeping Tabs On Radio Programs Via Monitoring Stations

Mexico City, June 12.

In a determined bid to keep Mexican radio stations toeing the line, especially in avoidance of sensationalism in news broadcasts, the Department of Communications has set up a series of radio monitoring stations. These are equipped with most modern apparatus, including special antenna, to effectively keep tabs on all Mexican radio outlets.

The need for official control of radio has been growing in recent months because of a series of incidents where stations have flouted the most elementary regulations now in force. A Communications spokesman said that vigilance will be "constant and precise" to instill stations with some measure of "responsibility" and cut down on "excesses and exaggerations."

Special attention will be paid to newscasts. It was pointed out that reports of Mexico's recent earthquakes was highly exaggerated. Stations also play up gruesome crimes in most intricate detail. The official view is that a good deal of this contributes to the detriment of public order.

Apart from newscasts, federal monitors will check on language, use of situations or themes also deemed unsuitable for the public, and try to cut down on number and length of commercials which have always been a plague in Mexican radio. On many a quarter-hour so-called disk jockey program, fully 10 minutes may be devoted to an endless stream of spot announcements.

Set Production Staff For ABC-TV 'Discovery'

Discovery," ABC-TV's juvenile show entry for the 1962-63 season, has rounded out its production staff. Jules Power, director of children's programming for the ABC-TV web and creator of the show, will be billed as exec producer. Selig Alkon, for the past three years in charge of production for the "Armstrong Circle Theatre," has been named producer.

Max Miller, former N.Y. director for "Wide Wide World" and other show, and Danny Wilson, an associate of Powers in previous children's shows, will be associate producer. Writers on the show will be Harold Azine, Ronald Liss and Sol Stember.

Scot TV Satellites

Oban, June 12.

Commercial tv is to stretch out to remote Scot islands by early 1964. Most of them are currently minus any entertainment except sound radio.

A new commercial tv station is planned by the British Independent Television Authority, who will start building it next year. A "satellite" of existing stations, it will beam programs to about 50,000 people and will cost $300,000 to build.

The ITA wants to build two Scottish "satellites," but there will be only time to complete one before the 10-year life of the ITA itself ends in July 1964. Two sites have been selected provisionally, one on the West coast and the other on the East coastline.

Lots of Musical Shows on Tap For Summer Run on Brit. TV

London, June 12.

Summer replacement shows on both Britain's tv networks so far show a strong tendency towards pop music. While no musical item has made it big here yet—for instance not one tuner is featured in the current top 20 — program planners have obviously concluded that summertime is the time to slot 'em and see.

At the time when a great percentage of the variety talent is tied up in summer season at the various seaside holiday resorts, the networks are filling in holes with bands, disks and the like.

BBC-TV has plans to produce shows for Acker Bilk, Kenny Ball and Chris Barber, three leading Dixieland jazz exponents, both collectively and individually. And a new departure for BBC-TV, "The Twist" is to become the springboard show on Friday nights replacing the popular pubaffairs "Tonight," BBC also has plans for a number of specials such a the U.S. orignated "Judy Garland Show" which the Corporation picked up from CBS.

On the commercial end of the schedule, Associated-Rediffusion has evolved a show called "Needle Match," a musical quiz revolving around disks, which will bow in the summer. This follows the "Find The Singer Contest" and a successful skein of popstar interviews by Daniel Farson.

ABC-TV has just brought in "Saturday Bandbox" to follow "Thank Your Lucky Stars," leading commercial tv showcase for American and British pop artists. Granada-TV, besides occasional specials, has plans to keep "Swinging Along" swinging along as a regular show.

Outside the majors, stations have found considerable success with disk shows. TV Wales & West's "Disks A'Gogo," for example proved a saleable commodity aid has spread to two other areas.

MGM-TV CANADA SALES

Procter & Gamble of Canada Ltd. has bought all three of MGM-TV's 1962-63 series for telecasting this fall in Canada on the CTV network.

Trio includes "The Eleventh Hour," "Sam Benedict" and "Dr. Kildare."

Mgt. William Morris Agency

ELEVEN YEARS AGO

we contributed a word to the dictionary* when we originated TelePrompTer service to the television and film industries.

TODAY

the name's the same, but we've become a diversified electronic communications company. Our expanding interests now embrace...community antenna television systems...closed-circuit television productions ...audio-visual presentation...and high fidelity components manufacture. Verily,

THE OLD ORDER CHANGETH

and the growth of our other activities dictates the end of a chapter in television history. Therefore, we have sold our television and film prompting service to Q-TV, Inc., an established and respected company particularly qualified to carry on these program services both in New York and in Los Angeles, where it will maintain our former branch office operations. We will, of course, continue the manufacture and sale of TelePrompTer cueing equipment as part of our famous line of audio-visual products. Meanwhile,

OUR HEARTFELT THANKS

to our many industry patrons, and we are pleased to inform you that the transfer of all our former operator and script typing personnel to Q-TV will assure the continuity of your accustomed service without inconvenience to you.

TELEPROMPTER CORPORATION
50 West 44th St., New York

*TelePrompTer, n. Trademark, an electronic prompting device used by actors, speakers, etc., on which the magnified text of the script is unrolled at a pace suitable to the speaker's speed of delivery.

COLOR TV PICTURE IN FLORIDA BIG AND BRIGHT FOR WFGA-TV

Jesse Cripe, WFGA-TV General Manager: "Color TV is paying off with the rapid growth of Color sets and viewer interest in Jacksonville. Climbing circulation has brought more and more advertiser requests for Color, and our revenue is growing. Added prestige and audience loyalty are two more WFGA benefits from Color. Now, we're adding to our Color facilities and programming." Color TV can pay off for you, too. Find out how today from: J. K. Sauter, RCA, 600 N. Sherman Dr., Indianapolis 1, Ind., Tel: ME 6-5311.

Television and Radio

Maigret: TV's Best Sleuth

Pat Pearce

INSPECTOR MAIGRET ... large and rumpl... a well-chewed pipe ... for nips of cognac ... He strides arou... sinless-seeming b... ponderous way, saying ... that often couched in language ... never culled from a bedtime story. He does a lot of listening ... ditto.

He bullies witnesses he doesn't like and takes strange fancies to others, often unprepossessing.

He makes no fuss about efficiency, his most violent reprimand to a provincial police department: "Where do you keep your files? Under the bed?"

He talks things over with his wife, but his only visible sign of affection is a friendly tap or that long look that can pass between the long-married.

He has a rare nose for trouble, and a mind like a combination computer and psychiatrist.

Maigret, as you must know, is France's most famed detective. He was created by Georges Simenon and he's being played on a BBC-produced TV series by an Englishman, Rupert Davies. Simenon has himself described Davies as the "perfect" Maigret, and indeed long-time followers of the Inspector's adventures must by now see the solid figure of Davies rising like a peak from the open pages of Simenon.

For, perfect or not, Maigret is the most solid sleuth ever brought to TV. He makes every body else from Sergeant Pitkin to "Checkmate's" Dr. Hyatt a pale wraith of a man by comparison — the latter quite a pretty colorful actor himself. One of the differences is, of course, that Maigret is not just a cop, he's a man. He shows it by his clothes on a bad night in a big case and when he walks in he looks it. He's a big, [illegible] He needs a shave. His [illegible] hanging. And he looks [illegible] what he's supposed to be — a large man who's been sitting in a chair.

He doesn't look [illegible] he'd just spent two hours [illegible] makeup.

But he does look [illegible] rubbed the sleep from his [illegible] thoroughly [illegible] Maigret must. And Davies [illegible] very good cop indeed.

He's also a seasoned [illegible] and looks it.

When he walks into a [illegible] not for effect. Nor do [illegible] guns or, as this [illegible] knives or razor [illegible] a big, quiet, to[illegible] job he's been [illegible] —too long [illegible] by anything [illegible]

DAVIES [illegible] to the [illegible]

brusque, dry impatience, he [illegible] the awareness of [illegible] and authority. His [illegible] with Maigret had all [illegible] understanding of a [illegible] veterans who'd been [illegible] a long time in the [illegible]

[illegible] know who he was. The [illegible] or Maigret" credits still [illegible] my most concentrated [illegible] CTV isn't in the habit, either, of distributing them. Too bad. Even in this blanket excellence, the odd performances stand out: It would be nice to identify them.

Behind the cast, behind [illegible], behind Andre Osborne's [illegible] direction lies, of [illegible] the story.

[illegible] are far from [illegible] of tea. They [illegible] ordinary people [illegible] kind of [illegible] to come [illegible] which [illegible] extra-[illegible]

the line. Its dialogue, situations, are very [illegible] deed about the facts [illegible] Mr. [illegible] who fall in love [illegible] with their stop-[illegible] who take hotel room [illegible] an hour in the [illegible] they're all a regular [illegible] very adult series. The pilots don't [illegible] in for effect. When Maigret [illegible] business in [illegible] emerge in tery [illegible] candor.

The candor [illegible] It's sophisticated [illegible] wonder how [illegible] have been [illegible] of Canada [illegible] "sanctity" [illegible] If Maigret [illegible] appear [illegible] can act [illegible] peculiar [illegible] involve [illegible] TV se[illegible] Paris [illegible]

Maigret scores again

FROM THE "MONTREAL STAR"

We'll take it up from here . . . as Miss Pearce's gratifying review points out, the stories are by Georges Simenon—and you can't go higher than that! Viewers, the Press and the Television profession in the United Kingdom have voted this show Best—In Production, In Writing, In Performance.

Viewers, the Press and the Sponsors in Canada have expressed their admiration and enjoyment of this brilliant series of one-hour shows. The growing volume of Press praise has singled out the Maigret series as an example of a new, adult, quality approach to detective fiction. B B C tv will be only too happy to tell you more about Maigret.

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Funds for Second French TV Web Unfrozen; Debut Likely in Spring '64

Paris, June 12.

That oft-planned and announced second French video web now seems about certain. The Ministry of Finance finally unblocked the necessary funds and Robert Bordaz, head of the governmental Radiodiffusion-Television Francaise, which handles tv and radio, stated this week that the new channel should be in operation by Spring 1964.

About $3,490,000 has been earmarked for equipment and $1,600,000 for programming. Bordaz made it clear there would be no commercial aspects in this new adjunct. However he did leave a loophole in saying that if there were any it would be kept at a minimum.

So private vidfilm makers still hope for that possible foot, or even toe, in the new setup. Bordaz made it plain that there would be no competition but a firm balance between the two channels. One would not be all intellectual and cultural and the other entertaining. Both would have art and amusement aspects.

He pointed out that each used different type wavelengths and definitions which would mean completely new installations and he envisaged financial problems through 1966. Paris would be first served by the incoming channel, on 625 lines to the first one's 819, to be followed by Lille, Rouen, Caen, Nantes, Bordeaux, Midi and Marseille which would cover over two thirds of the country with the rest later.

Most sets would be easily converted for the second web and all new ones for some time have been manufactured to get both. He said there would be an attempt to do more live theatre and lyric shows on web two plus more essay news reporting and more feature pix as well as special vid programs made in France by film people or purchased from the U.S. and other countries. The 625 definition would make exchanges easier and also ease Eurovision programs, he opined.

Bordaz emphasized that tele is a new art and not just film or theatre and this would be treated in more diverse news reporting. He also said that news casting would be eased with less censoring and that previously banned programs would be restored.

The RTF headquarters would soon be moved to the new Maison De Radio, specially built for it. He was also planning a special vidcity to be built in Paris to house all the vid offices and production facilities. Bordaz also said the frequency modulation would be increased in the present radio picture here.

He did not say who would handle the new web but insisted it would complement the present setup and not try to vie with it.

Satellite-to-Classroom TV Lessons Envisioned By Edinburgh Educator

Glasgow, June 12.

Satellites orbiting the earth and beaming tv lessons into hundreds of schools may be the answer to the ever-growing shortage of teachers, James Frizell, leading educationist, said here.

"We are witnessing the beginning of a revolution in the science and art of human communication," he told the Scottish Educational Film Association. "It will change our whole way of life and spread knowledge outside the realm of formal education.

"Teachers are the key to all this advance, and unfortunately they are woefully short in supply. We must conserve teaching strength, and every device must be tried to increase their productivity."

Frizell, who is a former Director of Education at Edinburgh, said that modern methods in the U.S.A. were relieving the teacher from "much repetitive drudgery." Over the past 10 years, he said, some 60 educational tv stations had been established there, and at least another 40 were on the way.

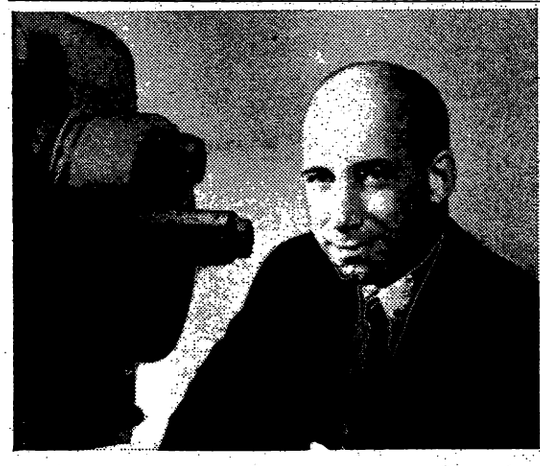
Gildard's BBC Exit

Glasgow, June 12.

Gordon Gildard, British Broadcasting Corp. program boss for Scotland since 1948, bowed out from service after 32 years with that body.

Joining the BBC as an announcer in 1930, he became Scotland's first BBC drama producer in 1932. After war service with the Royal Navy, he became assistant programs director in 1945, taking over his post as program boss three years later. He was awarded the O.B.E. for his services to broadcasting.

Successor has yet been disclosed.



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Canada's FM Picture

Ottawa, June 12.

FM radio in Canada will move ahead slowly, according to the Canadian Broadcasting Corp. pres. J. Alphonse Ouimet. Speaking to CBC's application to the Board of Broadcast Governors for permanent footing for its three-station FM network, Ouimet said the corporation could not foresee FM taking over from AM "within the next 20 years."

Canada has around 40 FM-ers compared to some 245 AM stations and CBC plans to keep the two bands completely separate. For this reason, BBG is working on special regulations to cover FM airing. Canada has no color television, but CBC anticipated it's arrival, also some years away, might set back FM operations here.

Aussie Expansion In TV Cues a Hot Political Wrangle

Sydney, June 12.

Hot feud is current here between the Labor Party, led by Arthur Calwell, and the Liberal Party government headed by Robert G. Menzies, over the allocation of additional commercial television licenses in the Aussie keys.

Presently, Sydney has two major commercials—ATN and TCN. The Menzies' government early in 1963 will introduce a third station here and in Melbourne. The two majors here are controlled by powerful newspaper groups.

Labor leader Calwell in a bitter attack on the Menzies' regime said a third commercial station would only place Aussie tv in the hands of the newspaper moguls and leave independent operators holding an empty bag.

Calwell went on to say that with full control vested in the newspaper groups, the Aussie viewers would suffer because, without opposition, they would have to take any type of program. Calwell added that local performers would be put out of employment because the home market would be flooded with a lot of "overseas' junk." Calwell added that it was up to Menzies and his Liberal Party government to give adequate protection to home talent, provide better entertainment and to stop the newspaper groups from gaining complete control of the Aussie tv field.

Menzies, currently due to visit the U.S. and Britain on important defense talks covering the Far East, said in reply to Calwell that his government had planned for some time to bring Australia into line with other countries covering an improvement in commercial tv. Additional stations would mean more competition, better programs and a wider sponsorship coverage.

"It was a deliberate lie on the part of Labor politicians to say that my government planned to hand over control of Australian television to newspaper groups. Additional licenses planned for next year will be on the open market and the successful operators will be approved by the Broadcasting Control Board and not by my government as suggested by Labor politicians. Also, the Australian artist will be protected. It must be remembered, however, that the type of program wanted rests entirely with viewers," Menzies said.

(Interesting to note that a new company formed here on bid for new license to operate a third tv station includes Norman Rydge, prexy Greater Union Theatres, and Ernest Turnbull, m.d. Hoyts' pic loop.)

Albany — WAST-TV presented Sunday (10) a special half-hour titled "Snorkels, Service and Safety," dealing with skin-diving and divers. Produced in association with the Trojan Tridents (skin diving club in Troy), the Troy YMCA and the Rensselaer County Sheriff's Department, the program showed the cooperation existing between the divers and the Sheriff's Boat Patrol in recovering objects from the Hudson River and other waters.

Council of Churches

Continued from page 24

in the area of children's programming.

Another point in contention was the responsibility of management over content. The proposed statement attached this responsibility to producers and directors with no mention of station owners. One NCC board member stated the power of management was one of the decisive factors in determining the nature of programming, claiming that one Boston tv station refused to carry the AMA attack on the Medicare program.

While contending that the church "should be in the forefront in protesting programs that degrade human dignity, deride the values of home and family, misinform, or exploit the sordid fascination of crime and violence," the proposed NCC pronouncement also stated "churchmen should oppose the imposition of censorship or codes on mass media presentations. There is bound to be tension between the demand for freedom of speech and of artistic expression and the demand that audiences — especially children—be protected from exposure to ideas and acts that are inimical to cherished moral values. Yet censorship is a denial of the dignity, resourcefulness and intelligence of our people and of their ability to make wise choices. Codes are hard to enforce and impossible to depend upon as the means of shielding people from the things prohibited by the codifiers."

O'Brian

Continued from page 24

Dick Irving will accompany him because while he can discuss the pic in which he appeared, Irving can talk about future segments.

After his confab with Eiges, O'Brian will discuss properties in which he may appear on Broadway, then take off for London where he begins work June 18 on MGM's "Champagne Flight." He will mention the Metro pix at the NBC-TV screenings as well as "Virginian."

O'Brian said he wants to do the tour gratis because "I believe in the picture so much, and I realize the regular characters in the series will be so busy working, they will have no time to p.a. I believe screening the tv film will enable the press to write about it intelligently beforehand I think this tour will help tie together the two media, tv and movies.

"I consider it a fundamental step in the marketing of tv shows. I appreciate the effort Revue put into obtaining good scripts, particularly after my experience in 'Wyatt Earp,' and that's another reason I want to do the p.a. for them. This is the first 90-minute film series on tv, and it's in color, and I think the tour will be good for the show, and for the industry."

OKON'S MBS POST

Arthur Okon has been named to the newly-created post of eastern sales manager at Mutual Broadcasting.

He's been a salesman with the radio web since 1958.

TV for Africa's Sierra Leone

Glasgow, June 12.

Scottish Television, commercial tv group here, is linking forces in a consortium to take video to the new independent African terrain of Sierra Leone, which became independent in April last year.

Plans for the area's first tv include a single-story building with three studios costing approximately $180,000. Programs will comprise news and current affairs, adult educational and school programs, and live entertainment, using local talent and films. Scottish Television technical staff have designed the Sierra Leone station as well as arranging for Pye to supply the equipment to special specifications.

Scottish Television's technical controller, Alfred Becker, has already visited many African and Commonwealth countries to make technical surveys for new national tv services. Under his guidance, technical staffs here have, for more than two years, been designing and making technical equipment aimed at new stations on the African continent.

Jack Hardy, general manager of Scottish Television, has planed out to Freetown, Sierra Leone, to commence initial operations for the new station at Aberdeen village, near Freetown. It is hoped to have first programs on the air by early fall, with transmissions lasting for three-and-a-half hours at the start.

Burrud's Adventure On Caribbean Location

Hollywood, June 12.

Bill Burrud has started second year production of his "True Adventure" series on location in the Caribbean. Burrud's syndicated series is now in 22 markets.

Burrud, producer-star of the program, has set his highest budget to date for the new series, with a total of $800,000 allocated for the 30 half-hour pix. Locations will include a number of spots in Africa, Bangkok, Borneo, Hong Kong, the Philippines, the Hawaiian Islands and several spots in South America.

This is the 11th straight year Burrud has been in production of his "traventure" pix. Burrud shoots all his shows in color.

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Barnouw's 'TV Writer'

"The Television Writer" (Hill & Wang, $3.95), by tv writer and teacher Erik Barnouw, is both text and tract.

The Columbia Prof. (in charge of all tv and film courses) has put together an excellent primer on the technique of video drama scripting, but also he makes a cogent plea for the neophite to demand the return of his professional franchise and upgrade the medium.

Barnouw points out that the tv writer works not only in a medium but in an industry—"This is a story with disturbing elements. It has to do with what has been called the 'industrialization of the writer.'"

America's founders respected the writer's role, says Barnouw, and gave him special protection in this Constitutional provision: ". . . to promote the progress of science and useful arts by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries."

He then shows how Congress in 1909, "at the dawn of the new media of communication," neatly reversed the meaning of the Constitutional safeguard in a new copyright law by simply changing the meaning of the word "author": "the word 'author' shall include an employer in the case of works made for hire."

Thus began the career of company or corporation as author, says Barnouw, and the current practice of the broadcast writer as the hired hand of the agency, sponsor or network.

The writer's employee status has brought him tremendous economic power through collective bargaining, says the author who was once national chairman of the Writers Guild of America. "But note one thing: The entire improvement, and the power that made it possible, rest on what is essentially the writer's servant status. This is the irony. The cornerstone of the writer's economic power, in television, is the one indignity most galling to him: lack of control of his writings. The employer can still demand revisions and even have them made by others. A play can still reach the air meaning the opposite of what the writer intended. Many writers demand an end to this and want their Guild to establish for the writer 'moral rights' in his work—particularly the right to prevent others from tampering with it."

The Professor's solution, after an examination of the six kinds of employer the tv writer works for (web, agency, syndicator, packager etc.) is the "magazine concept" once more. Into his argument for the advertiser out of the production picture, Barnouw brings the success of the British commercial system and the good works and prestige of network pubaffairs

Re pubaffairs setup for all: "Then why not the same arrangement for other kinds of programs? The network has justified the distinction by saying that news concerns controversial ideas and issues. Does anyone imagine fiction-drama does not? Do the networks believe that Ibsen, Strindberg, Shaw, O'Neill, Sherwood and Kaufman did not deal with ideas and issues?"

The author predicts that the advertiser will find life much easier without the headache of programming, anyhow, and warns the coming dramatists: "The tv writer knows that the potentialities of the medium have hardly been touched . . . New worlds lie open . . . but he should also know that he may have to struggle for the right to explore those worlds. If he leaves it to others to shape the pattern of his profession, he may be doomed to the role of mouthpiece. If he wants something better he must speak for it. When he does, he will be surprised at what he can achieve."

The textual segment of the book, Techniques and Practices," has examples from 53 actual scripts demonstrating how tv writers handle questions of openings, dialog, action camera usage etc. They are on facing pages for handy reference. There's also a "Business Portfolio," outlining industry problems such as union regulations, production codes, credits, marketing etc. *Bill.*

'Great Music' Sales

Chicago, June 12.

WGN-Syndication has plucked two new markets for "Great Music From Chicago," bringing the total to 32 in the U. S. plus stations or tv systems in Argentina, Uruguay, Canada and the Virgin Islands. New stations are WIIC, Pittsburgh, and WBNB-TV, Virgin Islands.

The series, which features the Chicago Symphony Orch with noted guest conductors and long-hair soloists, is now in its third season of syndication. A new skein will begin next fall, which will be telecast live on WGN-TV.

NORMAN VINCENT PEALE SEGS

Dr. Norman Vincent Peale, author of "The Power of Positive Thinking," has completed a new series of 13 half-hour vidfilms. Produced by Robert Yarnall Richie Productions, the series is being distributed by the Foundation for Christian Living.

Skein is available to stations on a sustaining basis.

Longterm British Pact On Dickie Henderson

London, June 12.

Foster's Agency, which for some time has been active in the tv packaging field as an adjunct to its talent operation, has closed a new deal with Associated-Rediffusion which guarantees the "Dickie Henderson Show" until March, 1964. The contract calls for a further 64 half-hour programs, and is estimated to be worth around $700,000.

Since its return to the network following the recent Equity layoff, the program has consistently been in the Top 10 Ratings.

Another Foster's package, "Charles and Hylda," starring Charles Hawtrey and Hylda Baker, has been sold to ABC-TV, and is due to go on the air from Aug. 26. Also in the works are two other skeins, one called "Girl's School" and the other, as yet untitled, with Jimmy Logan and a complete Scottish cast.

Brit. Com'l TV Majors Go Separate Program Ways With 'Isolation' Policy

London, June 12.

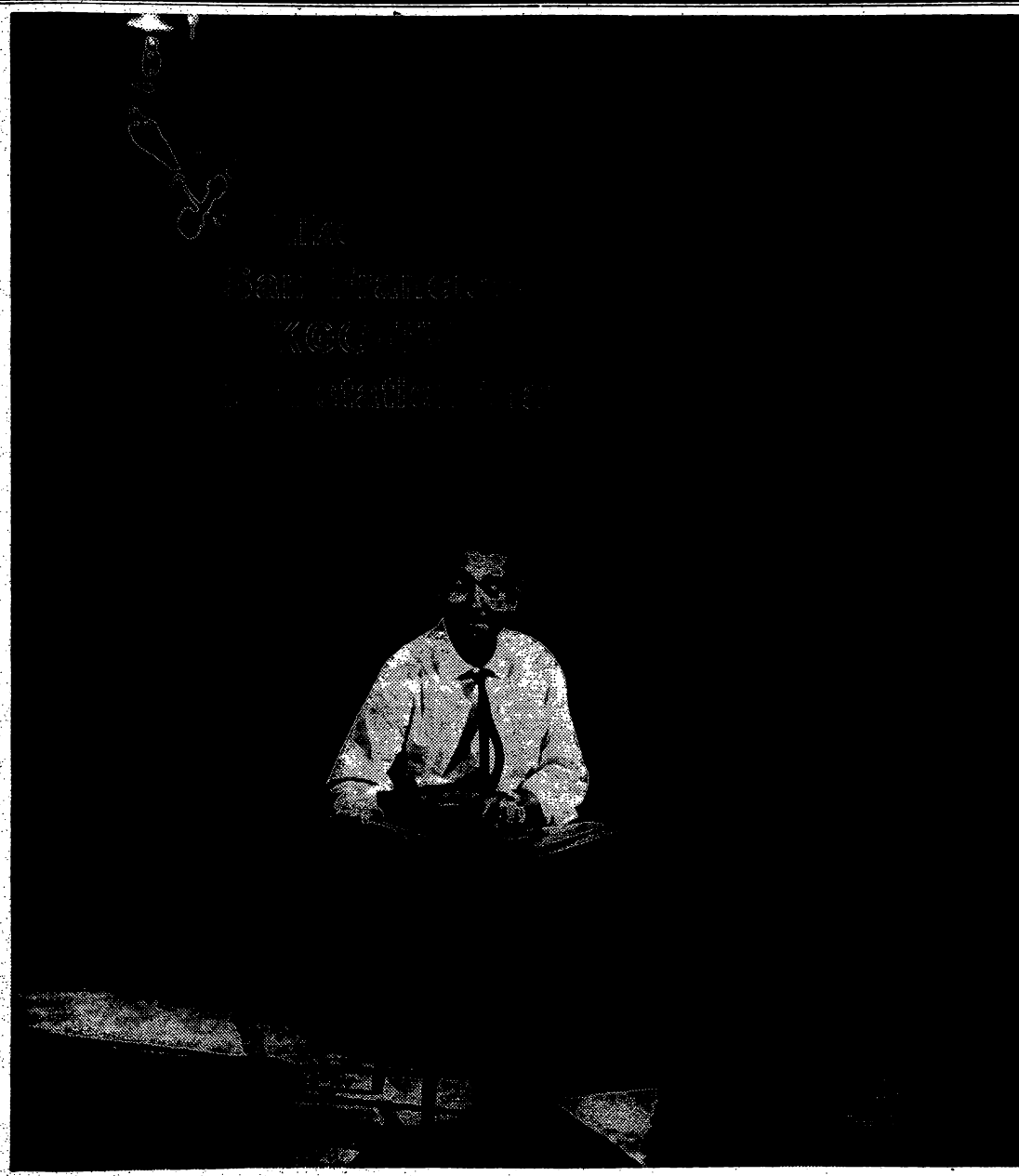
Britain's commercial tv majors, Associated-Rediffusion, Associated TeleVision, Granada-TV and ABC-TV, are slipping towards an "isolationist" policy as far as programming is concerned. The key operators seem to be becoming increasingly concerned with creating a solid regional schedule instead of slotting skeins specifically to get a network ride.

Trend is shown up particularly at the weekend when ABC-TV takes over operations in the Midlands and North and ATV moves into London. ABC-TV has noticeably veered away from ATV and now takes only two prime time shows from the London contractor, "Palladium" and "Drama 62" (on alternate weeks). ABC-TV also takes "About Religion" and "Meeting Of Minds," outside the purely entertainment front from ATV.

From ABC-TV stable, ATV screens "Thank Your Lucky Stars," "Sunday Break" and "Armchair Theatre" (alternate weeks with "Drama 62"). From there on in, both companies go their separate ways, each program controller plotting his own format against BBC-TV's major weekend thrust for viewers.

Weekend program swapping pattern is mirrored through the week, too, with a definite downbeat in the amount of shows that get national exposure. This is not wholly due to the majors, however. The seven-days-a-week outfits in the outlying areas have also precise programming ideas with the result that less than a

(Continued on page 49)



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Foreign TV Reviews

Continued from page 35

and was unjustly condemned to Siberia for theft. His restive conscience was the main theme, and his attempts to get an interview with the jailed Katerina, so that he could make amends by marrying her, made up the drama. Flashback scenes of their illicit love affair were somewhat clumsily contrived and slowed the pace of the early scenes, although they allowed Billie Whitelaw to convey movingly the innocence of the young girl.

In fact, Miss Whitelaw gave an interesting performance throughout, although handicapped by the jerkiness of the plotting. She had one stunning moment when she recalled her romance with the Prince, and she brought off well the payoff scene, when she refused the Prince as a husband, not wanting to help him salve his conscience. This payoff, incidentally, seemed rather glib and small-scale, more suitable for a 30-minute playlet than a fully-finished drama.

Further drawback was the miscasting of Harry H. Corbett as the Prince. Although an exceptionally talented actor, Corbett was never at ease with his aristocratic anguish and seemed to be in splints throughout. Consequently, there could be little involvement with him. Some of the other acting, all cameo stuff, was inadequate, with the exception of Moira Redmond, who gave a feline impact to Mariette, making a play for the Prince, and of Dudy Nimmo, as a fellow-prisoner pathetically separated from her husband.

Production values were first-rate, with clever and convincing sets from Margaret Peacock. James Ormerod's production was uncertain, the cameras having an odd habit of missing the visual point. *Otta.*

WALTER ULBRICHT —PORTRAIT OF A STALINIST
Director: Claus-Ferdinand Siegfried
Writers: Carola Stern, Ralph Giordano
80 Mins.; Wed., 9:30 p.m.
W-German TV, from Hamburg (film)

Walter Ulbricht, the powerful Commie chieftain in East Germany, true-born Stalinist and dictator over 17 million East Germans, was the central figure of this program which included excerpts from Soviet German newsreels and tv reports as well as interviews with people who once were associated with the Ulbricht regime. This political documentation may not have been the most efficient of its kind but it certainly was a highly interesting and in parts shocking account of a man so much hated and feared in the eastern part of Germany.

Program made an attempt to analyze that man. People who knew him retold episodes. There were speeches (East German footage) by him, etc. After having seen this program, one is inclined to wonder: How in the world could he ever reach the top? He's all but a personality (this quite in contrast to Commie leaders like Khrushchev, Gomulka, Tito, etc.), his whole appearance (rotund, Lenin beard, etc.) along with his unpleasant Saxonian dialect make him more a caricature. He lacks personal warmth and naturalness. Wolfgang Leonhard, a former Communist intellectual who once worked with Ulbricht and now lives in W-Germany, said: "Ulbricht lacks any sense of humor. What he has is an enormous diligence and a great talent for organization.

Carola Stern, a well-known female publicist, with the help of Ralph Giordano, wrote this program. As it lies in the nature of such an offering, it was never dull. Yet the biographical details on Ulbricht could have been more substantial. Incidentally, a brother of his is living in the States, while a sister is residing in West Germany. *Hans.*

THE MASTER OF BALLANTRAE
With John Cairney, John Breslin, Iain Dunnett, David Steuart, Hilary Thomson, Douglas Murchie, James Gibson, Una McLean, James Stuart, Alistair Audsley, Gerard Slevin, Alan Mackill, Marjorie Thomson
Producer: Pharic Maclaren
Writer: Constance Cox
30 Mins., Sun., 4:55 p.m.
BBC-TV, from Glasgow

Robert Louis Stevenson's celebrated adventure story was an apt choice for BBC-TV's Scottish studios, and the adaptation by Constance Cox kept close to the dashing spirit of the novel. It shaped up to a satisfying set of six segments—given at the right hour for family viewing.

This opener told how one of Lord Durrisfield's sons, James (John Cairney), rode off to join Bonnie Prince Charlie, leaving his brother Henry (John Breslin) to take care of the estate and his girl. James was an arrogant and selfish rascal, and his reported death at Culloden didn't seem a major loss. But the villagers muttered, and the stalwart Henry was suspected of betraying his brother. The episode closed with the girl agreeing to marry Henry, who doted on her, although she really loved the defunct James. Thus the scene was tantalisingly set with pitfalls, which James' eventual return would bring to the boil.

Constance Cox's script was faithful to the period atmosphere, without falling into whimsy, and Stanley Morris' sets were apt. The acting, however, was scrappy, laking style and bravura. John Cairney was okay as James, but markedly deficient in the charm of voice and manner necessary to make the character magnetic. John Breslin was sincere, but dull, as Henry, and minor thesps seemed to have strayed from an amateur night in the Highlands. Hilary Thomson was notably deficient as the heroine.

Pharic Maclaren was otherwise a sympathetic producer, and can't be entirely blamed or the casting drawbacks, as Scotland is limited in resident acting talent, particularly on the distaff side.

But, compared with canned swashbucklers, "The Master of Ballantrae" might have been slightly lacking in vigor, but compensated in conviction. *Otta.*

IL SIGNORE DELLE 21 (A Gentleman At 9 p.m.)
With: Ernesto Calindri, Mina, Milva, Sammy Davis Jr., Frank Sinatra, Ralph Beaumont Dancers, Franco Pisano Orchestra, others
Producers: Sergio Bernardini, Enzo Trapani
Director: Enzo Trapani
70 Mins.; Sat., 9:05 p.m.
RAI-TV, from Rome (tape)

Judging by early segments, RAI-TV's new Saturday night variety stanza appears well-intentioned, expensive, but a bit confused and only intermittently successful, despite—or perhaps because of—the heavyweight names employed.

Show caught was designed to display the prima donnas of both Italian and international showbiz. Singers Mina and Milva filled the bill admirably for the local set, while tapes of Sammy Davis Jr. and Sinatra were inserted to rep the international crowd. The Davis bit, part of a series taped a few weeks ago in RAI studios, was an eye-opener to local viewers whose only opinion of the showman was via hearsay and rep: with all stops out in rendering his song-terp-imitation parlay, Davis socked across one of the most successful interludes of its kind seen here, despite the handicap that most local viewers had rarely or never heard the original voices of the thesps he was imitating.

It was perhaps inevitable that the overly-built up Sinatra insert, unsatisfactorily filmed during singers' Milan benefit appearance and thus completely devoid of personal touch and rapport, should prove generally disappointing, though the voice came through in fine style in what is reportedly his local video debut. After three tunes, it was all over, leaving many misled viewers wondering what all the weeklong buildup had been for.

What remains, in retrospect, is the pleasure of discovery, in emcee Ernesto Calindi, of a "new" talent in the field, and one which RAI-TV should be able to use to even greater advantage in a better-written, more successfully-integrated variety show. *Hawk.*

A MAN ALONE
With Robert Kee
Producers: Malcolm Brown, Philip Donnellan
60 Mins., Tues., 9:25 p.m.
BBC-TV, from London

The team responsible for the recent film-portrait of Nehru matched that success with this profile of General de Gaulle. If they couldn't get inside the man and rove around his motives and emotions, it was because de Gaulle, like Nehru, isn't the back-slapping extrovert. Emphasis, as the title indicated, was on his solitary habits, and his driving force was convincingly shown as dedication to the glory of France, a kind of fervent patriotism which may act as a blinker when the interests of other countries need to be considered.

These motives were rooted in his childhood upbringing and influences. And film, though scanty, adequately covered his pre-1940 career, drawing attention to his lonely fight against the Maginot mentality, supported only by politician Paul Reynaud, who described de Gaulle's persistence.

The General's self-annointment as the savior of France and leader of the Resistance was effectively explained, with brief, but telling, anecdotes from wartime colleagues. Robert Kee's excellent script discussed the slights and fears of Britain and America, and made great play of de Gaulle's dignified insistence that he was France, and not the tea-sipping collaborators of Vichy.

Rather like the Nehru program, this one slipped a little when de Gaulle emerged as political leader after the war. Such matters as his acceptance of power in 1958 at the hands of the Army and his latest repudiations of old colleagues were touched upon, rather than investigated. But the hour did much to illuminate an enigmatic leader, with curiously 19th century ideas deployed in an unsuitable context. It was decided that he wouldn't ever be a dictator, despite his arrogance with democratic processes.

Producers Malcolm Brown and Philip Donnellan found some effective visuals for Robert Kee's words. Especially striking were the shots of aged Marshal Petain and his lackey, Laval, consorting with Hitler. At this juncture in Common Market negotiations, it helped to explain de Gaulle's coolness towards Britain, whilst winning sympathy for his sense of purpose. *Otta.*

Foreign TV Followup

Sunday Night at the Palladium

Handicapped by laryngitis, a mute Dorothy Provine topped this "Sunday Night at the Palladium" from Associated TeleVision. But, by miming to pre-recordings of her numbers, little seemed to be lost by the gal's addicts in "The Roaring Twenties." Miss Provine stuck to her "Pinky" character and get-up and didn't stray from it, throwing in the expected Charleston and mouthing to "Hard-Hearted Hannah" and "Don't Bring Lulu." It was thus strictly a "personal" for believers only, somewhat repetitive and restricted for those who would like to know if Miss Provine can do anything else with her undoubted verve, vivacity and well-grouped statistics.

She was prefaced by Vic Hyde, remembered by some for his good billing on legit vaude shows. He did exactly what he did then, blowing a few bars on home-made instruments and exiting with Sousa on four horns at once. Hyde was enthusiastic, but his act showed its age. It was a case of a gimmick that still might be good, but it cried out for a wittier presentation to give a coating to the corn.

A young colored boy who's made the disk charts, Danny Williams, made a tentative appearance on the show. His pipes were better-tuned than most, but not suited to the stiff - jointed "Something's Gotta Give." He recovered with "Moon River," and bowed out with his latest waxing, "Tears," which looked likely hit material. In fact, Williams should stick to wax for a while.

Palermo and Philips gave the hour a nifty send-off with some fast and versatile changes on the old Indian-club routine, and Norman Vaughan's confidential manner as emcee was fine, though the yocks came from his delivery rather than his material, which was undernourished. Jack Parnell's band was okay, and a slick cha-cha-cha from the chorus line was due to George Carden. Francis Essex produced to formula. *Otta.*

Play of the Week

Anglia TV, which has a penchant for the star name and the glossy novelet, contributed a typical sample to "Play of the Week," networked by Associated-Rediffusion. Star in question was Ann Todd, an appealing actress in the right context, with a nice line in genteel suffering. However, "The Door," adapted from Flora Sandstrom's novel by Joan Morgan, had a dated, thirty-ish air which limited its appeal to the more tearful distaffers.

Theme was the strong emotional bond between the middle-aged Blanche (Ann Todd) and the 18-year-old Sebastian (William Morice). It all happened on holiday in the Austrian Alps, and the attraction caused the expected consternation all round. Sebastian's ma (Olga Lindo) suspected illicit designs on her boy. Blanche's friend noticed that she hadn't had her mind on mountain-climbing, and a friendly lawyer piped up with conventional advice about the whole thing leading to disaster.

But the affair was really as moral as "East Lynne." Sebastian was Blanche's long-lost child, and, to save upsetting the lad, she didn't tell him, so they parted for a whimsical fadeout.

All this was tricked out to a cozy, but lethargic, 90 minutes, with much predictable talk. Joan Morgan contrived some workmanlike dialog, and it was acted more forcefully than it deserved by a reliable cast, of whom Olga Lindo, Jean Anderson and Cyril Luckham stood out.

Ann Todd was, as indicated, fetching as the self-denying Blanche, and skilfully suggested the strength of her feelings, the struggle between desire and its fulfillment. But she couldn't give much impact — neither could George More O'Ferrall's halting direction — to a situation that was strictly lavender-and-old-lace. *Otta.*

Asheville—Wiley Carpenter, former dj at WWIT, Canton, N. C., has joined the staff of WLOS in Asheville. Carpenter will host his own afternoon show and also will hold down a night kick two nights a week.

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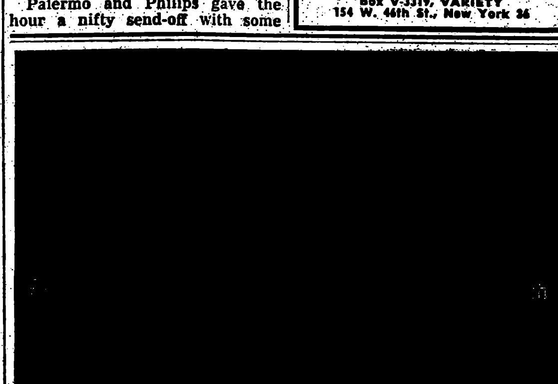


If Parliament Beckons, Toronto CFTO-TV Prexy Will Forego B'cast Role

Toronto, June 12.

John Bassett, publisher of The Toronto Telegram and prexy of CFTO-TV, Toronto, will resign from latter post if elected as rep of Federal Parliament, with voting to be held June 18.

He said he had made the decision so that there might be no "appearance of conflict" between his personal and public interests but had been asked to remain on the Toronto tv station's board of directors and will decide on this after the Federal elections.

Bassett denied claim that, if he got into Canada's Parliament on a Progressive-Conservative ticket (the Party is at present in Federal power), he would seize the opportunity "to take a crack at the Canadian Broadcasting Corp." for its crackdown on indie CFTO-TV activities; but insisted that "the CBC must remain free and not be interfered with in bringing tv to all parts of Canada."

He said, "Independent private stations have, however, a vital and important role to play and there is bound to be competition from private and publicly-owned stations from time to time in such centres as Toronto."

ABC Radio Attracting Clear Channel Outlets

ABC Radio is on a 50-kw kick, having signed three in the last 30 days. Latest one to join the web is WHAM in Rochester, N.Y., which operates fulltime on a clear channel. WHAM, owned and operated by the Rust Broadcast Co., had been an unaffiliated indie before tying up with ABC.

Acquisition of a key Rochester station now considerably strengthens ABC Radio's primary coverage of 22 counties in western New York and northern Pennsylvania. Other 50-kw stations joining the web recently have been KRAK, Sacramento, and KCTA, Corpus Christi, Tex.

CBS Taps Laird

Ottawa, June 12.

Arthur Laird has been named director of research for the Canadian Broadcasting Corp., and Raymond Lewis as CBS director of statistics.

Humane Letters Degree For Eldon Campbell

Indianapolis, June 12.

Eldon Campbell, v.p. and general manager of WFBM, was awarded a doctor of humane letters degree by the Christian Theological Seminary of Butler Univ. at the school's commencement June 8 in Indianapolis.

Campbell was cited for his excellence of leadership in his field, and for his contributions to the church and community through services to Christian Theological Seminary and the Indianapolis Church Federation in in religious broadcasting and tv.

Houston—Paul Owen, once manager of KUHT-TV, has rejoined the U. of Houston staff as a tv consultant for special projects. He is assisting in developing new projects in the Radio-TV Film Center, under Dr. Patrick J. Nickolson, veepee, university development.

Begon to Paris in ABC-TV's News Buildup; Middle East, Orient Bureaus

Jack Begon, veteran network newsman, is shifting to Paris next week to become production overseas supervisor of ABC-TV's news operation. Move stems from ABC news chief Jim Hagerty's plan to bolster the network's journalistic efforts with permanent production units here and abroad.

Begon, former Rome bureau chief for NBC and more recently producer of "Editor's Choice" on ABC-TV, will be lining up camera and sound crews for the ABC correspondents in the European keys. He'll also develop closer ties with Fox Movietone News, which is under contract to provide film to ABC, as well as Eurovision, the Continental tv organization which is geared to feed pickups from any European point to all member nations.

Begon will also lay the production groundwork for the utilization of Telstar, the communications satellite which begins experimental operations this fall. ABC execs expect that regular intercontinental signal bouncing via Telstar will be here within one year.

While abroad, Begon will also seek to bolster the ABC staff of secondary European cities. Many of the stringers now working for ABC are strictly radio-oriented and Begon will lay more stress on the visual angles. ABC, incidentally, is also planning to set up bureaus in the Middle East and in the Orient to round out its global coverage.

Although he'll focus mainly on the production problems, Begon will also pitch in as a newsman in Europe as the need arises. He'll be headquartering in Paris, home base for Lou Cioffi, chief ABC European correspondent.

Directors Guild

Continued from page 24

successfully negotiated a clause with the tv webs creating a freelance category among ADs and station managers. This, New Yorkers said, eliminated job security. So far, it hasn't happened that way and there are those who now think everything turned out for the best.

Yet this whole conflict is marked by splinter groups on both Coasts, groups which cannot agree on any major issues.

The letter sent out June 6 by the Eastern Regional Board, for instance, was challenged in another letter by the east's president George Schaefer, who said it was inaccurate in many parts. One reason for this letter is Schaefer evidently did not want the Coast to think that New York had irrevocably torn itself away from the main org.

But the letter, which Schaefer charged did not represent the majority opinion of the board, said, "In the face of untrue accusations, patience wears thin and prudent men must finally act to maintain their beliefs and their self-respect." In the main, the letter charged a lack of communication by the West and a desire on the Coast to keep New York in the dark on many of the guild's major activities. It also charged the Coast with trying to run the East's offices from Hollywood by pulling purse strings and by alleged arbitrary appointment of paid officials in N. Y. without consulting the East.

Schaefer's letter, dated June 11, declared that many points in the June 6 letter were inaccurate. One of the authors of the June 6 letter said Schaefer could only name one error and that in that instance he was "carping." But Schaefer was evidently trying to stave off retaliation from Hollywood.

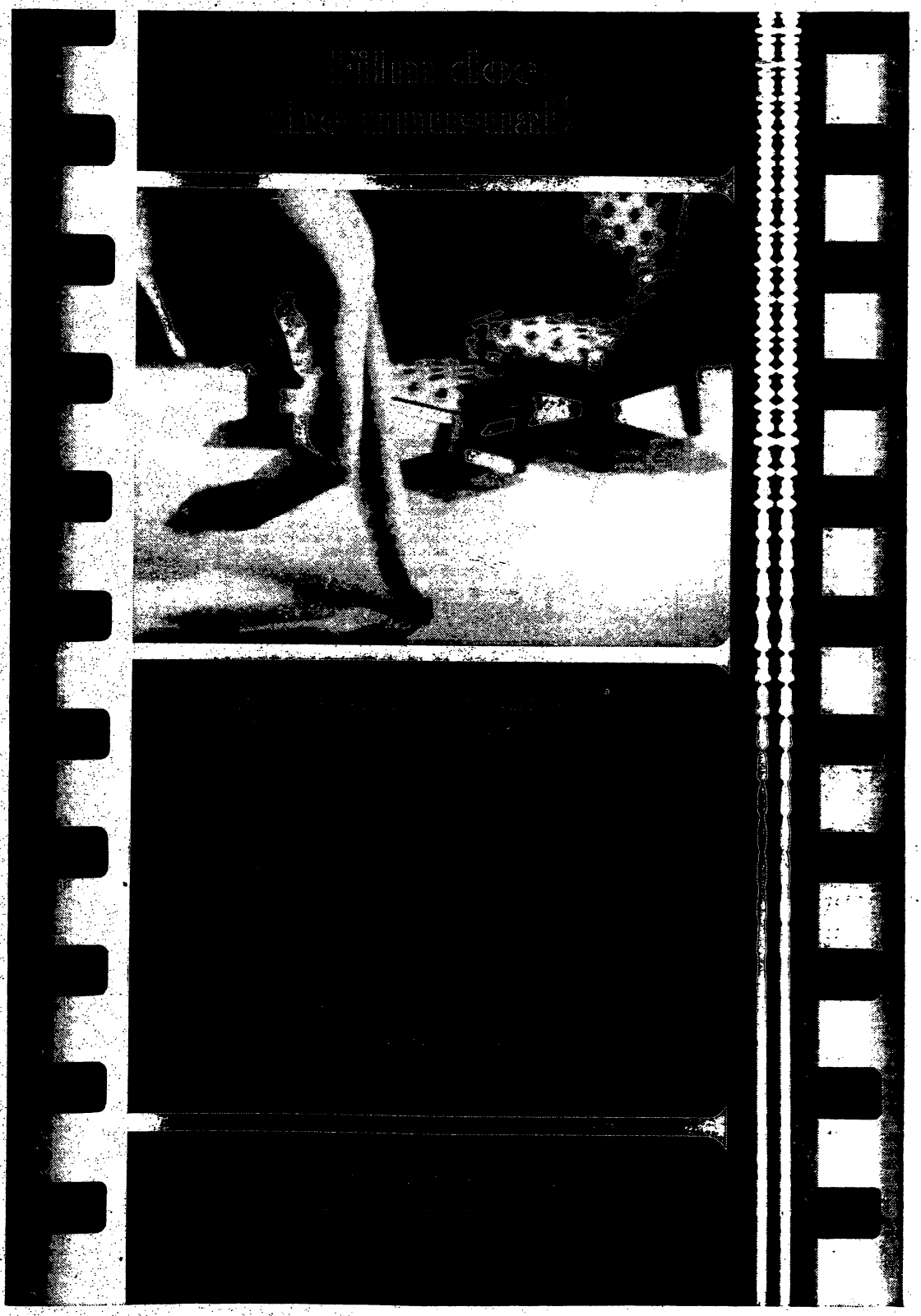
By DGA bylaws, the members have 15 days in which to suggest changes in the proposed referendum. If it goes out and then comes to a vote, some New Yorkers feel that it will be accepted as presently written, since neither of the two previous DGA referendums were changed substantially in the 15-day waiting period.

Brit. Com'l TV

Continued from page 47

score of major-originated programs are getting 100% commercial web exposure.

What worries commercial video executives about this is the adverse effect the lack of whole-web exposure will have on the national ratings. BBC-TV, it must be understood, automatically networks product. The independent camp was hit by this situation during the recent actors' strike and there is the strong possibility it will happen again.



Mancini's 'Hatari,' Edwards' 'Sings,' B'way's 'Giovanni' Top New LPs

"HATARI" (RCA Victor). Henry Mancini, Hollywood's hottest background cleffer with a flock of hits under his belt, has come up with another potent score for the John Wayne starrer, "Hatari." This set is marked strongly by two charming numbers, "Baby Elephant Walk" and "Your Father's Feathers," which are breaking as single hits. The whole score, including a Johnny Mercer-Hoagy Carmichael number, "Just For Tonight," is handled with an attractively light touch with no trace of the pretentiousness that marks much of Hollywood's background music.

VINCENT EDWARDS: "VINCENT EDWARDS SINGS" (Decca). Vincent Edwards, who already has won a firmly established reputation as tv's "Dr. Ben Casey," isn't as sure or as surly in a recording studio as he is in the operating room. However, his name is a b.o. natural, now, and his debut disk for Decca is sure to cash in on the tv action. He takes an easy vocal route in this package, sticking to standard repertoire that doesn't call for much piping strain. His approach is easy and ungimmicked making him quite comfortable to listen to. "Don't Worry About Me," "When I Fall In Love," "As Time Goes By" and "Try A Little Tenderness" should rack up most of the spins and keep his femme fans happy.

"BRAVO GIOVANNI" (Columbia). Cesare Siepi, with important assists from Michele Lee, Gene Varrone and Divid Opatoshu, carry the ball to occasional musical heights in this original Broadway cast set. Milton Schafer (music) and Ronny Graham (lyrics) have provided a workmanlike, if not too exciting score, but the stage personnel really brings it across the grooves. Among the pullout sides destined for long play are "Ah! Camminare," vividly sung in troubadour tempo by Siepi and Varrone; Miss Lee's "I'm All I've Got" and "Steady, Steady" and Siepi's "If I Were The Man." Once again, Columbia president Goddard Lieberson, doubling as disk producer, has gotten the most out of the groove action and the packaging makes it a handsome addition to the showtune shelf.

FRANKIE AVALON: "YOU ARE MINE" (Chancellor). This set catches singer Frankie Avalon in a ballad mood for the most part. It is a fine vocal outing for him which demonstrates conclusively that he's not just a teen item. Avalon's vocal work is strong, well-phrased and nicely-delivered. One of his best efforts to date, it rates lotsa spins and coin activity. In the ballad groove he sings "I'll Never Stop Loving You," "The More I See You," "If I Had You" and "I'll See You In My Dreams" in slick style. He also lends a brighter touch to "Sunday, Monday and Always" and "Yes I'm In Love." Tune selection is smart and delivery is sure, with plenty of potential for both adults and teeners.

THE CATCH CLUB: "AT THE ASH GROVE" (Capitol). The Catch Club is the unusual name of a new folksinging combo with an unusual style. It's an arty sound combo with an offbeat repertory of antique songs which they have arranged in rondo form. It's a fresh idea for sophisticated audiences.

VALJEAN: "THE THEME FROM BEN CASEY" (Carlton). Pegged to the hot "Ben Casey" vidseries, this is a set of interpretations of various themes from this and other tv shows. Valjean lends his classical-oriented touch to the array with effectiveness on many of the numbers, especially the slower, more dramatic ones. His rippling piano finds elaborate emotional content in some of the tunes and the result is an often pleasant-sounding, if somewhat intense, presentation. Some of the pieces he handles include the title theme and those from "Naked City," "Dr. Kildare," "G.E. Theatre" and "Alcoa Premiere."

DAVID ROSE: "THE STRIPPER" (MGM). Pegged to his current single hit, "The Stripper," this set presents the blues side of David Rose who heretofore has been known for his lush string sounds. This is a nifty change of pace, blending a sophisticated repertory with some sharp arrangements which are just this side of jazz on some of the numbers. Standout are the title song "Night Train," "Black and Tan Fantasy" and "My Heart Belongs To Daddy." The picture panel of a stripteaser in action is a clever commercial angle handled in good taste.

EDDIE CALVERT: "EDDIE'S GOLDEN SONG BOOK" (ABC-Paramount). Trumpeter Eddie Calvert has been lending his rich horn treatments to solid effect for some years. This outing is no exception with Calvert coming through with smooth, rich treatments of a set of evergreens backed by a full orch and chorus. The LP concentrates on the mellow mood and the effect is fine for listening and or dancing. There's a full, pleasant sound that breathes new life into such tunes as "Moonlight and Roses," "Because," "If You Are But A Dream," "And This Is My Beloved," "You'll Never Walk Alone" and others.

ELI WALLACH: "CHRIST IN CONCRETE" (Da Vinci). The fine acting ability of Eli Wallach is nicely showcased via this disk of readings from Pietro Di Donato's book, "Christ In Concrete," and Anton Chekhov's short play, "Swan Song." For the "Concrete" segment, contemporary music of strong emotional and dramatic quality has been composed by Harold Seletsky. His music, Wallach's narration and portrayal of several characters add up to a powerful performance which registers here. The "Swan" portion is in a somewhat lighter vein but shows Wallach's talents off equally well, as he carries on a two-way conversation playing both characters.

"SOUNDS OF SYNANON" (Pacific Jazz). Synanon is a California refuge for drug addicts, designed to keep them off the stuff once they have kicked it. The musicians on this set are all residents of Synanon and some have played with topflight units in their time. Their music has a fine swinging sound of the jazz of the 1950s and the work of all concerned is effective. Featured are Arnold Ross, piano; Joe Pass, guitar; Dave Allan, trumpet; Greg Dykes, baritone; Ronald Clark, bass; Bill Crawford, drums and Candy Latsen, bongos. It is a rewarding package, both for those involved and for the listener.

LAWRENCE WELK
Presents a New Dot Album
"YOUNG WORLD"
A New Sound—Recorded by the New 35 mm Film Recording Process!

"PATSY CLINE'S GOLDEN HITS" (Everest). In recent years Patsy Cline has become one of the top-rated country & western singers and she has also crashed the pop charts as well. On this, her first LP for Everest, the singer turns in a versatile performance essaying a set of various tempos and moods that can bridge the pop-c&w markets nicely. She handles the ballads, uptempo and in between material with vocal flair and smart styling. There are also some solid musical and choral effects in the background which all add up to a crack outing that could rate considerable spin and coin action.

RON ELIRAN: "NEW SOUNDS OF ISRAEL" (Prestige International). This is Israeli singer Ron Eliran's second LP for Prestige and is continued evidence of the performer's fine vocal ability. His clear lyrical voice is heard on ballads like the lovely "Ma'ayan Ganim." He can also project a rousing melody with equal effectiveness. The tunes on the set range through various moods and encompass several musical styles. A native vitality prevails, aided by use of several appropriate instruments such as jar drum, guitar, bells and the like. It is a pleasant-sounding and effective international folk package.

Longplay Shorts

United Artists has extended its "Salute to Ferrante and Teicher" promotion, originally scheduled for May, through June 15. During May, **Ferrante & Teicher** covered 40 states on their cross-country promotion tour . . . RCA Victor will launch a promotion campaign for **Peter Nero** starting June 15 and coinciding with the release of the pianist's fourth Victor album, "For the Nero-Minded." The campaign will run for a month . . . **Ivan Davis**, Columbia disker from Texas, will make his Lewishon Stadium (N.Y.) debut June 28 . . . Philips Records has 13 albums on release for June to bring the diskery's LP catalog up to 36. Company started releasing LPs in February. Cameo-Parkway Records is bringing out three more albums in the four channel 35m film process. The packages are "Broadway Originals," "Exotica" and "If the Big Bands Were Here Today . . . Vol. II."

MGM Records has a special sales drive going on **Hank Williams**. The campaign gives dealers one free album for every 10 purchased . . . **Bobby Rydell**, currently shooting "Bye Bye Birdie" for Columbia Pictures, just completed his newest Cameo recording session. The LP will be called "All the Hits" featuring Rydell's interpretations of disclicks by other vocalists . . . The Shakespeare Recording Society has its disking of "As You Like It" set for June 28 release. In the cast are **Vanessa Redgrave** as Rosalind, **Keith Mitchell** as Orlando, **Max Adrian** as Jaques and **Stanley Holloway** as Touchstone . . . **Lotte Lenya** wound up a recording session for Caedmon on "The Tales of Kafka" . . . Upcoming on Mercury's album schedule are packages by **The Smothers Bros., Herman Clebanoff** and **Tiny Hill.**

MGM has 11 albums set for June release; the Verve label will roll with eight packages and there'll be one addition to the Choreo line . . . **Luther Henderson** recorded an instrumental version of the Broadway legituner, "Bravo Giovanni," for Columbia release . . . **Roland Kirk**, who's out on the Mercury label with a "We Free Kings" LP, will be at New York's Five Spot through July 22 . . . **The Four Avalons**, whose latest album is "Sing Along With Israel" on the Ate label, have been held over at N.Y.'s Cafe Sahbra for the summer.

Leonard Oshen has been named general sales manager of moppet diskery Magellan Sounds, exiting as eastern district manager of Kitchens of Sara Lee . . . Atco out with a new **Acker Bilk** single this week. It's "Above the Stars" from the upcoming MGM-Cinerama pic, "Wonderful World of the Brothers Grimm" . . . Atlantic is rushing singles of "Comin' Home Baby" and "Summertime" from its fast-moving LP "Herbie Mann at the Village Gate" . . . TV performer **Sandy Becker** will have a Wonderland disk for moppets called "Wanna' Tell a Joke." It's a set of kidjokes . . . Riverside sets in the works include an LP of **Richard Rodgers** tunes dressed up for dancing, a Latino album by guitarist **Charlie Byrd**, a jazz outing by the **J.F.K.** (no relation) **Quintet**, and a collection of **Horace Silver** compositions in the label's Jazz Composer series . . . Jazzland will have a **Sonny Rollins** package out shortly.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

JIMMY DEAN ..... **STEEL MEN**
(Columbia) ..... **Little Bitty Big John**
Jimmy Dean's "Steel Men" (Southside†) builds a strong folk flavor with a vocal zing that's tight and true. "Little Bitty Big John" (Plainview†) is a smaller version of "Big Bad John" in more ways than one.

* * *

NEIL SEDAKA ..... **BREAKING UP IS HARD TO DO**
(RCA Victor) ..... **As Long As I Live**
Neil Sedaka's "Breaking Up Is Hard To Do" (Aldon†) fits into the teenage pattern in lingo and lilt that's right in their juke alley. "As Long As I Live" (Aldon†) is a rocking ballad culled from his recent album release and it has good single spinning possibilities

* * *

STU PHILLIPS ORCH ..... **THE TEASE**
(Colpix) ..... **Twenty Dollar Gold Piece**
Stu Phillips Orch's "The Tease" (Gower†) follows along the exciting instrumental lines set by David Rose's "The Stripper" and should do as well. "Twenty Dollar Gold Piece" (Gower†) has a serviceable instrumental sound.

* *

JOHNNY HALLYDAY ..... **CARAVAN OF LONELY MEN**
(Phillips) ..... **Hey Little Girl**
Johnny Hallyday's "Caravan Of Lonely Men" (Trinity†) packs a lot of ballad power and the singer delivers with a vocal punch that should make him as popular here as he is in France. "Hey Little Girl" (MRC†) rocks vocally and rhythmically the way the teens like and which they'll probably build for an okay spinning score.

* * *

FLOYD CRAMER ..... **HOT PEPPER**
(RCA Victor) ..... **For Those That Cry**
Floyd Cramer's "Hot Pepper" (Acuff-Rose†) has a saucy instrumental beat that will liven up the jock and juke turn-tables for a profitable takeover. "For Those That Cry" (Cigma†) falls into the typical weepy ballad groove that's especially good for those who put their coins into jukes and order "one for the road."

* * *

SIL AUSTIN ..... **THE GOLDEN TWIST**
(Mercury) ..... **Tippin' In**
Sil Austin's "The Golden Twist" (MRC†) is an alfalfa-styled rocker with an energetic sax lead that calls for a strong spinning run. "Tippin' In" (Advanced) is another rocker that spotlights a growing trumpet sound for good results.*

* *

HOYT HUDSON ..... **THEY TOOK JOHN AWAY**
(United Artists) ..... **Individuality**
Hoyt Hudson's "They Took John Away" (January†) strings along with a folk flair that's quite persuasive because of its dynamic vocal attack that will win it plenty of action. "Individuality" (Rose Hill†) works up a snap-beat into a good spinning bet even though it closely follows the "Fever" approach set by Peggy Lee.

* * *

LESTER LANIN ORCH ..... **GIVE ME A SONG**
(Epic) ..... **You Can't Be True**
Lester Lanin Orch's "Give Me A Song" (Audubon) rolls with a sing-along flair that has exceptionally good catch-on chances. "You Can't Be True" (Southern*) is an adaptation of the German "Du Kannst Nicht Treu Sein" tune with a Mitch Miller styling that gives it an enjoyable bounce.*

* * *

EDEN KANE ..... **I DON'T KNOW WHY**
(London) ..... **Music For Strings**
Eden Kane's "I Don't Know Why" (Cromwell) is a rework of the oldie that already has received clicko action in Great Britain and its rocking tempo makes it good for the U.S. market, too. "Music For Strings" (Ludlow†) has an elongated lyric line but the appealing vocal manages to get its message across.*

* * *

CAMARATA ..... **MON AMOUR PERDU**
(Buena Vista) ..... **Tu Sai**
Camarata's "Mon Amour Perdu" (Wonderland†) digs up a schmaltzy theme and shows it off in a romantically melodic way that a lot of spinners will go for. Tune is from Walt Disney's "Big Red" pic. "Tu Sai" (Walt Disney) plays along a flavorsome melodic line that's loaded with programming appeal.*

* * *

STEVE LAWRENCE ..... **HOUSE WITHOUT WINDOWS**
(Columbia) ..... **The Endless Night**
Steve Lawrence's "House Without Windows" (Arch) sets up a ballad mood with all the crack-through requirements working in top form. "The Endless Night" (Westside†) is in a slow and dreamy mood that could waken many programmers to some spinning action.*

*

GUY MITCHELL ..... **CHARLIE'S SHOES**
(Joy) ..... **Rusty Old Halo**
Guy Mitchell's "Charlie's Shoes" (Pamper†) steps along at a frisky pace that has a join-in quality and drive that should be especially effective around the juke. "Rusty Old Halo" (Rylan) has an ordinary folk line that's strengthened by a good vocal grip.*

*

JIMMY JUSTICE ..... **AIN'T THAT FUNNY**
(Kapp) ..... **One**
Jimmy Justice's "Ain't That Funny" (Hollis†) has a ballad sweep in the lyric and melody blend that the teeners will take seriously and give it a strong spinning run. "One" (Nevins-Kirshner) puts a ballad sway to very good use.*

*

KING CURTIS ORCH ..... **BEACH PARTY**
(Capitol) ..... **Turn 'Em On**
King Curtis Orch's "Beach Party" (Kilynn†) blankets all the rocking and Twist patterns in one single instrumental effort that should make the teeners hop. "Turn 'Em On" (Kilynn†) turns on some more raucous steam and it'll probably work in some spinning areas.
Gros.

*ASCAP. †BMI.

AUTOMATION: AFM SOUR NOTE

'Who's Got the Birdie?' Poses Tough Question Involving Pic's Track Rights

Hollywood, June 12.

"Who's got the Birdie?" is the question evolving over the soundtrack rights to "Bye Bye Birdie," film version of the legituner being made by Columbia Pictures. Situation is similar to that which came up on the soundtrack rights to "State Fair," caused by conflicting disk ties by several performers in the pic.

Columbia Pictures, which parents the Colpix label is in multi-faceted negotiations with Columbia Records, RCA Victor and Cameo-Parkway in order to obtain waivers for the release of the soundtrack set. Columbia Records released the original Broadway cast album in 1960 and holds five-year rights on the principals.

The problem becomes further involved since Dick Van Dyke and Jesse Pearson of the Broadway cast also appear in the pic version. Complicating things even further are Ann-Margret, who is under exclusive contract to RCA Victor and Bobby Rydell, a Cameo-Parkway pactee.

Waivers Arranged

In the "State Fair" situation, waivers had to be arranged for Ann-Margret, a Victor disker; Bobby Darin, an Atco pactee, and Alice Faye, a Reprise artist, for the soundtrack release by Dot which had a strong hold on the property through its tie with Pat Boone, who also starred in the film.

Unless releases can be obtained by Columbia Pictures music director Jonie Taps, no soundtrack LP can be made from the film version. Additionally, it was revealed that Ann-Margret will sing the title tune over the credits and during the pic. Charles Strouse and Lee Adams, who wrote the score for the Broadway version, have added a title tune for the pic version. Johnny Green is scoring the film, which is now set by Col as its Easter, 1963 release.

Taps said he will initially discuss soundtrack rights with Columbia Records president Goddard Lieberson, since key rights, because of the original Broadway cast version, are held by that diskery. It has been reported that because Ann-Margret has the lead role in the pic and is under contract to Victor, that that company will make a heavy play for the soundtrack rights. Victor will then, of course, have to deal with Columbia Records for release of the five-year original cast rights.

Taps also disclosed that another Columbia film, "The Internes," will not have a soundtrack album but a "selections from the score of" LP, with music by pic's scorer, Leith Stevens. Elmer Bernstein's "Walk

(Continued on page 54)

Col's New Theme: Old Disks Never Die—They Just Move Into Stereo

Old disks never die—they just move into stereo. That apparently is the theme at Columbia Records which is bringing out 11 of its top-selling LPs in new packages tagged "Electronically Re-Channeled For Stereo."

In the stereo-styled push are original Broadway cast albums of "South Pacific" "Kismet" and "Finian's Rainbow" and packages by Percy Faith, Mitch Miller, Marty Robbins, Doris Day, Frankie Laine, Miles Davis, Dave Brubeck and an all-star L.

Despite numerous dealer and distributor requests for "stereo" versions of such bestsellers as "South Pacific," which sold over 2,000,000 copies in its original monaural version, Col delayed the release of the new "stereo" productions until the electronic re-channeling process passed tests set by the diskery's engineers.

The "Electrically Re-Channeled For Stereo" packages will be part of Col's summer campaign and will be merchandised at a special 10% discount rate.

Mills Finds Unpublished Fats Waller Jazz Works

Uncovered in Mills Music's reactivation of its jazz operation were unpublished compositions by Fats Waller, Fletcher Henderson and Duke Ellington.

John Hammond, artists & repertoire producer at Columbia Records, already has picked out 13 of Waller's unpublished material and is putting an LP into the works.

Meantime, Irving Mills, firm's veepee, has gone overseas to pick up new jazz material and record overseas jazz groups for a U.S. disk push.

Liberty Chain Cuts Disk Prices 33%

The crack in the disk price structure was widened even further over the weekend when Liberty Music Shop cut its prices by 33⅓% all the way down the line. Liberty has been a staunch holdout against price-cutting despite the strong sales inroads that have been made especially in the New York area, by discounters Korvette and Sam Goody.

For a long time, now, many industryites have agreed that the price structure of disks and the "suggested list price" set by diskeries have been unrealistic and practically put the major part of disk peddling into the hands of the discounters.

Consumer reaction to the Liberty move will be closely watched by the trade because the disk chain (four stores in New York and one in White Plains) will continue to offer its personal service, gift-wrapping, charge account and other privileges, which many of the discounters ignore.

Thus far, the prices on the manufacturers' level remain the same. The move just means that Liberty (as do the discounters) is taking a smaller markup to bring consumers, who have wandered away, back into their shopping fold.

In Liberty's new sales setup, disks market at $6.98 will now be sold at $4.69; $5.98 packages will go at $3.89; and the suggested list prices on others will be lowered accordingly.

KING LABEL ACQUIRES BETHLEHEM, WIN-GUS

King Records has purchased the remaining stock of Bethlehem Music Corp. and Win-Gus Music Publishers from Gustav Wildi, founder and former president of Bethlehem. Four years ago, King purchased a 50% interest in Bethlehem from Wildi. With this new acquisition, Bethlehem is owned 100% by King.

A concentrated effort will now be made to add to Bethlehem's jazz, rhythm & blues, country & western and spiritual lines. Wildi's future plans are still indefinite. The King takeover now brings its diskery operation up to six, which include King, Federal, Bethlehem, DeLuxe, Audio Lab and Queen.

Sidney Nathan, King president, plans to launch a new "Phase 60" series on Bethlehem. The "Phase 60" process is a new technical recording development which encompasses several fresh theories of sound reproduction through electronic control.

Goldberg to Affiliated

Charles Goldberg, disk distributor, has been named sales manager of Affiliated Record Distributors, a subsid of Kirch-New Jersey.

Goldberg has been active in the music biz since 1936, including 12 years with Cosnat Distributing Corp. With the latter outfit, he was a salesman and later district manager.

TOOTERS' PERIOD OF ADJUSTMENT

By EDDIE KALISH

Pittsburgh, June 12.

"Musicians must seek a decent adjustment to automation," prexy Herman D. Kenin told the 65th annual convention of the American Federation of Musicians, which opened yesterday (Mon.) at the New Civic Auditorium here.

A record 1,235 delegates from 631 locals of the U.S. and Canada were present to hear Kenin keynote the conclave on the issue of the "poignant challenge of mechanical displacement" and other elements of the "canned music" situation, involving both the international and national scene.

Kenin told the gathering that tooters have been among the hardest hit by mechanical development, and are "truly battlescarred veterans whose scars run deeper and are far more painful than any other group because we alone make the machines that unmake us."

Labeling the situation "a severe problem," he urged musicians "to carry on more militantly than ever our fight for live music and the human being who creates it." He said, however, that "under these adverse circumstances, members of the federation last year earned more than $250,000,000 at scale."

Enjoying 'Prestige'

Through it all, Kenin told the delegates that "never before has the professional musician enjoyed so much prestige as he does today" with the public, in Washington and in general. He noted that "we have learned that simple bread and butter issues that are the primary concern of all labor unions can no longer be resolved by dealing with our employers alone."

Pointing out that "foreign brethren can replace us at cheaper rates," Kenin said the union now has "to bargain in new ways in new places." In this connection he stressed the federation's efforts in Washington saying that today, more than ever, labor unions "must protect their flanks on Capitol Hill and in various Washington agencies."

To help implement this, he reported the formation of a permanent legislative department under direction of the AFM's longtime public relations director, Hal Leyshon. He rapped President Kennedy's tax revision act proposal saying that, "if passed, this would endanger half the jobs in the entertainment field."

This bill affects expense account taxation and Kenin commented: "We are as much against expense account chisellers as the President and the AFL-CIO but we cannot go along with a policy that would burn down the barn to get rid of the rats."

May Prod B'easters

Kenin also told the convention that AFM is seeking legislative authority to enable it or its locals to intervene in renewals of licenses for broadcasters who, as he put it, continue to neglect their sworn obligation to employ live musicians and other local talent.

Discussing some legal issues facing the AFM, its prexy briefly defended his position of moral propriety in connection with a $500,000 slander suit being brought in N. Y. Federal Court against him by Georgie Auld and former union committeeman Bert Fisher.

He also characterized another Federal Court action brought by the Orchestra Leaders of Greater New York and a similar Philly outfit as a "jugular assault." This is a suit through which orch leaders are seeking to do away with the 10% traveling tax and also involves other matters including an antitrust complaint. Should the case be sustained in court, Kenin said, "drastic surgery" on the federation's financial structure would be required.

In conclusion, Kenin pointed to what he termed "a trade union first" in removal of all "pockets of disunity" within the AFM. He was referring to the voluntary dis-

(Continued on page 56)

Celler's Disk Piracy, Copyright Bills Due for House Scrutiny Mon. (18)

Washington, June 12.

Two key music industry bills are slated for House consideration next Monday (18). Both authored by Rep. Emanuel Celler (D-N.Y.), one would make it a Federal crime to counterfeit records and the other would extend the life of copyrights until Dec. 21, 1965.

Both bills have been placed on the consent calendar, a process ordinarily used for non-controversial legislation since one objection can stop passage.

If one or both fails to make it by unanimous consent, a two-thirds majority can be essayed via suspension of rules. Or backers can go to the rules committee for a regular spot on the House agenda, and determination of fate by a majority vote of the House.

Okayed by Committee

The anti-counterfeiting bill was okayed last week by the House Judiciary Committee, parent of the copyright subcommittee which held a hearing earlier this spring. Stripped from the bill are provisions beefing up civil remedies against record piracy as urged by music publishers and allied copyright groups. The committee explained in its report that the objective was worthy of stamping out piracy (use of copyright work but not necessarily trying to phoney the record, label and all.

However, it said that in view of the pending copyright overhaul recommendations pending before Congress, it wouldn't be wise to meddle with the complicated old 1909 Act on a piecemeal basis.

The bill, making a new section in the federal criminal code (under provisos dealing with transportation of stolen goods in interstate commerce), would hit those testing counterfeit labels across state lines with a maximum $10,000 fine and/or 10 years in jail. Its support came mostly from the record industry people who were lukewarm, if not hostile, to the discarded copyright section of the bill.

The copyright extension bill, backed vigorously by ASCAP and other major copyright interests, would keep alive copyrights currently going into the public domain. Dating back to the so-

(Continued on page 54)

WB Records Adds Brazil, Now in 42 O'seas Mkts.

Warner Bros. Records has added the Brazil market to its global network bringing its foreign market total up to 42. Robert Weiss, WB's international director, worked out the details through which the WB trademark in Brazil begins this month with George Alexander, of EMI-England, and H. E. Morries, director of the Brazilian licensee, Industrias Electricas E. Musicais Fabrica Odeon, S.A., of Rio de Janeiro.

Initial pressings in Brazil will feature recordings by the Everly Bros., Dorothy Provine, George Greeley, Connie Stevens, Bing Crosby, Peter Paul & Mary, Bob Luman and several soundtracks.

Lincoln Center A Carnegie Rival?

New York's Carnegie Hall has developed as an important status symbol and potent selling force for disk products. However, record company executives are now wondering whether the opening of N.Y.'s Lincoln Center in the fall will take away any of Carnegie's sales punch and emerge as importantly on the disk scene with an "At Lincoln Center" tag.

So far, the diskers are still sticking with Carnegie. In fact, Columbia Records even brought its engineers into the Hall last Saturday (9) to put Tony Bennett's concert into the grooves. It was Bennett's first stand there and Col will promote the package with the "At Carnegie Hall" banner. The Carnegie session was supervised by Ernie Altschuler, pop artists & repertoire producer.

Almost every major label has cut sessions by its artists at Carnegie covering the longhair, pop, jazz and folk fields. One of the top selling packages last year was Capitol's "Judy Garland At Carnegie Hall."

RCA Victor got a lot of sales mileage with its "Harry Belafonte At Carnegie Hall" set, Vanguard scored with its disk versions of Carnegie Hall appearances of Odetta and The Weavers, MGM grooved Joni James' Carnegie concert, Verve recently came up with a Billie Holiday set cut there a few years ago and Columbia's Masterworks division has gotten a lot of sales steam from its "Richter At Carnegie Hall" series.

New York's Town Hall has also served as a strong selling point for many packages cut "live" there, and now the companies are hoping that Lincoln Center will provide an additional selling lure.

an additional selling lure.

Columbia is getting into the "at Lincoln Center" act first. Diskery is recording Leonard Bernstein there for an album release timed to the Center's opening in September.

CANDID AXES 2 TOOTERS, MAPS NEW JAZZ ITEMS

Candid Records, the jazz arm of Cadence Records, has released two of its tooters, paying them for product the company had contracted to produce but didn't. They are trumpeter Booker Irvin and pianist Toshiko Mariano.

Both had two-LP deals with Candid. Both cut one album under their pacts but the company didn't get the second sessions in before the contracts ran out. Not picking up the options, Candid paid the tooters for the sets that weren't waxed and released them.

On other fronts, Candid is planning various new items. Nat Hentoff, jazz critic and mag writer who produced the imprint's early releases, will be doing some more.

AGAC Quizzes Pubs In Move to Trace Writers' Loot From Film Scores

The American Guild of Authors and Composers (AGAC) has begun an inquiry among music publishers to determine whether or not writers have been getting their full money out of their film scores. In a letter from Burton Lane, AGAC prexy, pubs are being asked if they have been paying performance money as well as synchronization coin to writers.

According to the Leibel decision, which grew out of a 1951 federal court case involving Alden Rochelle and the American Society of Composers Authors and Publishers (ASCAP), pubs are required to issue licenses for both synchronization and performance on a film score. Lane says in his letter that publisher statements the Guild receives do not indicate such separate payments to the writers, however. He adds that since the film companies pay in two categories to the pubs, the writers are also due their share of both performance and synchronization coin.

The feeling seems to be that writers have been getting their synchronization money but haven't been receiving their performance cut. So far, pub response to the inquiring letter (which asks "would you kindly inform us whether you have paid to the writers their share of the monies you have received.") has been slight and only from a few smaller outfits. AGAC intends to look fully into the matter in an attempt to determine the whereabouts of film loot collected by pubs, as involves writers participation in this coin.

Product the Answer for Summer Biz Doldrums, Major Diskeries Contend

Traditionally, summer time is deal time in the disk field. With business usually slumping in the hot weather season, diskeries go in for all kinds of specials to try to bolster sales and keep distribs and dealers in action. But with these types of deals and percentage rakeoffs now part of the year-round disk biz pattern, the question has come up as to how companies are going to be able to top themselves and bail out through the sagging summer which seems to have arrived a little earlier this year.

The answer for many companies is product. Whereas in the past many diskeries have laid off their strong merchandise in the summer figuring that it would be wasted on a poor sales period and saving it for a big fall push, this summer will be different. Although many labels are sticking to traditional lines and will try to outdo the next guy with various deal manipulations, others are switching their thinking and going in for strong product pushes.

Both RCA Victor and Columbia are planning drives along the big merchandise track. Capitol's plans are flexible but lean toward the traditional. United Artists is combining the two theories and Decca is likewise working it both ways. Victor and Col. of course, will have their deal programs too.

Victor's Technique

Victor is concentrating on spread and strength. The spread ranges through promotions and production in pop, jazz, classical and country & western divisions. The strength lies in name power—more than the company has used in previous summers

In the singles field, Victor is also emphasizing repertoire. The label has around 10 disks due which will be both varied and pushed. Among artists who figure in the company's summer singles program are Henry Mancini, Paul Anka, Neil Sedaka, Sam Cooke, Duane Eddy and The Tokens.

Albums and singles will go under the "Summer Festival of Hits" campaign slogan. In albums, the company has two soundtrack sets coming with the pictures—"Hatari" and "Advise and Consent." This month there will also be things out by Peter Nero, Elvis Presley, Charlie Mingus, Norman Luboff and others.

June production is 60-70% jazz and the Red Seal material will also get a big promotion through July. More new product will be introduced at the company's sales meet in July and will be released in August and September. Victor is aiming for a 30% increase over last summer and is trying it by spreading strength into various markets and also by planning to promote as heavily in the summer as in the fall.

Columbia is likewise stressing its merchandise this summer by going with a stronger summer release than in the past. Col has 29 LPs for release this month and will have 30 in July. A special feature will be a big release of "re-channeled" stereo material. (This is the label's process for remaking mono disks into stereo.)

Capitalizing on Igor Stravinsky's

(Continued on page 54)

Lombardo's Very Warm B.O. for May: $162,300 In Two Midwest Benefits

Bandleader Guy Lombardo had a big month in May, particularly in the charity gig department where he pulled a total of $162,300 for two organizations in Toledo and Detroit.

In Toledo, Lombardo & Co. grossed $87,300 in the Sports Arena at a $100-per-couple dance to raise funds for St. Francis de Sales High School on May 17. In Detroit on May 19, Lombardo racked up $75,000 at a $100-per-plate dinner-dance in the Sheraton-Cadillac Hotel, with proceeds going to the Institute for Mentally Retarded Children.

Between these two dates, Lombardo grossed $6,500 May 18 with an SRO turnout of 2,500 patrons at the Wampler Arena, Dayton. Heavy advance ducat biz halted sales 10 days in front of the gig.

Lawyer's Other Bar(s)

Harold Orenstein has segued from the legal bar to the musical bar. The music biz attorney (Orenstein & Arrow) caught the cleffing bug and came up with the words and music to "Give Me Song," which has been recorded by Lester Lanin on the Epic label.

The tune is being published by Aububon Music, an affiliate of Frank Music, publishing enterprise headed by composer Frank Loesser. Orenstein has been Loesser's long-time legal representative.

KFS Moving Into Disk & Pub Fields

King Features Syndicate, a leading tv syndicator, is entering the music business as both publisher and diskery. The outfit set an agreement last week with Si Rady, head of Bing Crosby's Project Records, to get the new operation started.

A label and pub will both be set up but the handles for these have not yet been decided. The operation not only will function as a producer of disks and material pegged to King Features film and tv product but will also produce for the teen disk market too.

Rady's first project will be the development of music for King's new "Barney Google & Snuffy Smith" animated vidseries which debuts next season. KFS is also planning an animated feature-length film for release to theatres during the Christmas season of 1964 and Rady will set and exploit music for that project.

SHOE CO. FOOTING BILL FOR RODRIGUEZ'S GIGS

Tito Rodriguez, Latino bandleader, will jump to his native Puerto Rico with his orch for a 10-day tour starting June 14. His schedule calls for 18 appearances throughout the island at dance spots, shopping centres, public parks and plazas.

Among gigs on his slate is an appearance on San Juan Carnival Day, June 23. Thom McAn Shoe Co., which is active in P.R., is picking up the tab for the tour, many performances of which will be offered free.

'Voyage' Screened On Liner 'United States'

London, June 12.

Over 40 newspaper, tv and radio scribes last Thursday (7) attended the first European film preview to be staged in mid-Channel. Jointly handled by the Walt Disney Organization and the United States Line, the screening was on the S.S. United States, en route to New York via Le Havre. Object was to Launch "Bon Voyage," the Disney comedy part of which was shot on the American liner.

The Fred MacMurray-Jane Wyman starrer opened the next day, June 8, at Studio One. Screening followed a cocktailer, and lunch. There was another party prior to the groups disembarking at Le Havre and planning back to Gatwick. Junket was hosted by Disney execs Cyril James and Cyril Edgar; Arthur Allighan, Disney's publicity director, and Derek Smyth, top flack for the United States Line.

Plaza Forms Pride

Plaza Records is expanding its operation via a new subsidiary, Pride Records. Formed by Plaza president Harry Weiss to package specialty albums, the new label already has 32 distributors set around the country and expects to add more.

The first release for Pride will be "Let's Twist To The Music Of My Fair Lady" by the Ernie Held orch.

Band Review

RUSS THOMAS ORCH (5)
Gatineau Club, Ottawa

Russ Thomas is walking with a cane now but expects to doff the stick soon and get back to normal after a nasty siege with polio. Top tooter couldn't blow out a match when he went into a hospital. A week or so later he was fondling guitar and flute.

Now he's fronting the band in the new Gatineau Club and has with him four solid musicians: Mel Johnston, one of the slickest 88ers here; Glenn Robb, drums; Don Paterson, trumpet, and Ron Backs on electronic bass. Thomas himself features alto sax, doubles on large and small bongos, soprano sax, flute.

Standout feature of this group is that it sounds like a 10-piece outfit, so well knit is the band and so well handled are arrangements. For customer dancing, band features modern pops and Latino tunes. It also cuts a fine show. The musicians handle the trickiest arrangements with a minimum of rehearsal. Thomas' band is luring 'em into the Gatineau Club for dancing, and has additional savvy for backing any show. *Gorm.*

EMI Into Tape Field With U.S. & British Artists

London, June 12.

Electric and Musical Industries, which runs one of the two major diskeries in the U.K., will spread into the commercial tape field in September. Plans call for the giant disk producer and distributor to market magnetic tape featuring top U.S. and British artists. A special "trial run" issue is expected earlier than September, however.

"The tapes are not intended in any way to replace records," according to an EMI official, "but there are now over 1,000,000 tape recorders in the country and with these releases we are providing an additional service in meeting the undoubted demand for music on tape."

The exec revealed that each tape will be marketed for about $5 and will be twin-track mono tapes at 3¾ i.p.s. They will be on a five-inch spool in a cardboard pack, decorated as is the normal album.

Artists lined up for the September tape release include Acker Bilk, Shirley Bassey, Johnny Burnette, Adam Faith, Ella Fitzgerald, Connie Francis, Peggy Lee, Cliff Richard, Helen Shapiro, Frank Sinatra and Bobby Vee.

EMI's spread into this new media follows the prediction of the organization topper, Sir Joseph Lockwood, that the fiscal honeymoon currently being enjoyed by U.K. diskers would be over with removal of Retail Price Maintenance.

Gene Bruck to ASCAP As Longhair Pusher

Gene Bruck has been named coordinator of concert and symphonic repertory of the American Society of Composers, Authors and Publishers (ASCAP).

Bruck's job was outlined as being to stimulate a knowledge and appreciation of American composers with organizations in the music field and with the general public. In addition to stimulating public recognition of writers, he will also be involved with fowarding ASCAP's image on behalf of serious composers.

Bruck comes to the Society from WBAI-FM, New York, where for three years he has been program and music director. He is also a columnist for High Fidelity magazine and free lance music critic. He was formerly general manager of Phonotapes.

Connie's Polska Stint

Washington, June 12.

State Dept. Monday (11) revealed that Connie Francis will represent the U. S. at the International Popular Song Festival in Sopot, Poland, July 6-8.

This marks the first U. S. participation in the annual Polish event.

Inside Stuff—Music

Some 16 musicians and composers have been named to the music advisory committee of the new $7,500,000 Hopkins Center at Dartmouth College, Hanover, N. H. The committee, which will guide the center's staff in establishment of musical programs, is headed by Goddard Lieberson, president of Columbia Records.

Other members are Leonard Bernstein, conductor of the New York Philharmonic; E. Power Biggs, organist; Dave Brubeck, jazz pianist and composer; Glenn Gould, pianist; Elliot Carter, Aaron Copland and Igor Stravinsky, composers; Charles E. Griffith, Dartmouth '15, retired music publisher; Richard P. Leach, Dartmouth '32, assistant director in charge of New York's Lincoln Center for the Performing Arts; Erich Leinsdorf, who will be conductor of the Boston Symphony Orchestra; Nathaniel Merrill, Dartmouth '48, stage director of the Metropolitan Opera Co.; Eugene Ormandy, conductor of the Philadelphia Orchestra; William Schuman, director of the Lincoln Center for the Performing Arts; Paul Weston, Dartmouth '33, musical director, and Arthur Virgin, Dartmouth 1900, arts patron.

The Brevard Music Center and Transylvania Music Camp, Brevard, N.C., will open its 26th season June 21. Concerts have been set for Tuesday, Wednesday, Friday and Saturday evenings, as well as Sunday afternoons, during the regular season. In addition to the concert season, the Music Center will sponsor a string workshop, July 8 & 9; a music critics' seminar to be directed by Paul Hume, July 23-Aug. 5; college conservatory weekend, July 14-15; a governor's weekend, July 20-22; the Federation of Music Clubs weekend, July 27-29; and the annual piano workshop, Aug. 5-8. The season ends Aug. 26.

A dozen LPs of Old Testament stories, spoken by Laurence Olivier, go on sale in Canada this fall, with six New Testament albums to follow next year. The project is backed by Norlantic Recordings Ltd., formed in England last year, with Joseph Lubotoff of Toronto—president of Financial Collection Agencies—as a director, and another British group headed by Lord Aberdare. NRL chairman is Douglas Fairbanks. Backing Olivier, who did the recordings late last year, are a choir and orch, separately cut in Jerusalem.

A new disk series, designed to teach basic grade school subjects, has been released by Teaching Systems Inc. Called "Sing and Learn," the line features a learning method which was tested in classroom work by Texas elementary school teacher Rebecca Warden and uses jingles and music to convey ordinarily dry subjects in a more interesting fashion. The LP series covers arithmetic tables, geography, grammer, states and capitals.

New England orch leader Al Gentile will be testimonial dinnered tonight (Wed.) at Wright's Restaurant, Bridgeport, Conn. Music men and Washington folk slated to attend include Congressman Frank Kowalski, cabinet secretary Abraham Ribicoff, Andrew P. Denuzze, Sid Howard, attorney Godfrey P. Schmidt, Warren M. Stephan, Charles Peterson, Gov. Dempsey and others. Gentile is a past prexy of Local 440, AFM.

New Mexico art colony of Taos, long noted as a hangout for artists and writers, has started something new along cultural lines — the recording of its native Indian music. Taos Recordings & Publications is a non-profit corporation recently organized to supervise recording and distribution of disks. Its first issue is "Taos Indian Songs With Pete Concha," an LP featuring the Pueblo Indian singing with drum accompaniment. Another Taos native, Meliton Trujillo, has waxed another series of Indian songs for release this month.

Wild Bill Davis Swings to Coral; ABC-Par Gets Keller; Other Deals

British Disk Best Sellers

London, June 12.

Good Luck Charm (RCA)	Presley
Looking Out Window (Columbia)	Richard
Nut Rocker (Top Rank)	Bumble
As You Like It (Parlophone)	Faith
Come Outside (Parlophone)	Sarne
Love Letters (London)	Lester
Last Night Was Made For Love (Decca)	Fury
Ginny Come Lately (HMV)	Hyland
I Don't Know Why (Decca)	Kane
Wonderful Land (Columbia)	Shadows

Galaxy Broadens English Orbit With Two Catalogs

Galaxy Music has established an English subsidiary, Galliard Ltd., which has just acquired two major English catalogs, Augener and Joseph Williams, as well as A. Weekes (publisher and instrument wholesaler), Walsh Holmes (music jobber), and H. F. Johnson Ltd. (printers).

This is an extension of Galaxy's long association with music publishing in England. For more than 30 years, the firm has been the sole American agent for Stainer & Bell Ltd. and Elkins & Co. Ltd.

The Augener Edition, whose editors include Fritz Kreisler, Donald Tovey, Percy Such, Ebenezer Prout, Adam Carse, Johnnes Brahms and Joseph Joachim, is one of the leading libraries of piano, instrumental and vocal classics in Great Britain.

Coral has signed organist Wild Bill Davis. He'll cut singles and albums for the label and has a 45 of "April in Paris" already out. An LP will be released in August.

ABC-Paramount: Greta Keller

ABC-Paramount has inked chirp Greta Keller. She recently completed a stint at the Waldorf-Astoria Hotel, N.Y., and is now in Europe on a business-pleasure junket.

Philips: Timmie Rogers

Philips has pacted comic-singer-song writer Timmie Rogers. He'll wax both comedy and vocals for the label and has cut his first single, due out soon with an LP to follow. Rogers was formerly with Capitol where he waxed vocals only.

Chancellor: Judy Canova

Chancellor has signed singer-comedienne Judy Canova to its country & western division. She'll wax both LPs and singles for the label. Her first session and initial release are slated for the next few weeks.

Mercury: Josh White Jr.

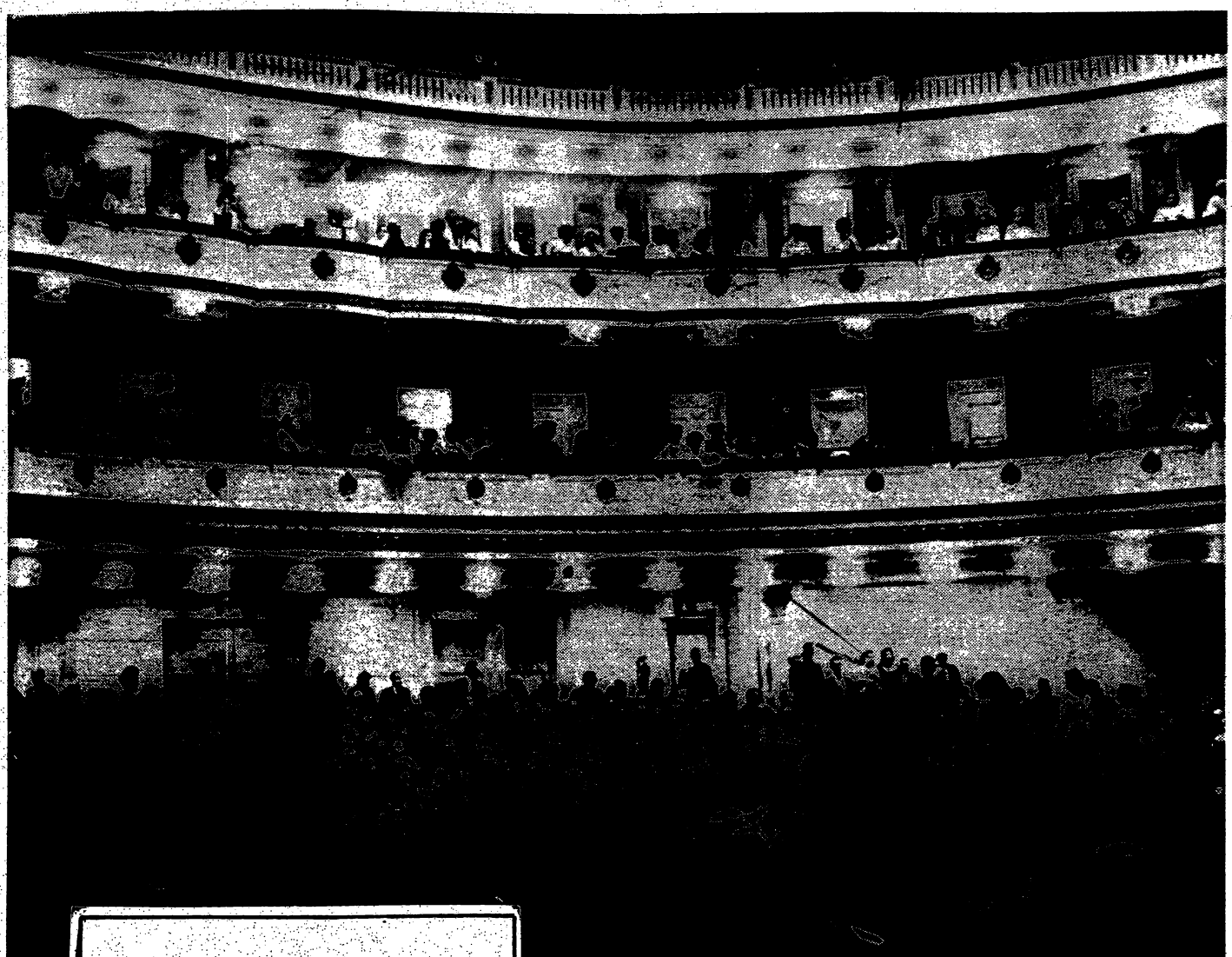
Folksinger Josh White Jr. has been inked by Mercury. Now touring the nitery circuit, he opened last week at Le Hibou coffee house in Ottawa.

Fisher's O'seas O.O.

Dan Fisher, co-owner of Fisher Music and Marvin Music, left for Europe last weekend to set up overseas affiliates for the firms and look into the possibilities of buying some foreign catalogs.

His trek will take him through England, France, Germany, Scandinavia and Spain. Fisher expects to be away from his New York desk for about eight weeks.

SRO at CARNEGIE HALL!



My heartfelt thanks to ARTHUR PENN, RALPH SHARON, FELIX G. GERSTMAN and Everyone Else who helped make this the most memorable night of my career . . .

TONY BENNETT

ACTUAL PHOTOGRAPH TAKEN AT TONY BENNETT'S CARNEGIE HALL CONCERT, JUNE 9, WHICH WAS SOLD OUT TWO WEEKS IN ADVANCE AND WHOSE FINALE WAS HIGHLIGHTED BY A 12 MINUTE STANDING OVATION.

November 23rd . . .

ANOTHER ONE-MAN SHOW AT

CARNEGIE HALL

New York

June 29-30 – **O'KEEFE CENTER,** Toronto
July 7th – **STONYBROOK,** Long Island
July 11th – **RED ROCK,** Colorado
July 13 – **HOLLYWOOD BOWL,** California
July 28th – **FOREST HILLS STADIUM,** New York

The Carnegie Hall concert was recorded in entirety by **COLUMBIA RECORDS** and will be released as a deluxe album in September . . .

Booked Exclusively by GENERAL ARTISTS CORPORATION

Publicized Exclusively by MAL BRAVEMAN ASSOC.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	1	6	I CAN'T STOP LOVING YOU Ray Charles	ABC-Par
2	2	12	STRANGER ON THE SHORE Acker Bilk	Atco
3	3	26	IT KEEPS RIGHT ON A-HURTIN' Johnny Tillotson	Cadence
4	6	4	PALISADES PARK Freddy Cannon	Swan
5	8	3	STRIPPER David Rose	MGM
6	5	7	LOVERS WHO WANDER Dion	Laurie
7	4	12	SOLDIER BOY Shirelles	Sceptor
8	11	5	MAN WHO SHOT LIBERTY VALANCE Gene Pitney	UA
9	10	5	SECOND HAND LOVE Connie Francis	MGM
10	12	4	PLAYBOY Marvelettes	Tamla
11	22	4	CINDY'S BIRTHDAY Johnny Crawford	Del Fi
12	16	2	SNAP YOUR FINGERS Joe Henderson	Todd
13	21	6	FOLLOW THAT DREAM Elvis Presley	Victor
14	39	3	WOLVERTON MOUNTAIN Claude King	Columbia
15	30	2	ROSES ARE RED Bobby Vinton	Epic
16	9	9	OLD RIVERS Walter Brennan	Liberty
17	20	4	THAT'S OLD FASHIONED Everly Bros.	Warner Bros.
18	7	14	MASHED POTATO TIME Dee Dee Sharp	Cameo
19	15	8	ONE WHO REALLY LOVES YOU Mary Wells	Motown
20	17	10	FUNNY WAY OF LAUGHING Burl Ives	Decca
21	29	3	AL DI LA Emilio Pericoli	Warner Bros.
22	24	5	I LOVE YOU Volumes	Chex
23	14	7	I SOLD MY HEART TO THE JUNKMAN Blue Bells	New Town
24	19	10	UPTOWN Crystals	Phillies
25	43	3	SHARING YOU Bobby Vee	Liberty
26	40	3	WALK ON THE WILD SIDE Jimmy Smith	Verve
27	18	11	SHOUT, SHOUT Ernie Maresco	Seville
28	13	12	SHE CRIED Jay & the Americans	UA
29	28	9	EVERYBODY LOVES ME BUT YOU Brenda Lee	Decca
30	38	4	VILLAGE OF LOVE Nathaniel Mayer	Fortune
31	45	6	TWISTIN' MATILDA Jimmy Soul	SPQR
32	34	6	NIGHT TRAIN James Brown	King
33	23	4	DON'T PLAY THAT SONG Ben E. King	Atco
34	—	1	WEST OF THE WALL Toni Fisher	Big Top
35	33	2	STEEL GUITAR AND A GLASS OF WINE Paul Anka	Victor
36	—	1	HAVING A PARTY Sam Cooke	Victor
37	46	2	JOHNNY GET ANGRY Joannie Sommers	Warner Bros.
38	27	7	TEACH ME TONIGHT George Maharis	Epic
39	—	1	I'LL NEVER DANCE AGAIN Bobby Rydell	Cameo
40	49	3	WHEN I GET THRU WITH YOU Patsy Cline	Decca
41	36	10	PT 109 Jimmy Dean	Columbia
42	48	14	LOVER PLEASE Clyde McPhatter	Mercury
43	—	1	ANY DAY NOW Chuck Jackson	Wand
44	42	3	MY REAL NAME Fats Domino	Imperial
45	25	4	SCOTCH & SODA Kingston Trio	Capitol
46	—	1	BABY ELEPHANT WALK Lawrence Welk	Dot
47	—	1	LIMBO ROCK Champs	Challenge
48	—	1	CROWD Roy Orbison	Monument
49	47	3	LEMON TREE Peter, Paul & Mary	Warners Bros.
50	37	3	HOW CAN I MEET HER Everly Bros	Warner Bros.

Cherniavsky Reining BMI O'seas Performing Rights

Leo Cherniavsky has been named coordinator of foreign performing rights for Broadcast Music Inc. He'll supervise operations of the BMI foreign department which works directly with the 22 foreign performance groups around the world with which BMI has agreements. Cherniavsky will take over some of the duties held by Jean Geiringer, BMI foreign department chief, who died several months ago.

Cherniavsky joined BMI in 1955 after working with various radio, concert music and electrical transcription organizations.

Disk Piracy

Continued from page 51

called golden age of American music (56 years ago), many valuable ASCAP publisher properties are involved. Reason given for extension is the pending overhaul bill which, unfortunately would be hard to make retroactive.

One of the key general overhaul recommendations is for an elongation of the term from the present 56 (counting the 28 year renewal period) to 76 years.

Despite near-unanimous support at the recent hearing on the bill by the House Copyright Subcommittee, the big stumbling block, and very large it is, is opposition of the Justice Dept. Latter took traditional stance that copyright extension amounts to perpetuation of monopoly.

Whatever happens to the bills in the House, chances of Senate passage this year still look dim because of the time squeeze now on Congress.

'Birdie'

Continued from page 51

On The Wild Side" soundtrack album from the Col pic was released by Choreo Records and distributed through MGM Records.

Meantime, Mercury Records is getting into the "Birdie" act, too. With the recording of the original London cast, Merc will use the "Birdie" set to tee off its new Limelight series. The series will be made up of original cast shows, scores from hit shows and motion pictures, and comedy albums. The "Birdie" album features Chita Rivera, Peter Marshall, Robert Nicol, Marty Wilde and Sylvia Tysick.

Summer Biz

Continued from page 52

80th birthday and all the festivities attendant on that event. Col is going with a strong release of material by the composer-conductor, including his latest work, "Noah and the Flood."

In another longhair move, the company has a two-LP set by Eugene Ormandy and the Philadelphia Orchestra, going at a special price. For show and tv buffs the company is issuing an original caster of the Julie Andrews-Carol Burnett tv spec aired last Monday (11) and has the "Pins and Needles" show platter.

In general, Col will try to create summer sales product and will implement this with specials of various sorts. However, this year the emphasis is on merchandise rather than deals.

Capitol is not setting any specific summer program this year for the early portion. The company usually has a July-August plot but what this year's will be hasn't been decided yet. UA is going with new line this month and will have programs to move with it, but none has been entirely firmed yet. Decca's big gun for summer is its Vince Edwards package and the company is currently featuring a c&s special promotion.

Other labels are mostly operating along more deal-oriented programs, each trying to out-think the other as to what to offer and how. But this summer the big lineups of some of the majors seem to be the factors which will have the greatest effect on the shape things take this season and those to come.

Atco Records has set United Record Distributing to handle its line in the Houston area. The distrib also services Atlantic product.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This wk.	Last wk.	No. wks. on chart		
1	1	33	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)	
2	3	7	RAY CHARLES (ABC-Par) Modern Sounds in Country & Western (ABC 410)	
3	2	31	HENRY MANCINI (Victor) Breakfast at Tiffany's (LPM 2362)	
4	4	8	ANDY WILLIAMS (Columbia) Moon River (CL 1809)	
5	16	6	ACKER BILK (Atco) Stranger on the Shore (129)	
6	7	17	KINGSTON TRIO (Capitol) College Concert (T 1658)	
7	5	34	ELVIS PRESLEY (Victor) Blue Hawaii (LPM 2426)	
8	12	14	FRANK SINATRA (Reprise) Sinatra and Strings (R 1004)	
9	6	73	CAMELOT (Columbia) Original Cast (KOL 5620)	
10	21	7	HARRY BELAFONTE (Victor) Midnight Special (LPM 2449)	
11	8	8	NO STRINGS (Capitol) Original Cast (O 1695)	
12	9	25	CHUBBY CHECKER (Parkway) Your Twist Party (P 7007)	
13	20	17	FERRANTE & TEICHER (United Artists) Tonight (UAL 3171)	
14	14	22	FLOWER DRUM SONG (Decca) Soundtrack (DL 9098)	
15	13	16	LETTERMEN (Capitol) Song for Young Love (T 1669)	
16	18	19	RAY CONNIFF (Columbia) So Much in Love (CL 1720)	
17	10	45	JUDY GARLAND (Capitol) Judy Garland at Carnegie Hall (WBO 1569)	
18	11	31	WEST SIDE STORY (Columbia) Original Cast (OL 5230)	
19	23	11	FRANK SINATRA (Capitol) Point of No Return (W 1676)	
20	24	3	KINGSTON TRIO (Capitol) Best of Kingston Trio (T 1705)	
21	34	4	GEORGE MAHARIS (Epic) George Maharis Sings (LN 24001)	
22	22	14	ROGER WILLIAMS (Kapp) Maria (KL 1266)	
23	19	42	DAVE BRUBECK (Columbia) Time Out (CL 1397)	
24	15	7	STATE FAIR (Dot) Soundtrack (DLP 8011)	
25	33	5	LAWRENCE WELK (Dot) Young World (DLP 3428)	
26	29	27	JOAN BAEZ (Vanguard) Joan Baez, Vol. II (VRS 9094)	
27	40	3	JIMMY SMITH (Verve) Bashin' (V 8474)	
28	27	13	JOHNNY MATHIS (Columbia) Live It Up (CL 1711)	
29	30	4	PETER, PAUL & MARY (WB) Peter, Paul & Mary (W 1449)	
30	26	7	RAY CONNIFF (Columbia) Continental (CL 1776)	
31	32	12	NAT COLE & GEORGE SHEARING (Capitol) Nat Cole Sings George Shearing Plays (W 1675)	
32	17	24	JOEY DEE & THE STARLITERS (Roulette) Doin' the Twist at Peppermint Lounge (R 21566)	
33	41	12	MITCH MILLER (Columbia) Rhythm Sing Along (CL 1727)	
34	37	108	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)	
35	—	1	ACE CANNON (Hi) Tuff Sax (HL 12007)	
36	44	7	BILLY VAUGHAN (Dot) Chapel by the Sea (DLP 3424)	
37	35	9	KENNY BALL (Kapp) Midnight in Moscow (KL 1276)	
38	43	5	BRENDA LEE (Decca) Sincerely (DL 4216)	
39	28	21	LIMELITERS (Victor) Sing Out (LPM 2445)	
40	36	7	RICK NELSON (Imperial) Album 7 by Rick (LP 9167)	
41	—	1	ELVIS PRESLEY (Victor) Follow That Dream (EPA 4368)	
42	31	28	FERRANTE & TEICHER (UA) West Side Story (UAL 3166)	
43	46	3	MANTOVANI (London) American Waltzes (LL 3260)	
44	39	2	WALK ON THE WILD SIDE (Choreo) Soundtrack (X4)	
45	45	23	DAVE BRUBECK (Columbia) Time Further Out (CL 1690)	
46	25	6	SANDY NELSON (Imperial) Drums Are My Best (LP 9168)	
47	47	5	BURL IVES (Decca) Funny Way of Laughin' (DL 4279)	
48	50	16	BURL IVES (Decca) Versatile Burl Ives (DL 4152)	
49	42	23	HOW TO SUCCEED (Victor) Original Cast (LOC 1066)	
50	49	2	TENNESSEE ERNIE FORD (Capitol) Hymns at Home (T 1604)	

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STAN GREESON, TO MY PRODUCER,
MARTY GOLD AND TO RCA VICTOR
FOR YOUR COUNTLESS KIND DEEDS,
WORDS AND ENCOURAGEMENT."

Peter Nero

Still Plenty of Work for Bands

Sammy Kaye (Established); Stan Rubin (New) Expound on Current Trends

Although the band business isn't what it used to be, there's still life in the old beast. There are many units around making substantial loot and for some there are segments of the business that are growing and which offer a lucrative potential.

The key to today's band market is versatility. Even though many units exist on straight single engagements alone, the more far-sighted outfits are finding that expansion into the concert field and the development of greater flexibility are rapidly becoming the major factors for growth in the business. With name building not getting any easier and existence for established bands sometimes a shaky problem, the building of a diversified book and a well-rounded presentation to go with it is now becoming essential.

Getting started in the business is still the most difficult facet. "I wouldn't want to try it today," says Sammy Kaye, whose name became almost a household word via his radio work and "swing and sway" slogan. He feels that a name is all-important in today's market an that disks are still the biggest single factor in the development of a name. A big record can practically make a band over night, he points out, and, without the remotes and other live radio exposure, a record is the only way to reach the people on a wholesale level.

Even for Kaye, who says he has more dates offered than he wants to play in a year, it makes sense to diversify. This coming season, he is branching out into the concert field. This is a new area for him and his reason for getting into it is simple. There is more money and less time involved for him in concert work. Although he currently plays many show dates, during which he not only plays for dancing but also offers a stream of acts, he hasn't done much in the pure concert field before but points to the success of other name units in the field as proof of what he feels is an increasingly lucrative market.

As far as dance dates are concerned, Kaye sees encouragement. "People are dancing again," he says. Last year he grossed over $250,000 in this field alone, with gigs paying as high as $4,500 for a single date. He is currently on a tour which will cover 93 dates, including eight weeks in Las Vegas. Most of these are dance engagements but there are some concert appearances included too. He only works six months a year.

In order to handle his planned move into concert and more show work, Kaye is expanding his unit and adding more acts. In general he feels "there is more interest in organizational dates than there used to be and also more country club work." Although there are fewer ballrooms around, Kaye says that there are still enough to keep a band going. His schedule is built around what he calls "key dates," those that offer strongest potential, and he fills in around them.

His band currently numbers 16 pieces. That includes himself and a dixie combo. There are five singers carried too. He cuts four LPs a year and feels that there are more band sides being played on the air now than in the past several years. In addition to this output, he is planning a 5-day-week daytime tv show, with a syndication deal pending for it. He also does industrial work and will, with his concert plans, now branch into the college market, an area he hasn't worked since he first got started there.

This is diversity on a grand scale and most of it is recent in its development.

The Younger Set

In another section of the band scene there are units like that headed by Stan Rubin. He's been in biz for 10 years, growing out of his days at Princeton when he organized his Tiger Town Five. Although his annual gross is not comparable to Kaye's and despite his lack of national name power, Rubin operates under much the same attitude. A group "must know how to entertain," he says, stressing the need for versatility. He operates four units of different sizes and has spent around $20,000-$30,000 on building up his band books over the years.

Rubin makes most of his loot in the college market, where he says a band can pull from $1,500-$3,000 at a big school and $500-$1,500 in the smaller ones. He uses different books for different gigs and puts on a show as part of his appearance. He says that there are hundreds of groups scrapping for the spots, but that most are not entertainment units but rather leaders who take dates and then put a band together without a book or men who have worked together.

He also does concert work but, unlike the name power of a Kaye, he doesn't find enough money in this area. He plays country club dates too and records consistently. "A record can triple your income over night and double your demand in the colleges alone," he says. He spends about five months a year on the road, mostly in colleges, and has also branched out into radio-tv commercial work and film scoring.

For him and units like his that don't have the benefit of radio exposure as it once existed, it is a "growth process." He has 16 men in his biggest unit and five in the smallest. He carries five books and has "spent a fortune" collecting them. It's a "tough racket," he feels, but one in which there is still considerable profit if it is handled properly.

A continuing problem, as he sees it, is that there is "a surplus of musicians and leaders fighting for the same jobs." It is difficult to build a name under these conditions and without the other advantages that went with the band biz a few decades ago. He feels that, for many non-name outfits, there "isn't enough business to go around to keep weekly salaried men on a payroll." In order to compete against this situation, a unit must be flexible and devote first priority to the establishment of a name.

The band business, it would appear, is now mostly a name field with plenty of work for those who have been able to build to this point. The trick is to make a name and the process is long and expensive. If one can stick it out, however, there is a lot of business waiting at the end of the road. There are still many groups making a good dollar and markets like the concert and college field are picking up. Also, as Kaye puts it, people are dancing again (mostly thanks to the Twist) and, although things are a far cry from the real band days of a few decades ago, the band business is showing something of an upward trend.

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Josh White to Preem 2d Annual Chi Folk Series

Chicago, June 12.

Triangle Productions head Frank Fried this week disclosed the line-up for his second annual folk music series. Josh White opens the series on Oct. 6, followed by Miriam Makeba (Oct. 26), Peter, Paul & Mary (Nov. 2), The Clancey Bros. & Tommy Makem (Nov. 16), Joan Baez (Nov. 30), Chad Mitchell Trio (Dec. 28), Carlos Montoya (Jan. 25), Odetta (Feb. 8) and Theodore Bikel (March 30).

All concerts will be at Orchestra Hall except Bikel's, which is at Arie Crown Theatre in McCormick Place. Top ticket for the series is $30.

Diskeries, Book Pubs Continue Their Romance

Alliances between diskeries and book publishers continue to develop. Effective June 15, Little, Brown & Co., book publisher and distrib, will handle the disks of Pathways of Sound, a manufacturer of spoken word recordings for children. The distribution will include bookstores, schools and libraries.

Similar arrangements have recently been made by RCA Victor with Ginn & Co. and Caedmon Records with Houghton Mifflin.

CHI SYMPH IN MILWAUKEE

Milwaukee, June 12.

Scheduling of the Chicago Symphony Orchestra's 1962-'63 season of 10 concerts at the Pabst Theatre here is now set. Start is Oct. 22 with Paul Kletzki as conductor and Wanda Wilkomirska, violinist.

Other dates: Nov. 5, Hans Rosbaud, conductor; Nov. 19, Rosbaud, with Leonard Pennario, pianist; Dec. 10, Walter Hendl, conductor, with Eugene Istomin, pianist; Jan. 7, 1963, Paul Kletzki, conductor, with Nathan Milstein, violinist; Feb. 4, Josef Krips, conductor; Feb. 25, Charles Munch, conductor, with Hans Richter - Hauser, pianist; March 18, William Steinberg, conductor; April 1, Paul Hindemith, conductor and April 22, Walter Hendl, conductor, with soloist to be selected.

Newshens' Show

Continued from page 2

original composition by Gwen Gibson, N. Y. Daily News columnist and correspondent, and her husband, Sidney Schwartz, pianist and composer.

Called "The Culture Twist," it goes:

"Don't be square — read Voltaire—
"The culture twist.
"Get the plot from Aristotle; be a card, avant garde,
"Twist it on the New Frontier . . ."

There was a Nixon-Rockefeller duet to the tune of "It's All Right With Me."

Nixon sang: "It's the wrong year, and the wrong race, and the face I'm facing isn't Jack's face . . ."

Rockefeller sang: "His campaign ground is California bound, and that's all right with me."

The Kennedy-McCormack battle (at the Eddie-Teddy level) in Massachusetts stimulated new lyrics for "The Lizzie Borden Legend" from "New Faces of 1951." They went like this:

"If a brother and a nephew have to get into the fray;
"Then we all agree their relatives had better stay away.
"Oh, you can't push your brother up in Massachusetts—
"You'll have to think of some convenient dodge.
"You can't push your brother up in Massachusetts—
"If he's facing a McCormack or a Lodge."

The rousing music of "Dixie" had Secretary of Agriculture Orville Freeman singing:

"Oh, I wish I hadn't ever heard of cotton—
"Wish that Estes were forgotten,
"Go away, go away, go away, Billie Sol . . ."

The newshens had Vice President Johnson singing to the tune of "Y'All Come":

"I always make a killin' with my Texas-style good willin', my homespun humor is the most.
"And what I most delight in is to go around invitin', because I am a very famous host . . ."

Burlesk a Novelty

Continued from page 1

and stagehands to remain as is in the new location.

The switch to a centre-city house for an indefinite run will make burlesque a strong item in New York this year. Also set is a Harold Minsky production at the International Theatre Restaurant on Broadway to start Oct. 10, and a legiter, "The Night They Raided Minskys" which is slated for fall production.

The Corio-Iannucci show is one of the surprises of the current season. Initially twofers were used to entice trade. Later this was abolished in favor of the regular price scale, and it's been doing around $15,000 weekly since, which is regarded as a profitable gross in this location. There had also been negotiations to bring the show into the Ritz Carlton Hotel, Atlantic City for the summer, but deal never jelled.

Automation

Continued from page 51

banding of the Musicians Guild of America, the Los Angeles rebel tooter organization.

Among other participants in the opening session included Hal Davis, president of Pitt Local 60; Joseph Westray, prexy of Pitt Local 471 (the Negro local which shares jurisdiction with 60), and Mayor Joseph M. Barr.

A telegram from former international prexy James C. Petrillo was read in which the honorary president stressed "patience" in dealing with the many problems facing the union. The law, finance, good & welfare, measures & benefits, international musicians, president's report, secretary's report and location's committees were all approved during the session.

Nomination of officers will take place today (Tues.) and they will be elected tomorrow (Wed.).

Treasurer George V. Clancy reported that for the second successive year, the federation has an excess income over expenditures. Its net worth was $4,602,871 as of March 31.

Marks Publishing 'Stowaway' Score

E. B. Marks Music has lined up a film score for publication. The company will publish the music from "Stowaway in the Sky," the pic which Jack Lemmon's Jalem Productions is presenting via United Artists release.

Actor Lemmon narrates the film from text by S. N. Behrman. "Stowaway" was originally produced and written by Albert Lamorisse, who did "Red Balloon" a few years ago. Pascal Lamorisse, the producer's son who starred in "Balloon," will do the same for this pic.

Jean Prodromides penned the score which is being released on wax by Philips. Doubleday has a book out featuring color pictures and some text from the film, called "Trip in a Balloon." The pic opens June 18 at the Plaza Theatre, N.Y.

ATLANTIC'S MANNO DISK

Atlantic Records has acquired a disk by Tommy Manno from Sid Prosen of Flippin' Records. The set, which has already been introduced in several markets, will now appear on the Atlantic imprint.

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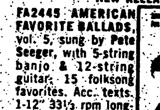

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EMILIO PERICOLI / WARNER BROS. #5205
JOE RENE / EPIC #5-9510
JERRY VALE / COLUMBIA #4-42027

QUANDO, QUANDO, QUANDO
PAT BOONE / DOT #16349

WHAT NOW MY LOVE
GEORGE GREELEY / WARNER BROS. #5264
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THE SENSATIONS on ARGO

MA (SHE'S MAKIN' EYES AT ME)
SIRAVO and ORCH on AD LIB

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Ice Shows Revise Schedules to Build B.O. in Battle for Arenas & Playdates

Conditions in the ice show field have forced a fresh fight for markets and dates. The impresarios of the three top blade displays are reassessing the values of each date, eliminating some, adding others and realigning schedules so that every playdate will count for maximum b.o.

The icers are now going "where the seats are" and where they can be filled. It has now become a battle for arenas and desirable time. Cities accustomed to an annual visit from an icer may now get as little as one show in two or three years while others may suddenly get a choice of going to any one or all of three shows.

For example, Detroit will now have three shows, a situation which hasn't happened in any city in the U.S. in many years. "Holiday on Ice" has booked a six-day stand in the Motor City starting Oct. 2 in Cobo Hall, a 7,000-seater located in a complex of exhibition buildings. This layout will precede both "Ice Follies" and "Ice Capades" which play the Olympia Arena. Just how the intrusion of "Holiday" will affect the b.o. of the other shows isn't known.

There has also been other evidence of increased competition. "Ice Capades" has completed a playdate in San Francisco, just ahead of the "Ice Follies" start of its summer run. The gross for "Capades" was reported to be on the losing side. However, "Ice Follies" which normally plays there for 10-weeks during the summer at Winterland, is not expected to be hurt by the "Ice Capades" date inasmuch as the "Follies" run is subscribed to by various organizations lon gin advance of its opening.

Miami Beach Loss

In another invasion of territory, "Ice Capades" also took a beating in playing a date in Miami Beach which is normally a long stand for "Holiday on Ice."

The present situation is one in which all the shows find that they must revise their schedules. Many towns, once excellent stopovers, have eroded under constant visits by the various icers. Producers must experiment with new territories, they find, even if it means

(Continued on page 60)

St. Paul's Bargain Series Presents Gobel, Liberace And Dennis Day at $2.20

St. Paul, June 12.

George Gobel, Liberace and Dennis Day are set for three of the series of 12 programs to be offered to the public here again by the St. Paul Women's Institute, a creation of the two jointly-owned local daily newspapers, the morning Pioneer Press and evening Dispatch. Annual presentation has a bargain price tag of $2.20, including tax, for season tickets.

Like all of the others who will make appearances, Gobel, et al, will go it alone for an entire two hours or thereabouts. Incidentally, in addition to this St. Paul one-nighter, Gobel is booked for another Twin Cities' engagement. He goes into the Minneapolis Hotel Radisson Flame Room for two weeks when that spot resumes its "name" acts floor show policy next fall.

As hitherto, the Women's Institute's 12 programs will be presented six times during the ensuing fall and winter, different ones in afternoons and evenings of the same days. Lectures and a travelog will be included with music, song and humor in the series to be housed once more in the 10,000-seat Municipal Auditorium.

Besides Gobel, et al, the night programs will have balladeers Josef Marais and his wife, Miranda; pianist George Feyer, and Mr. and Mrs. B. H. Ridder with a travelog. Ridder is the newspapers' principal owner.

For the afternoon programs there'll be feminine fashions commentator Lileth MacKnight, French women's fashion authority Mme. Ginette Spanier, feminine beauty authority Gayelord Hauser, Baroness Marie von Trapp of the noted family of that name, lecturer Nila Magidoff and one other to be announced.

Uptairs at Downstairs Show Steps Downstairs

The show at the Upstairs at the Downstairs, N.Y., will move into the Downstairs at the Upstairs in the same building July 2 and will continue throughout the summer. Layout, "Seven Come Eleven," will be pruned for its new berth.

Irving Haber, spot's operator, plans to open the new show at the Upstairs Sept. 20 for a week of prevues prior to its formal unveiling Sept. 27. New layout, still untitled, will be produced by Ben Bagley.

Seattle Fair Biz Topping Estimate

Seattle, June 12.

Total attendance of 2,000,000 was expected to be reached at the Seattle World's Fair Sunday (10), some days ahead of date set in a projected 9,000,000 total attendance for six months' run.

Total admissions at end of business Friday (8) was 1,918,722. These are exact paid admissions, Jay Rockey, Fair press chief said, not estimates. Fair must pay underwriters 60c from each admission and 25c to Alweg Corp. for monorail.

With biggest crowds yet to come, Fair management expects total attendance to hit at least 10,000,000. Top attendance so far was on Saturday, May 5, with 75,758 paid admissions. Biggest weekday was Wednesday, June 6, with 53,358. Rockey also said there were more fairgoers from areas other than the Pacific Northwest than anticipated this early in the run.

Ring Illegally Pushed Him Into Bankruptcy, Hover Charges In L.A. Suit

Los Angeles, June 12.

Charging that he had been forced into bankruptcy when his physical assets were reasonably worth $1,000,000, Herman D. Hover, former owner-operator of Ciro's on the Sunset Strip, is demanding $6,000,000 damages in a Superior Court suit filed Thursday (7) against 11 defendants.

Defendants were designated in complaint as "greedy and unscrupulous members of what is commonly known as the 'Bankruptcy Ring' in Southern California." Named were Frances F. Quittner, Jack Strutman, George Treister, Bernard Flaxman, Edward A. Coleman, James A. Smith, Mannie Feigenbaum, Ben Bross, Harry Bross, Edward Strutman and Siegfried Levitt.

On a complaint for "malicious abuse of legal process and fraud," Hover alleged that the defendants "fraudulently and with notice to plaintiff and against his will and consent wrongfully caused plaintiff to be adjudicated bankrupt by the referee in Bankruptcy on June 6, 1958, and again readjudicated on May 14, 1959."

BURNS-CHANNING SHOW SMASH 68G, SEATTLE

Seattle, June 12.

The George Burns-Carol Channing Show, which preemed here last week at the Orpheum, wound up with tremendous $68,000 gross. Last three days (closed Saturday) were SRO.

Jack Engerman, of Northwest Releasing Corp., which is presenting here, said if show could have been held over it would have done capacity for another week.

Checker's Latino Twist

Chubby Checker has been booked for a South American tour starting Sept. 27. He will twist through Brazil, Argentina, Uruguay, Chile and Peru before returning to the U.S. Oct. 18.

Checker was routed through SA by General Artists Corp.

NELSON EDDY and GALE SHERWOOD

New playing REPEAT runs at the SHAMROCK-HILTON in Houston, VAPORS in Hot Springs and CICARACHA, Juarez—with Theodore Paxson pianoing and leading the bands. The act is sold out for 1962.

Sale of Harolds Club Awaits Nev. Gaming Bd.'s OK

Reno, June 12.

Sale of Harolds Club for $16,675,000—pending approval of the Nevada Gaming Commission—has been revealed by the Smith family, founders and operators of the celebrated downtown Reno club which is advertised as the "World's Largest Casino."

The complicated sales agreement calls for the Smith family to transfer the club, plus a gun club, motel, and ranch properties, to a Nevada corporation called Fipec Inc. Fipec, in turn, will sell the operation to three New York men Harry Schaeffer, an attorney; Joseph Lipshie, an accountant; and Benjamin J. Cohen, a financier) for $8,000,000. Fipec, however, will retain the seven-floor club and all the real property.

The deal also calls for the club operations to be leased back to the Smith family for 10 years, with a 10-year option. Raymond I. Smith, Raymond A. Smith and Harold Smith Sr. will continue to operate the club. A new corporation formed by the three men lists Raymond I. as having 48%, Harold 48% and Raymond A. 4%.

The multimillion dollar operation was founded in 1935 on profits from a penny roulette game and has since continued to expand and enlarge. Raymond I. (Pappy) Smith is regarded as the "grand-daddy" of bigtime gambling in Nevada. Harold Sr. (whose autobiography was recently published under the title of "I Want To Quit Winners") and Raymond A. are his sons. Harold Jr. is also active in the management of the club but his name does not appear on the state gaming license.

The club was twice before (in 1956 and '60) formally announced sold but the proposed buyers failed to come up with the coin and the Smiths continued operations.

For the last three years the club has featured entertainment in an intimate room on the seventh floor, "Riverboat Follies," with Rusty Draper, Johnny Mann Singers, Andre Marot's Co., the Delta Queens, and the Don Conn Orch, is the current offering.

Cal. Labor Dept. Trims Ginny Tiu's Work Slate

Los Angeles, June 12.

State Division of Labor Law Enforcement, which called a hearing in connection with issuing a new work permit for moppet Ginny Tiu, cancelled two skedded live appearances but allowed the eight-year-old to go ahead with plans to be in Hal Wallis' "Girls! Girls! Girls!" at Paramount.

L.A. Deputy John Hart nixed a June 6 stand at L.A. Sports Arena and a fiveday date in San Diego. Hearing was held, according to Hart, to clear overload of work slated for the subteenager. Ginny's permit is issued jointly by state and Board of Education.

AGVA Renews War With Equity, Hints Secession From 4A's at Annual Meet

The American Guild of Variety Artists, in one of the last actions at its national covention last week at the Barbizon-Plaza Hotel, N.Y., renewed its war with Actors Equity Assn. and paved the way for secession from the Associated Actors & Artistes of America.

Resolution adopted by the delegates calls for AGVA to take jurisdiction of all shows displayed anywhere where food and liquor are served, irrespective of the type of presentation. An amendment stipulates that if any demand is not met, AGVA can go on strike if authorized by either the executive committee or the national board.

The resolution was passed after a protest by several dissidents. One complainant, Anne O'Connor, asked union counsel Harold Berg whether this action smooths the way for AGVA to leave the 4As, the parent of the performer unions. Berg replied "not necessarily," but nevertheless the resolution could be used by AGVA to separate from its international. The threat to leave the parent setup has been voiced in the past by the union's national administrative secretary, Jackie Bright.

Berg also disclosed at the confab that a means is being prepared for dissolution of the present Welfare Trust Fund into a setup wherby the union will be able to draw funds more easily. Present employer trustees of the WTF have adopted the policy of building up its reserve to the point where it can provide a continuity of benefits. The funds are obtained by employer contributions exclusively.

The shorter convention hours cut down possibilities of building up the opposition. Confab hours were shortest that they have ever been. Sessions opened at 11 a.m. and closed at 8 p.m. with a lunch

(Continued on page 61)

San Juan, P.R., to Get Its 1st Vaude House in July

San Juan will get its first variety theatre in July. The Laura Theatre, recently purchased by Laucel de Arce who has been producing shows at the Flamboyan, will be converted to stage shows. House will be renamed the China Palace.

Under present plans there will be straight stageshow policy on a two-a-day basis with no films shown.

AGVA Bd. Gives Berg Pay Raise

The National board of the American Guild of Variety Artists started its meeting Friday (8) at the Barbizon-Plaza Hotel, N.Y., in an extremely generous mood. Among the first actions taken at the confab was to approve a $100 weekly raise to the union's attorney, Harold Berg. He'll now be getting $500 weekly. The meeting also okayed Bobby Faye as assistant national administrative secretary at a $250 salary, which makes him the second highest paid employee, next to national administrative secretary Jackie Bright whose weekly pay is $600.

Meeting was also told that the Senate Rackets Committee headed by Sen. John McClellan (D., Ark.), has requested the minutes of the board which tried and fired former midwest regional director Ernie Fast for insubordination several months ago while under treatment for a leg ailment in Miami Beach.

The board also okayed a second $3,000 advance to the Washington lawfirm of Landis, Cohen & Schwartz which will represent AGVA at the McClellan hearings which started yesterday (Tues.) in Washington. The union previously advanced $900 to the firm, and the board also approved an expense bill of around $3,000 for the D.C. legalities. Although costs of representing the union at the hearings weren't divulged, inside sources say it will run to about $1,000 daily for the scheduled 10 days.

Also discussed at the meeting, but with no action taken, was a resolution to make it illegal for any stripper or exotic dancer to appear in front of the house in any cafe in which she works. No action was taken because it was pointed out that there is similar legislation on AGVA books which applies to any performer.

The national board also turned down a request from "Holiday on Ice" producer Morris Chalfen to permit the exchange of an ice show to play U.S.S.R. for the Moscow Art Circus to work in the U.S. Although recommended by Bright, the plan was opposed by Adams who stated that they should only agree to the exchange of a circus for a circus.

Morris Agency in Tizzy As Clients Take on Such Tags as Edsels & Orlons

Ever since the William Morris Agency opened its one-nighter department, it's been getting an assortment of names that is causing the percenters to wonder whether they have converted to the mercantile, drug and automobile business. They have concluded that the guy who names these acts recently retired from the chore of giving burlesque strippers their monickers.

In the automobile field, names of acts now represented by the Morris office include the Edsels, Furys, Cadillacs, Imperials and The Impalas. From the textile field, they have the Banlons and the Orlons. Resembling an item from drugstore shelves is The Theragrans. All are either vocal or vocal-instrumental groups. Also on the list is the Ronettes, named after a phonograph cartridge.

For good measure, the singles have provided the Morris list with such colorful handles as A. C. Ducey and Jimmy Soul.

Empire, Edinburgh, Sold To Mecca Dancing Ltd. In $480,000 Stock Deal

Edinburgh, June 12.

The 2,016-seat Empire Theatre, longtime vaudery, has been sold by Moss Empires' chain to Mecca Dancing Ltd., for about $480,000 in Mecca shares. It will be turned into a center for bingo entertainments and conferences. But theatre will still be available this August-September for the Edinburgh Festival, and also for occasional vaude shows.

"We shall keep in mind having the theatre available for events such as the Edinburgh Festival, ballet and Christmas pantomime," said Eric Morley, joint assistant managing-director of Mecca Ltd., in disclosing the deal. "The theatre will also be available, one night a week, for vaude shows and concerts, and every day for conferences.

"The Empire has been losing money. That is why it closed. Bingo will make it pay," he said. The last stage performance at the Empire was "Oklahoma!" on Jan. 27. According to Moss Empires, reason for closure was that it was unable to find suitable productions.

Because of uncertainty about theatre's future, the Festival Society did not include it in their plans for this year's junket. Until last year all full-scale ballets at the Festival were presented there.

SBA Grants 585G Loan For Steel Pier Repair

Atlantic City, June 12.

A Small Business Administration loan of $585,000 has been granted owners of Steel Pier, George A. Hamid Sr. and Jr., to repair storm damages following the big March 6-7 storm when a drifting barge tore the mid-section of the pier away.

The Hamids estimate that when repairs have been completed, they will have spent more than $1,500,000 in rebuilding the structure. The SBA loan was the largest of 931 disaster loans processed by the federal agency for the rehabilitation of homes and businesses in South Jersey.

Pier is scheduled to open June 23.

Chi's $10,000,000 Sahara Inn Motel Preems With Bobby Darin & SRO Biz

By MORRY ROTH

Chicago, June 12.

A crowd estimated at 5,000 members of Chi cafe society, showfolk and press guests last Wednesday (6) packed the sumptuous new $10,000,000 Sahara Inn motel north of the city in one of the most gala and widely-ballyhood openings in decades in the Windy City.

Another 1,000 waited outside for several hours until the invitation-only first show was over in the hostelry's posh Club Gigi, then surged in to rub shoulders with George Jessel, Zsa Zsa and Jolie Gabor, Cara Williams, Kathy Dorlan and other nitery, tv and film luminaries who flew in for the occasion. There's no doubt that the void created in Chi by the demise of the Chez Paree has been more than filled by the Sahara.

Agreement was unanimous among attendees that the Sahara layout is one of the swankiest club settings east of Vegas. It's readily apparent that owner Manny Skar has cut no corners. The lobby is an imposing array of Italian marble and walls of fieldstone. The main dining room, the Sultan's Table,

Sahara Inn, Chi

Bobby Darin (with Richard Behrke, George Kirgy, Frank York Orch; $2.50 cover.

seats 250 persons amid gold foil-covered walls, gold nylon-covered chairs and gold carpetng.

The Celebrity Lounge seats 100 persons, overlooks the swimming pool, and is "manned" by a bevy of revealingly-clad waitresses. Opening acts in the posh but comfortable lounge are Joy & The Boys and the Danny Long Trio.

The Club Gigi is a superb show room, with topdrawer stage lighting (albeit badly handled opening night), red velvet walls and big crystal and brass chandeliers. It has a 275 capacity, and there's a good view of the stage from anywhere in the room. Groceries in the show room are firstrate, and menu prices are equal to or less than the major downtown hotel supper clubs. Cover charge is a relatively modest $2.50.

Bobby Darin proved a winner as the debut act in the Club Gigi. What could have been a gossiping and neck-craning opening night crowd paid respectful attention as Darin surefootedly sings his way through a flock of topnotch arrangements. The young showman finished each number to loud palm praise and begged off to a big ovation.

Teeing off with swingy versions of "This Could Be the Start of Something Big," "Some of These Days" and "Just In Time," Darin hits his stride with a clever arrangement of "Toot, Toot, Tootsie" and later sheds his tie and jacket for a hard-driving work song, a tender rendition of "Danny Boy" and a twangy r&r rendering of "Cotton Fields." The crowd also enthusiastically received his handling of "Ace In the Hole," "You're Nobody" and "Mack the Knife."

Curtain raiser George Kirby almost cops the show with his masterful impressions. Kirby is a top exponent of the art of mimicry, and his takeoffs on celebs are not only finely-shaded carbons but are comic gems in their own right. He does sharp song impreshes of Nat Cole, Ella Fitzgerald, and Pearl Bailey, nifty piano takeoffs on Duke Ellington and Count Basie, and brilliant cameos of Cagney, Bogart, Peter Lorre, Ed Sullivan, Joe Louis, and a great impresh of Wallace Beery.

Frank York, the Sahara's music director, rates kudos for the great 19-piece pickup band of local AFMers that he put together to back the show. Working with a nucleus comprised of Darin's regular musical director-pianist Richard Behrke, drummer Ronnie Zito and guitarist Milton Norman, York organized a group that sounds as though they had been working together for years. York is also maestro of a twice-nightly violin production in the Sultan's Table dining room.

Skar has drawn from hotels and clubs throughout the country to staff his hostelry. Veepee-host Arturo Petterino has maitred such clubs as the Trade Winds and Chez Paree in Chi, and clubs in N. Y., Vegas, Miami, and Los Angeles. Frank Halbruner, Sahara g.m., is a former assistant to the veepee of the Knott hotel chain. Executive chef Louis H. Auffret held the same position in the kitchen of the Drake Hotel in Chi.

Maitre d' in the Club Gigi is Pete Largus, an alumnus of the Chez Paree and other Chi clubs. Louis Hecht, manager of the Sultan's Table, was once headwaiter on the Lurline, a Matson liner, and more recently was a maitre at the Stork Club and Maxime's in Gotham and the Eden Roc in Miami. Celebrity Lounge manager Tony Paris was a room manager at the Chi Playboy Club. Eddie Diaz Jr., convention and banquet chief, was banquet manager of the Knickerbocker Hotel in Chi for 27 years.

The Sahara will make a big pitch for convention biz. Skar feels that he has an edge on other hostelries in that name stars appearing at the Club Gigi can easily play club dates in the motel, providing a bonus for the acts and a top lure for the convention buck.

Three meeting and banquet rooms, seating from 150 to 350 persons, are as lavishly outfitted as the public rooms. In addition, the small, ultra-plus Gourmet Room seats 40 persons who will eat off gold place-settings tabbed at $50 per setting.

Under construction and due for completion in February of next year is a 1,000-seat auditorium. It will have unique hydraulically-operated banquettes that will permit it to be used as a meeting room, or to take over as the motel's nightclub when the Club Gigi cannot accommodate the crowds.

The opening of the Sahara could easily be the bellweather of a "Strip" a la Las Vegas near the O'Hare International Airport. Classy motels have sprung up there in recent years, and Skar's operation could precipitate an entertainment bonanza.

Usual Circus Format At Chi's Int'l Trade Fair But Now With Space Theme

Chicago, June 12.

The show in the Arle Crown Theatre during the International Trade Fair at the McCormick Place expo hall will have a circus format as it did last year, but this time with a space theme. The Fair takes place July 25-Aug. 12, and last year attracted 653,169 paying customers.

The circus show will cost a modest 50c (the Fair has a $1.75 top), but there will be plenty in the way of free entertainment. A South Seas-styled water show will take place in the harbor beside the hall four times daily, and the Little Theatre will have a folk song festival of local ethnic groups and will also serve as the studio for Don McNeil's Breakfast Club (ABC) for the duration of the show.

Sponsors of the Fair have apparently lessened merchant objections to the sale of goods at the trade exposition, and the store area has been enlarged to 45,000 sq. ft. It's now being ballied as a test market for the exhibitors, but is no doubt a concession to feelings at previous such shows that customers are frustrated when they view the goods and cannot buy.

Wisc. Resort Inn Kicking Off Name One-Nighters

Chicago, June 12.

The Oakton Resort Hotel in Pewaukee, Wisc., has enlarged its dining room to a 700-seater and will tee off a series of name one-nighters with Jackie Mason on July 2. Dates have also been set for Larry Storch (July 14) and the Harmonicats (Aug. 11), and negotiations are in process for Phil Ford & Mimi Hines, Homer & Jethro and George Jessel.

The resort has also installed a pool, and has made a deal with the new and neighboring Tumblebrook Country Club for resort guests to use its 18-hole golf course.

FOUR LADS

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Glamor and Gang Angles Mark Bow Of Chi's Sahara

Chicago, June 12.

Probably no nightclub in Chi history ever opened to the press coverage that was accorded the Sahara Inn for its debut last Wednesday (6). For two weeks before the opening, the city side of the four daily papers maintained a barrage of stories recounting owner Manny Skar's criminal past (two convictions for burglary as a youth and one for mail fraud 15 years ago) and his tribulations in getting a liquor license (the motel did).

However, the old bromide about "say what you will about me as long as you spell my name right" appears to have proved valid in this case. Reservations to the invitation-only preem were among the most sought-after status symbols in Chi cafe society. Among those present at the opening were some of Skar's severest press critics—in time for dinner.

The mob of firstnighters was perceptibly titillated by the presence of a dozen uniformed police outside and a like amount of plainclothesmen who joined the party. Apparently on the basis of newspaper expectation of a large gangster turnout, state and city police dutifully recorded the license number of every car that arrived.

Despite the presence of a planeload of Hollywood personalities who flew in for the occasion, much of the crowd-gawking concerned speculation about the presence of certain top mobsters. (The police later said that only a few smallfry hoodlums turned up). It all added up to a climate of excitement that was almost nervous in its intensity.

However, there was comic relief. George Jessel, acting in his usual toastmaster capacity, broke the ice in his invocation by lauding Skar for his courage and imagination in putting up the motel and nitery. "No man has received more scars in building a motel than Manny," Jessel pronounced. By the time Jessel brought Zsa Zsa Gabor up to the stage for an exchange of pleasantries, the tension had been eased.

There were echoes of Hollywood openings in the appearance of a buxom femme in a dress with a neckline that ended at her navel. A wire service photog dutifully perched her on a table for a picture.

In the big lobby, late night radio spieler Jack Eigen did his WMAQ interview show, with Playboy mag publisher Hugh Hefner and Sandra Dee as his interviewees, as several hundred people looked on. On the sidelines, Howard Keel, in town for a strawhat date watched bemusedly.

Also in the lobby were many floral pieces, among them a large basket with a card that read: "Good luck Manny, from Elizabeth and Mike Jr." Michael Todd Jr. is a client of vet publicist Paul Montague, who is also p.a. for the Sahara Inn.

Mpls. Cafe Op Cites Wall St. Downbeat In Bid for More 'Reasonable' Names

Minneapolis, June 12.

Peter Karolis, owner of Freddie's supper club, the only Twin Cities' nitery playing name acts regularly, hopes that agents for top performers see the light and realize that the stock market slide will affect bistro biz adversely.

The Wall St. slump, he feels, calls for more "moderate" and "reasonable" salary demands on supper clubs like that play top luminaries exclusively. Economic developments should influence action in this respect, according to the way that he looks at it.

"It's too early yet to tell how much we're being hurt, or will suffer, in consequence of what may be a bear market," says Karolis. "We do know that the long, extremely bullish stock market must have been a great supper club help.

"I've already noticed that some of my good customers have been absenting themselves since stocks started their major plunges. I'm also aware that a number of these play the market or invest in securities. In these cases it's no doubt a matter of tightening purse-strings, even when losses only are on paper. So there's less male nitery entertaining of wives and girl friends these nights.

"For that matter there's no doubt that the market's sharp decline in itself depresses many who are accustomed to attending nightclubs. What has been happening takes away their stepping out mood. That's what we're up against now and it's something that acts' agents should bear in mind."

Establishments like Freddie's in Minneapolis also are hurt currently because of the non-publication of the struck daily newspapers, Karolis points out.

This, he explains, is because the spots are deprived of what has been their most valuable advertising and publicity mediums, the same as is the case with the theatres. He adds that valuable and gratis publicity accrued to his spot from the newspaper columnists' attention to his shows.

Hope's Dallas Gig

Dallas, June 12.

Bob Hope headlines a June 16 show at Dallas Memorial Auditorium here for Iva D. Nichols. Other acts include local nitery owner-singer Earl Humphreys, a Hope lookalike; Randy Brown; Gillette & Richards, and Ted Weems' orch. Hope will also narrate a Neiman-Marcus fashion show as part of the stage show.

Seats in the 10,000-seat aud are scaled at $1.50-$6.90 top.

Moscow State Variety Theatre Disappoints In Sydney Date at $5 Top

Sydney, June 12.

Moscow State Variety Theatre Troupe, which opened last week at Her Majesty's under the J. C. Williamson-Edgley management, is doing disappointing biz at $5 top. Show preemed to lotsa publicity fanfare, but firstnighters failed to enthuse.

Troupe carries no orchestra, only a solo pianist, with the resulting effect more of a school concert than a professional performance in a commercial theatre. Pace is slow. For example, Evgeny Avxentiev, balalaika soloist, does a 15-minute chore. Production, in general, is unimaginative and old-fashioned in presentation.

Hit of the show are the May-Bart puppets, just about the slickest outfit of its type ever seen here. Bolshoi Ballet soloists Georgy Farmaniantz and Ella Kasterina go over solidly with the payees as do Alex Artarmonov and Margarita Olkhovskaya with a nifty juggling and ball spinning act.

Apart from these performers, rest of the troupe offers little to justify the stiff admission price. The average Aussie takes his vaude-revue patterned on the American format, geared to a swift tempo with top acts, flashy production numbers, youthful ballets and lotsa understandable comedy.

Unfortunately, the Moscow Variety Theatre can't provide this type show, and it's certain that word-of-mouth, won't aid the boxoffice. Moreover, the number of people of Russian origin in this area is too small to have any marked effect on the gross.

RED CIRCUS SETS 4-CITY CANADIAN TOUR

Ottawa, June 12.

Moscow State Circus is scheduled to preem a four-city Canadian tour in Ottawa Aug. 27. The circus' general director, Col. Feodicy Bardian, listed Quebec, Montreal and Toronto as the other locations.

One of 85 units, the circus will run two and a half hours, bill-topped by clown Oleg Popov. Other acts include four femme aerial acts; Caucasian tightropers; Vladimir Doveyoko, who features a triple somersault and pirouette in the air, and an act billed as "Sputnik" by husband and wife Razoumov & Cherenega.

Animal acts include 15 bears and 22 bulldogs who do a soccer routine. Company's horses will not come due to transportation difficulties, said Col. Bardian.

The State Circus' 85 units played to more than 36,000,000 admissions in the Soviet Union last year plus several foreign bookings, it was reported.

Marsh Rejoins WM

Milwaukee, June 12.

Sy Marsh, v.p. and general manager of the Kaiser-Knickerbocker Hotel here, is ankling his post to rejoin the William Morris Agency in Hollywood as a talent packager in its film department.

Prior to assuming his Kaiser-Knickerbocker chores in 1960, Marsh was with WM's tv division. A son-in-law of K-K operator Oscar Kaiser, he booked all talent into that inn's Red Lion Room.

Red Skelton to Headline '62 Ill. Fair; Dick Clark, Lone Ranger Also Set

Chicago, June 12.

Red Skelton has been signed to headline the main variety show at the 1962 Illinois State Fair Aug. 18. The 10-day exposition opens Aug. 10 with a show comprised of Dick Clark, the Lone Ranger, Quick Draw McGraw, Baba Louie and Roger Douglass.

On the bill with Skelton will be the June Taylor dancers, Enzio Stuarti, The Harmonicats, and Skitch Henderson and the Teddy Phillips Orch.

The first Saturday night show, Aug. 11, will again present the Grand Ole Opry including Jim Reeves & his Blue Boys, Ferlin Husky, Patsy Cline, Kitty Wells, Johnnie & Jack and their band, Tex Ritter & Hank Morton, the Willis Bros., and the Promenaders.

The regular State Fair Revue, Aug. 13-17, includes Charlie Weaver, Jimmy Dean, Ginny Tiu & Family, Tommy Dorsey's band led by Warren Covington, and other acts. Other turns appearing in various shows at the fair will be Mari Norleen, Tommy Cooper, the Arena Kachinas, Ken Boen and Candy Candido.

Ames Bros. Turning Cafe Ops on Houston Inn Roof

The Ames Bros., vet singing group, will become nitery operators. The trio, Joe, Gene & Vic, have leased the premises now occupied by the Petroleum Club atop the Rice Hotel, Houston, for conversion into a cafe. Deal will run through 1966, and is on a sublease from the club.

Site was originally operated as a roofgarden from April to mid-October. Because of Texas liquor laws which forbid sales by the drink, the cafe will be operated as a membership club. The Petroleum Club, meanwhile, plans to relocate in the 44-story Humble Oil Bldg. to be completed late this year.

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Flock of Names, New Spots Perking Nitery Biz in Greater Cincy Sector

Cincinnati, June 12.

A pickup in Greater Cincy's nitery is in the making. Bob Markland, a newcomer, has leased the former Spa quarters in Kemper Lane Hotel and plans to open a plush 400-seat dining and show room as the Diplomat Club in mid-August. Previously with the Hurricane's Harbor Lounge in Miami and spots in Dayton, O., he is dickering for name acts.

Mesh Kleimann will pep up his 200-seat Cock 'n' Bull Musical Bar, in suburban Avondale, with star talent starting with Buddy Lester for four weeks July 30. He also has booked Dick Haviland, Karen Durant, Marge Cameron and Phil Foster.

On the Kentucky side of the Ohio River, the New Sportsman's Club, in downtown Newport, is offering "all-star" floor shows nightly, except Tuesday. Frank Andrews, its head, engaged as manager Lee Rainey, who for years had charge of the former Cotton Club in Cincy's west end. A scheduled appearance by Pearl Bailey at the integrated nitery last week was canceled over a reported union dispute.

Miss Bailey is expected for another engagement later, said Rainey, in bookings to include Duke Ellington, Lionel Hampton and Bill Doggett.

Currently the Surf Club lounge, Western Hills, is the top nitery. Frank Parker is the present draw, following Julius La Rosa.

Shuttered Blue Tail Fly, K.C., Found Little B.O. Ointment in Biz Pattern

Kansas City, June 12.

Recent closing of The Blue Tail Fly ended what was to have been an ambitious development of a "gaslight square" type of entertainment center downtown. Club opened last December with folk music as the attraction, but closed in May, as the Internal Revenue Service posted seizure notices against non-payment of cabaret taxes.

Club experienced in depth what has been somewhat common in the midwest in that it was sold out on Saturday nights, and virtually was ignored on other evenings. John A. Watkins, ad agency account exec, who attempted to parlay the folk music idea, said he could not argue with the degree of sophistication of people here as evidenced by his patronage pattern.

Watkins had a number of better attractions of the folk music circuit, but battled an extremely rough and cold winter which set in just as he opened. Whether bankruptcy would come could not be determined until after the IRS appraisal. Losses were described by Watkins as substantial.

Ice Shows

Continued from page 57

going into a town regarded as the strict preserve of another frappe display. The number of strong b.o. towns is diminishing and schedules will undergo drastic revisions next year.

The number of new arenas that have sprung up over the past few years has been considerable. As a result, the icers could play the country and rarely touch a town played by a competitor. However, many of the new arenas have been tried and some are felt to be duds by the producers.

It is doubtful that the increased competition for dates is a result of the antitrust action taken by the U.S. against the North American Ice Attractions, on its operation of the second company of "Ice Capades." The competitive dates were booked prior to the Government's entry into this situation.

North American was a blend of "Holiday on Ice" and the "Ice Capades International" which combined two shows into one non-competitive unit. The regular "Ice Capades" company, although originally cited, was separated from this action. A consent decree is now being prepared by the Government which may be signed within a few days.

L.I. Spot's New Eatery

The Casa Seville, Franklin Square, L.I., N.Y., has added a straight eatery adjunct to its nitery. Annex labeled the Roman Room, will seat 150.

Like many nabe spots, the Casa Seville's main room is prebooked with banquet and party business. It has found that regulars frequently hesitate to go into a party-filled room for a dinner.

Ragtime Piano Making Lotsa Customer Music In New Winnipeg Nitery

Winnipeg, June 12.

While most local niteries are worried where their next customer is coming from, Pierre's Restaurant, a 10-year-old suburban eatery, following the technique of a successful Toronto cafe, opened Club 76 last week. It features continuous entertainment, self-service "grub" and specializes in ragtime piano. The latter made the Toronto venture successful.

Nitery opened with Bob Darch at the keyboard, and Johnny (Crazy Otto) Maddox, Charlie Young, Bill Seldon and Max Morath have been booked to follow. Club 76 is supervised by R. E. Cook, who operates a similarly named room in Toronto. In keeping with the Toronto operation, club will specialize in entertainment ranging from singalongs to silent films.

Since the shuttering of the Rancho Don Carlos in January while George Jessel was appearing there, all of the city's niteries have shied away from high-priced talent.

One-Man Show

Tony Bennett

Felix B. Gerstman presentation of "A Swingin' Evening with Tony Bennett," with orchestra conducted by Ralph Sharon. At Carnegie Hall, N.Y. June 9, '62; $4.50 top.

Could be they're running out of comics. A Saturday night came and a singer showed up at Carnegie Hall instead. Not only that, but Tony Bennett put on a one-man gig that was. Anyone who showed expecting also a juggler was disappointed; but from the enthusiasm generated by the sellout crowd (with extras onstage), the disappointees could have been counted on a cat's paw.

The concert also put Bennett into another Columbia album groove, which fact may have contributed to the boff b.o. Doubtless the label was avid for a big crowd sound. For another lucrative angle, the hawkers had no competition pitching buck-a-throw "souvenir program" books to the turnout. There was no other program to be had, which is a maneuver that invariably upsets one or two malcontents who may note that nowhere does the souvenir mention the impresario, strangely, nor is it quite must-have literature at the price.

To emphasize it, however, apparently nothing could diminish the joy of Bennett's audience, not even the diffusing acoustics. Pop warblers are not Carusos, who have the advantage belting in a concert hall. Even Ralph Sharon's fleshed out orchestra (with harp), which otherwise would assure that lush hi-fi sound, couldn't overcome the hall's vastness.

Yet judged by the reaction (often at din's pitch), Bennett prevailed handily over the hazards. The singer packs too much moxie to be wanting for loyalists. Whatever else they may praise, his conviction is surely a key asset.

His book was aromatic as always, strongly scented with the Broadway melody. The tunesmiths were many, with perhaps Harold Arlen and Kurt Weill getting the sharpest accent. While there was a scattering of contemporary stuff, most of it was vintage ASCAP stock, and so much the better.

If any one tune rallied the house to that extra effort, it probably was a delicately etched "I Left My Heart in San Francisco," which, considering the company, could be classed something of a darkhorse.

The full 802 complement under Sharon, his longtime maestro in the clubs, backed him both sides of the intermission, and generally with a fine effort. It might have been a nice bonus, however, if at the tailend of things the orch had shrunk to combo size for one of those shank-of-the-evening wind-ups.

Concert reportedly grossed $10,492, with Gertsman planning a reprise for next Nov. 23. *Pit.*

Penny's Thoughts In D.C.

Continued from page 1

dissident, averred that if the top strata of performers, who don't have time to keep in touch with union affairs, were alerted, AGVA might be straightened out.

This prompted Sen. Karl Mundt (R.-S. Dak.) to declare that what was needed was a "clarion call" from Bob Hope and Helen Hayes who will say, "We will walk out of this union and form one of our own and let the B-girls stay in their own."

'Dues-Collectors'?

With most of the testimony centering around B-girls in AGVA, Miss Singleton charged that the union does little or nothing to force nightclubs to comply with laws and ordinances in most places against soliciting booze by the performers. Main thing the union staffers appear to be interested in, she said, is collecting dues. Miss Singleton added, "The Administration of AGVA has failed its members, has failed unionism for their own selfish ends. The union has become nothing more than a dues-collection agency and does little or nothing for the membership as far as conditions of employment are concerned."

She added: "The union, if it were to comply with its obligation and mandates from the members, and if it were to enforce its contracts, could tomorrow put a complete stop to illegal activities; could eliminate overnight 'B-drinking' and other abuses of a union member's rights."

'Sweetheart Contracts'

Miss Singleton appealed to the committee for legislation empowering the Federal government to look into "not only 'sweetheart contracts,' but 'sweetheart enforcement' of contracts."

"The membership of AGVA is at the mercy of the paid administrator and the union officials, some of whom are dedicated and sincere men, but who apparently are dominated by the small clique which runs the union. I feel that the Dept. of Labor, or some such organization, should be given the authority to examine whether the unions are enforcing their contracts which were made for the benefit of their members."

The newspapers and police blotters, Miss Singleton charged, contain records of bookings of AGVA members "ranging from lewd and indecent public performance to serious charges of prostitution."

"What has happened," she said, "has cast a shadow over the entire variety field. The responsibility lies in the national management. There should be no semblance of racketeering in the theatrical profession, and we don't want any part of it."

McClellan, Mundt and subcommittee counsel Jerry Adlerman expressed over suspected loss of tax monies as a result of dubious nitery procedures anent B-girls, because many clubs are suspected of not reporting the commission, the femmes receive for cadging drinks and encouraging drinking. These are concealed because the practice is illegal in many states. McClellan said: "I think there very well may be a serious effort made to see that these operations comply with the law on social security and withholding, and see that they are paying full income taxes."

Miss Lynn said she found "very degrading" conditions in Philly after returning there several years ago following an absence. "The first thing an owner will ask you," she said, referring to when an act applies for a job, "is 'can you drink?'; 'do you like champagne?'; 'how much can you drink?'"

Victim of an auto accident which severed one leg below the knee, she identified an operator of a Philly supperclub, stating he pushed her down some steps which aggravated her old injury and necessitated hospitalization on several occasions.

She said the incident occurred following an altercation with him over B-girl practices. Miss Lynn expressed ire over what she termed "former drugstore clerks" and "ex-prostitutes" who have moved into Philly night spots under guise of AGVA membership.

Asked by Adlerman whether they had any "special talents," the witness replied, "Yes, they have plenty of them." After laughter broke out in the audience, Adlerman explained he meant stage talents, and Miss Lynn said they had none of that.

Miss Lynn, in an afternoon reprise, at the D.C. AGVA probe, said that B-girls in Philadelphia can take in from $86 to $110 nightly in commissions. Witness added that such femmes participate in jackrolling drunks, receiving a split for their efforts.

Exotic's Testimony

She was followed on the stand by Miss Patty Joyce, a Philly exotic, who said she's had trouble finding work because she is a "bad mixer." She explained how she refused to "go through what most of the girls have to go through" to hustle drinks. She went into the mechanics of the B-girl operations, describing such terms as "bust out" (a "live" one, in reference to a customer).

Cops Testify Also

Also testifying at the session today (Tues.) was Philly Police Commissioner Albert M. Brown. He was accompanied by Inspector Frank Rizzo. Brown told the senators that his department has launched an "aggressive" and costly campaign to stamp out establishments known to specialize in B-girl and related activities.

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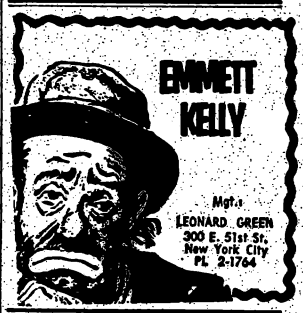

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Vaude, Cafe Dates

New York

Eagle & Man set for the International starting June 26, not last week as errratumed in last week's VARIETY. Team does its first shot on Ed Sullivan's CBS-TV show Sunday (17).

Irving Cowan in New York looking for talent for the Diplomat Hotel, Miami Beach . . . **Bill Dana** pacted for the Starlight Theatre, Kansas City, July 16 . . . **Clay Cole** into the Apollo Theatre week of June 29 . . . **Myron Cohen** headed for the Frolics, Revere Beach, Mass., Sept. 16 . . . **Patachou** pacted for the Drake, Chicago, Jan. 18 . . . **Juliet Prowse** into the Diamond Beach Lodge, Wildwood, N.J., Aug. 3 . . . **Frankie Avalon** set for the Hero Scholarship shindig, an annual benefit for children of Philly police and firemen who died in line of duty, at the Philadelphia Stadium Sept. 7.

Patti Page to the Fairmont, San Francisco, Sept. 6 . . . **Roland Kirk** started at the Five Spot Monday (11) . . . **Larry Wilde** signed for the summer at Green Mansions, Warrensburg, N.Y. . . . **Lawrence Welk** preems at Harrah's Lake Tahoe, Nev., June 18. . . . **Corbett Monica** inked for four frames at Latin Quarter, N.Y., starting Sept. 14 . . . **Fritzi Grey**, composer-pianist, current at Conte's Showcase Supper Club, Cleveland.

Hollywood

Sheila & Gordon MacRae return to the Cocoanut Grove tomorrow . . . **Vikki Carr** and **Ernie Shelby** follow **Bill Norvis & Upstarts**, held over, at Ye Little Club June 26 . . . **Kay Stevens** hits Slate Bros. July 17 for eight frames . . . **Vicki Benet** opens June 15 at Restaurant Senorial, Mexico City . . . **Peggy Lee** plays Seattle World's Fair June 25-27 . . . **Paul Anka** tees off fortnight at Sands, Las Vegas, July 18 . . . **Frank Sennes** reopens his Moulin Rouge theatre-restaurant June 28 with presentation of "West Side Story," **Chita Rivera** assuming role of Anita and **Carla Alberghetti** that of Maria.

Chicago

Dave Madden, just signed by Wm. Morris, goes into the Southern Club, Hot Springs, Ark., Aug. 2 for a week, followed by **Betty Reilly** Aug. 9, and **Peter Palmer** Aug. 16 . . . **Casey Anderson** set for three weeks at the Playboy Club, Chi, July 9 and again Sept. 20. Also for the Miami Playboy Nov. 1, St. Louis Playboy Nov. 23 and New York Playboy Dec. 14 . . . **Carmel Quinn** inked for the Drake Hotel, Chi, Sept. 28 for three. **Louise O'Brien** set for the same room Nov. 2 for three frames . . . **Billy Falbo** skedded for the new Fountain Room of the Sherman House, Chi, June 19 for three weeks.

PUBLIC NOTICE

PUBLIC HEARING
STATE OF NEW YORK
Minimum Wage—Department of Labor

Pursuant to Article 19 of the Labor Law (Minimum Wage Act) as amended by Chapter 650 of the Laws of 1962, the Minimum Wage Board appointed by the Industrial Commissioner, will hold public hearings of a fact finding nature in connection with regulations and allowances contained in the Minimum Wage Orders promulgated by the Industrial Commissioner prior to this date.

Such regulations may relate to piece rates and overtime or part-time rates; waiting time and call-in pay rates; wage rates provisions governing split shifts, special spread of hours and weekly guarantees; and special provisions to prevent the curtailment of employment opportunities for persons whose earning capacity is affected or impaired by youth or age or by physical or mental deficiency or injury.

Such allowances may relate to gratuities, and, when furnished by the employer to his employees, meals, lodging, apparel and other such items, services and facilities.

The hearings will be held as follows:

New York City—
Workmen's Compensation Board,
50 Park Place, Room 545

Syracuse—
State Office Building,
333 E. Washington St.,
First Floor Hearing Room

Monticello—
Monticello High School,
St. John's St.

Industry	City	Date 1962	Time
Laundry	N.Y.C.	June 13	9:30 a.m.
Cleaning & Dyeing	N.Y.C.	June 13	11:00 a.m.
Confectionery	N.Y.C.	June 13	2:00 p.m.
Beauty Serv.	N.Y.C.	June 13	3:30 p.m.
Retail Trade	N.Y.C.	June 14	9:30 a.m.
	Syra.	June 22	2:00 p.m.
Hotel*	N.Y.C.	June 15	2:00 p.m.
	Syra.	June 21	2:00 p.m.
Resort Hotel*	Montic.	June 18	10:30 a.m.
Restaurant	N.Y.C.	June 15	9:30 a.m.
	Syra.	June 21	10:00 a.m.
Amusement and Recreation	N.Y.C.	June 19	9:30 a.m.
	Syra.	June 22	10:00 a.m.
Miscellaneous Industries	N.Y.C.	June 20	2:00 p.m.
	Syra.	June 20	2:00 p.m.
Bldg. Service	N.Y.C.	June 14	2:00 p.m.
	Syra.	June 20	10:00 a.m.

* At these hearings the Board will consider the standards for lodging proposed by the Industrial Commissioner at the request of the recent Hotel Industry Minimum Wage Board pertaining to housing accommodations offered to hotel employees for which employers request an allowance.

John McConnell, Chairman
General Industry
Minimum Wage Board

Dated: June 5, 1962

London Management In Expansion Move Takes In Paris, Munich Talent

London, June 12.

London Management, the British talent agency which is partly owned by the Grade Organization, has established new affiliations in Paris and Munich, following its recent tieup with the Kaufman-Lerner percentery in Rome.

An exclusive representative arrangement has just been concluded by Dennis Van Thal, managing director of London Management, with Olga Horstig Primuz of Paris and Stefanija Jovanovic of Munich.

Although L.M. already has close associations in the U.S. and reps many American artists, a closer affiliation with a U.S. agency is likely in the immediate future. Leslie Grade, boss of the Grade Organization, is due to visit America in the coming weeks for negotiations with several talent companies.

The new L.M. link with France and Germany adds many top international names to the agency's roster, among them Brigitte Bardot, Martine Carol, Edwige Feuillere, Nadia Gray, Dawn Adams, Michele Morgan, Ivan Desny, Christian Marquand, Gerard Oury, Annemarie Duringer, Maria Schell, O. E. Hasse, Curt Jurgens and Erika Remberg.

Available talent through the Kaufman-Lerner affiliation includes Arlene Dahl, Elsa Martinelli, Lea Padovani, Romy Schneider, Susan Strasberg, Rossano Brazzi, Walter Chiari, Fernando Lamas and Channing Pollock.

Forsyth, Ferrie Make Peaceful Settlement

London, June 12.

Comedian Bruce Forsyth and his agent Miff Ferrie have settled their legal dispute which landed them in the High Court. Settlement came after offstage talks between the two parties and their legal advisers.

They have now entered into a new sole agency agreement under which Ferrie acts for Forsyth for the next seven years. The original contract rate of commission prevails, but the contract now has certain variations which bring it into line with Forsyth's present professional status.

Scot Dancehalls' Drink Okay May Hit Vauderies

Glasgow, June 12.

The door is now open, legally, for owners of dancehalls in Scotland to apply for drink licenses. New move will boost their attendance and may cut patronage of vauderies and cinemas.

No liquor is consumed in Scot cinemas, and drinks, available only during program intervals at vauderies, have to be consumed by 9:30 p.m. according to local law. Bars in Scot theatres are overcrowded during rushed intermissions.

A flood of applications is expected from dancehall owners at the next licensing court meeting.

AGVA-Equity

Continued from page 57

period between. In previous years, the meetings ran until after midnight.

The battle with Equity was regarded as the major item on the AGVA agenda. It even preceded the McClellan Senate Rackets Committee investigation which started yesterday (Tues.) in Washington. There were passing references to the matter, such as the remarks of president Joey Adams who defied the Committee with such statements as McClellan ought to clean up the situation in Little Rock and the rest of Arkansas before trying to clean up AGVA. All officers expressed confidence that McClellan would kick up nothing illegal in union's operations.

Equity Battle Hotter

The Equity battle has been getting hotter with the growth of cafe legits and intimate revues in niteries. This developement is cutting in on the AGVA jurisdiction. The fact that AGVA members would not gain any jobs through its control of the jurisdiction was not the issue, according to Bright. The major issue, he felt, was AGVA's assertion of control in the field. In some cases, it would force Equity members to join AGVA.

The convention again chose New York for its powwow next year. Other actions taken at the confab included tabling of a resolution which would have provided a six-day week for performers, and the defeat of a resolution which would have given branches the exclusive right to vote for their own representatives. Under current voting procedure the entire membership ballots for all delegates.

Third veepee Jack Haley in his report castigated the Hollywood trial board which revoked the membership rights of former president Penny Singleton for five years. He condemned the "hearsay" evidence upon which Miss Singleton was convicted. She is alleged to have disparaged the Supplementary Welfare Trust Fund in a telephone conversation with Coast agent Ted Lesser. She denied the charges.

The action against Miss Singleton removed her from the nomination for presidency for which she has been submitted for the past few years. Nominated to run against Adams was Ray Bolger. Should Bolger decline the nomination, Adams will be automatically elected for his fourth successive term.

Bob Hope's Medal

Continued from page 1

cial by inking a resolution passed last week by Congress authorizing the striking of the medal, valued at about $2,000. The resolution introduced by Sen. Stuart Symington (D-Mo.) had won unanimous Senate approval during the last session of Congress, but had met reluctance and delay on the House side where House Banking Committee members feared a flood of resolutions for other citizens, in show business and out.

Jan Peerce Keeps Moving

Jan Peerce, of the Metopera roster, a busy man both sides of the Atlantic this summer. He appears with the Stuttgart Philharmonic June 15, then makes his bow at the Holland Festival commencing July 5 as Don Alvaro in "La Forza del Destino."

Tenor returns to the U.S. for appearances with the N.Y. Philharmonic and the Philadelphia Symphony.

High Ct. Upholds Mexico City's Right To Clamp Curfew on Entertainment

Mexico City, June 12.

There will be no rescission of the current curfew which limits lesser grade nightclubs, restaurants, bars, dancehalls, etc., to a one a.m. closing. The Supreme Court has ruled that the city fathers are within their rights to exercise control of nighttime entertainment.

An appeal to the high court had been made by Mexican Entertainment Assn., a group representing various cabarets and nightclubs. A writ had been obtained by the organization, which technically would have permitted clubs to keep open to wee hours as was customary prior to the city curfew. The writ was not invoked, since the association was confident it would receive a favorable Supreme Court ruling.

With clubs forced to shutter early, owners are wailing about "unprofitable" operations and unions are claiming that musicians, entertainers, etc., are swelling unemployment ranks. These ranks may increase even more as outcome of yet another complaint.

Various civic organizations allegedly have approached city authorities complaining that some of the entertainment offered in clubs, especially in the so-called deluxe spots, is "highly immoral."

The alleged immorality is not so much in the abbreviated costumes of line girls and stars. It is claimed that the blackout sketches and jokes are too much on the raw side.

Rodolfo Landa, head of the National Assn. of Actors, has circulated all nightclub managements, asking them to institute self-censorship. If this does not work, sterner measures will be imposed, including sanctions against "offending" performers.

Berman Tops S.D. Spot's House Mark; Wins Bonus

San Diego, June 12.

Art Hirsch reports that Shelley Berman topped the house record at his Art's Roaring Twenties nitery here last week after a smash 10-day run that netted comic a $1,740 bonus based on guarantee against attendance.

Berman bettered previous marks both in door attendance total and sales of drinks. Nitery seats upwards of 550; no cover or minimum but a $1.50 admission charge for Berman stint.

Toronto Burley House Sheds $100 on 'Obscene' Show Rap; Free Stripper

Toronto, June 12.

Ann Perry, 32, brunet stripper, was acquitted on an obscene dance count but the New Strand Theatre Ltd., holding company for the Victory, burlesk house here, was fined $100; Jack Diamond, manager, $50, while assistant manager William Carr let off with a suspended sentence.

Charges of "indecent performance" were levelled, with Magistrate Joseph Addison dismissing police evidence against Miss Perry. She claimed that she had been in "the dance business" for 17 years in the U. S., Mexico and Canada and had never been charged with an "obscene performance."

Magistrate Addison admitted he had once "appreciated" burlesque. He said: "I saw burlesque in my youth and the more they took off the more I appreciated the show." He felt that "every red-blooded Canadian liked it." However, he said he had to accept the evidence of morality officers.

Det.-Sgt. William Quennel, Det. Alfred Holdsworth and Policewoman Philomena Ballinger detailed the "obscene" performance of Miss Perry. Latter is held over currently, with newspaper ads incorporating the "acquittal" story—and packing 'em in on the hold-over engagement.

Club Flamboyan Folds 'For Good' in San Juan

San Juan, June 12.

Club Flamboyan, one of San Juan's top nightspots since 1956, closed down "for good" last week. The entertainment showcase gambling casino first opened in 1950 as Jack's Club. It was operated for four years under that name, and shuttered for another two years before it reopened as Club Flamboyan.

The building will be demolished to make way for the new Condado Riviera Hotel to occupy the Condado Lagoon site. A new Club Flamboyan, scheduled to be built within the hotel, is expected to open for business "around the end of 1963," according to club officials.

Atlanta's Playboy Club

Atlanta, June 12.

Atlanta now has a Playboy Club. Owner-operator O. L. ("Bud") Turner unveiled the place last week. It is located in the Clermont Hotel and occupies an area formerly known as Turner's Anchorage Supper Club. It's a dine and dance spot.

Also new as to name and ownership is the Peppermint Stix Lounge, which specializes in The Twist. Prior to this venture it was known as the Roaring '20s.

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Bon Soir, N. Y.

Will Jordan, Tom O'Horgan, Nichelle Nichols (with Ellis Larkin), Tiger Haynes' Three Flames; $5 minimum.

Nat Sackin is continuing the accent on comedy format for his Bon Soir. It's still the biggest item that this spot has to offer and customers seem geared for it. Tiger Haynes of the Three Flames, the instrumental trio here, somehow sets the keynote. He is an exceedingly strong operator, weaving in and out of the proceedings and seems able to turn virtually any type display here into comedy. Two acts are in the laugh category, and Hayes intrudes sufficiently on the other to give the entire card that comedy character.

In the case of Will Jordan, who remains one of the better impressionists, there's a lot of fresh material with a zany viewpoint. Jordan's strength remains his takeoff of Ed Sullivan whom he was probably the first to portray. However, he provides some offbeat quality to many of his satires that differentiates him and provides freshness in this Bon Soir exposure. His standards, including the rib of various type walks, and his German singer satire give him a wide lead over the audience.

Another laughgetting turn is by Tom O'Horgan, who similarly purveys an offbeat brand of zaniness. His major vehicle is the harp, but it's the unusual treatment of instrumentalizing and singing as well as whacky audience participation stunts that distinguish him. O'Horgan has a lengthy turn, but he seems well-organized for the task. The material he shows in this spot seems geared only for the Village and eastside clientele, but he seems to have the potential to grow on as well.

Nichelle Nichols, who has previously labored at the Blue Angel, appears not completely organized for this engagement. Material by this Negro singer seems indefinite. She attempts to compensate by overcoloring her tunes into offbeat and obscure channels. But her cardinal sin is a tirade against impressionists when one of that craft was slated to follow. Perhaps she'll find her proper stance after a few show. Ellis Larkin presided at the piano during her turn. *Jose.*

Gaslight Room, S.D.

San Diego, June 7.

Billy Daniels (with Benny Payne); no cover or minimum.

Kicking off a name policy for this stylish 400-seat room above one of his expansive Chuck Wagon restaurants, Yale Kahn has a top draw in Billy Daniels, who's making his first appearance in San Diego.

Singer is, of course, showmanship personified, singing with considerably less finger-snapping and arm-waving than the mimics would have it. The w.k. stylized gestures are saved for his climax "Old Black Magic."

His songalog leading up to "Magic" includes "Breezing Along," "The Second Time Around," "Old Man River" with comments from pianist Benny Payne, "Roses and Lollypops," and "My Kind of Girl."

Payne scores with "Lover Come Back" and a Rose Murphy impresh. Daniel's patter is amiable often funny. His is an exhibition of pro savvy from first to last. *Don.*

Inquisition, Vancouver

Vancouver, June 10.

Bob Grossman, Clyde Griffiths; $1.50 admission.

One of the most promising young folk singers to be presented at the Inquisition since the Seymour St. mocha mart was opened last fall by bonifac Howie Bateman is Bob Grossman. Barely 20, he is a handsome California youngster with a winning personality, who also possesses, in abundance, a sure sense of showmanship so often absent in ethnic artists. With these ingredients going for him, he has no problem projecting his strong vocal talent and self-accompanying guitar with maximum emotional wallop.

Using much of the material from his first Elektra LP, Grossman serves up a rich helping of global folk tunes as he ranges the gamut of broad humor, stirring nationalism, social satire, tender love and tragic lament. His showmanship savvy is evidenced in the way he mixes these emotional moods to match his auditors' response with a 40-minute set that includes "Good Red Wine," "Sita Rom" (in Hebrew) and "Lloyd George Knew My Father," among others.

Standout of the songalog seminar is the South African "Everybody Loves Saturday Night," with its caustic edge submerged in the sheer humor Grossman injects as he vocalizes in French, Spanish, Yiddish, Brooklynese, Russian and San Francisco North Beach "Beatnikese," the last a deferential bow to his prior hungry i stint. He has good singalong participation with this tune and leaves his audience roaring for more.

With youth on his side to ensure the necessary exposure, Grossman could be in the forefront of a new wave of folk singer, able to put "sell" into songs of pure ethnic origin without damage to their basic integrity.

With three shows a night, Grossman is admirably spelled during intermissions by Clyde Griffiths, West Indian exponent of the bongos. Griffiths is completely knowledgeable and articulate about his skins, and his narrative explanations of native lore that surrounds them are lucid and erudite without being condescending. His highly competent bongology sustains the atmosphere that Grossman has generated beforehand, to make this a topnotch billing. *Shaw.*

Jerry Lewis', L. A.

Los Angeles, May 30.

Jane Harvey, Bob Bates, Dick Fisher, Al Pellegrini; no cover, no minimum.

Making her Coast debut, Jane Harvey displays a professional savvy not often seen in such a young songbird. A chic, lively brunette who smoulders when the tune demands it, she has the savoir-faire of a seasoned vet.

Even better, she brings a keen awareness, all too rare in most nitery canaries, of the value of singing the verse as well as the chorus of a ballad. She also has superb diction that permits her to use a shimmery pianissimo and still be perfectly audible.

With a vocal flexibility that includes a swinging, solid approach when called for, Miss Harvey is most effective with ballads, thanks to the velvet throatiness of her lower register. Previous exposure in N.Y. nightspots and television has provided excellent training which shows in her presentation.

Her first set builds from a bouncy "Pick Myself Up" opener, to a beautifully enunciated "Every Time" and a special arrangement of "This Could Be The Start of Something Big." Her windup numbers are her best—that 10-year-old "Who Do You Think I Saw Today?" and a solid "Something's Coming."

The policy of Lewis' Restaurant is to allow the singer plenty of freedom in selecting accompaniment. This paid off with Wednesday night's (30) jitters being held to a minimum, thanks to excellent teamwork between Miss Harvey and a first-rate trio — Bob Bates, bass; Dick Fisher, guitar; and Al Pellegrini, piano.

Show is in for four weeks. *Robe.*

The Losers, L.A.

Los Angeles, May 29.

Terry Gibbs & Combo (4) featuring Pat Moran; two-drink minimum.

"Black Monday" (28) marked the bow of Terry Gibbs at this intimate spot, where the marquee wryly proclaimed the stock market "Loser of the Week." Inside, however, the club came up a winner with its selection of Gibbs, a foremost exponent of cool jazz and hot vibes.

Fronting a quartet, with distaffer Pat Moran in a featured keyboard slot, Gibbs is in for a three-week stand or more, if the traffic will bear and the market won't. With his keen sense of swing and take-charge musical presence, Gibbs drives the group through a vigorous mixture of jazz and pop standards, accenting his deft and furious assault on the melodic hardware.

Occasionally the versatile leader will wander over to the piano and devastate the upper ivories with standup solos that are all authority. Miss Moran, with a gentler style, doubles as pianist of the combo and vibe-partner to the boss. They make dutiful music together.

Cooperative rhythmic support is generated by drummer Will Bradley and bassist Al MacGibbon. *Tube.*

Riverside, Reno

"Riverside Follies" (18) with Davis & Reese, Marquis Chimps, Lou LeVitt Orch (10); presented by Bill Miller; produced by Donn Arden; $3 minimum.

Current offering at this Bill Miller hostelry is the first with Donn Arden at the helm, and from early indications it will prove a sure b.o. winner—what with Arden's obvious perfection in production, and the two strong lead acts of Davis & Reese, and the Marquis Chimps.

Arden, associated with Miller years ago at the latter's Riviera Club in Fort Lee, N.J., proves in this session he's an outstanding producer who gives much attention to costuming, choreography, and selection of femmes. Cast of 18 include six showgirls, six nude dancers and specialty work by Art Johnson (production singer), Luis Urbinan (male lead dancer), Flo Walters, Fluff Chorlton, Misty Morn (stripper) and Bambi (specialty nude).

Booked in the lead spot are Pepper Davis and Tony Reese, a comedy duo that in the last few years has developed into one of the better acts in the business. Ignoring the superlatives they rate, the best descriptive phrase is simply: they're funny. With timing honed to perfection, a wealth of new and smart material, lotsa visual appeal, and a positive strong sell, the two leave no doubt as to talent. Audience response is proof.

Two romp through clever routines allowing each to showcase individual talents: Reese as impressive straight man and song seller, and Davis as the clown with energy to spare. Turn includes Reese playing it straight at the mike on "You're Nobody," then a hilarious bit with Davis instructing Reese in putting across a song with all attendant hand motions to "Begin the Beguine." Exit has team atop drums for commendable tap routines. Full sessions show not a minute of waste, and it's apparent the act has been well rehearsed.

The Marquis Chimps, new to the Reno scene, receive full attention in faultless execution to Marquis' commands. The four chimps ride bikes, unicycles, roller skate, and make with acro bits with the trainer. Marquis gets additional yocks with a smart line of chatter while putting chimps through their paces.

The four Arden production numbers, with girls in colorful exciting costuming, win much endorsement for both theme and presentation. Opener, with Art Johnson on the vocals, follows a "Here Comes Daddy" story line with dancers in baby dress working with oversized furniture. Another routine accents the Spanish theme with Luis Urbinan effectively making with the heel-toe stomps, and the six showgirls parading in appropriate costuming and bare bosoms.

Best reaction comes with a "Frankie and Johnnie" number complete with street and bar scene setting, using Flo Walters, Fluff Chorlton, Urbinan and Johnson in key roles. Exit is a salute to Rodgers & Hart with Johnson essaying six titles and Miss Walters displaying here solo terp abilities.

Mid-point of the hour-plus show has Misty Morn alone on the stage for a strip routine done in good taste, and artfully. Miss Morn has a distribution of the poundage that reaches the near phenomenal, and results in full male attention to the red-tressed peeler.

Show is in for an indefinite run. *Long.*

Village Gate, N.Y.

Chris Connor & Trio, Herbie Mann's Afro-Jazz Sextet; $2.50 admission plus two-drink minimum.

Rightfully Queen of the Quarter Tone, Chris Connor opened last week at the Village Gate, soon after concluding a foreign swing. She, by herself, can guarantee a good house, but with Herbie Mann, his flute and sidemen also on the card, Art D'Lugoff's spacious room in the basement of the Greenwich Hotel should do excellently.

Even so, D'Lugoff has decided this time to give the tablesiders a chance to dance too, which won't hurt; Mann's rhythms are strong and the customers can go ambulatory to them every night except Friday and Saturday.

Miss Connor runs through a group of eight tunes, half of them upbeat and the rest going the other way in the scale of tempos—but all fed superlatively out of her reedy, remarkably well-controlled pipes. She is an imaginative musician, as she proves in "Lonely Woman," "Old Devil Moon" and "Something's Coming," among others.

A perennial at the VG, where he got his start in the big time of jazz, Mann is just plain fine. He tops off this appearance his standard "It Ain't Necessarily So," in which each of his five sidekicks executes a solo, and in his new "Bossa Nova," a shortie he evidently picked up on a recent South American tour.

There is only one objection, and that is the way Miss Connor left her followers dangling for some 20 or 25 unnecessary minutes on opening night. She was introduced, but (as is often the case in jazz boites) only her backers appeared. They played well, but not exceptionally, for much too long; the crowd got sleepy waiting. *Art.*

Freddie's Mpls.

Minneapolis, June 5.

Bill Dana, Bob Lucken, Howard Viken, Frank Olivery trio; $2-$2.50 cover.

Jose Jiminez remains in orbit and his creator and alter ego, Bill Dana, continues to fly high, too. Perched atop a stepladder in his familiar astronaut bit, Dana may be the loftiest performer in night clubs these days, altitude-wise at least.

From his satirical intro, delivered by himself, to his bowoff "Sing Along with Jose," Dana-Jiminez had patrons howling at his preem show which drew a near packed house. It was a tribute to the comic's popularity and a minor miracle in view of the months old Minneapolis newspaper strike which has crippled entertainment biz here.

Dialect comedian has added a raft of new socks since his first outing here a year ago. At his fans' insistence, he continues to do the astronaut routine, expertly assisted again by straight man Howard Viken, WCCO Radio personality. But he has conjured up some additional sidesplitters including childhood vignettes of Chubby Checker, Werner Von Braun and Bela Lugosi.

Dana, who has polished his timing to a fine degree, has also become adept at squelching hecklers. When a boisterous customer stepped on his opening lines, Dana cut him down with a curt "And thank you for working with me—during my first minute."

Opening the show is singer Bob Lucken (see New Acts), a show biz returnee who does a nice, relaxed job on a half-dozen w.k. selections. Frank Oliveri trio provides its customary smooth support.

Dana remains through June 16 with Rusty Warren returning following fortnight. *Rees.*

Dino's Lodge, L. A.

Los Angeles, June 7.

Gigi Galon, Jack Elton, Steve LaFever; no cover, no minimum.

Gigi Galon, tiny songstress of Filipino descent, who gives with the pleasant sounds at Dino's these nights, has the voice, looks and savvy to go far on the boite circuit as soon as she settles down to an original vocal style. She's certain to repeat here and could also be a smart bet for musical comedy.

Effective in every number, the elfin canary belts like Suzuki, croons like Diahann Carroll, mambos like Abbe Lane, and has the international cachet of Jane Morgan. This wide range is both her strength and her weakness. Her personality, changing with each number, could be a planned air of artlessness or an unconscious lack of a personal style.

Smartly gowned and amazingly assured for a singer who admits to only two previous nitery engagements, Miss Galon sells her numbers easily and with vitality. She uses her hands beautifully, like a Balinese dancer, and makes the mike her accomplice in creating an air of intimate contact with her listeners.

A repertoire of showtunes and standards, with Nat Farber and Don Ferris arrangements, gives her plenty of leeway in material. "Misty," "Whatever Lola Wants," and "Man In A Raincoat" particularly good.

Jack Elton's piano and Steve LaFever's bass give her the solid support they provide for all of Dino's canaries as well as delivering smooth dinner music in the interims. *Robe.*

Establishment, London

London, June 7.

New revue (untitled) with Carole Simpson, Eleanor Bron, John Bird, John Fortune, Jeremy Geidt and the Brian Dee Trio; words by Peter Cook, Nicholas Garland and Christopher Logue; music, Stanley Myers and Tony Kinsey; staged by Nicholas Garland; $3.50 minimum.

As long as it adheres to a basic principle of satire, this new revue at the Soho nightclub, more than fulfills its objective to provide an offbeat and witty commentary on news and events throughout the world. There are flashes of brilliance and several caustically witty sketches.

So why is it necessary to flavor some of the items with blatantly crude four letter words which can only be an embarrassment in mixed company? Razor sharp wit does not need that sort of language to help it along, and in all cases the points could have been as well made without it.

The format of the new show follows the style established when the club opened last year. The material is mainly fresh and topical, brilliant use is made of film clips and a few specially made "commercials" have a devastating effect.

One of the most telling items in the show is an excerpt from a newscast, featuring an interview with the architect of the recently opened Coventry Cathedral "for which we owe a very great debt to the German people," and there's also a pointed commentary on the value of having the right sort of accent. Latter item, however, ends with a crucifixion parody which will inevitably cause some offense.

Items in questionable taste deal with the owner of the Sunday sheet, the Observer, and a condemned cell scene in which an unrepentant strangler and raper is prevailed upon by a bishop to see the light. This sketch is marred solely by the use of crude expressions.

As always, the talent is good. Carole Simpson warbles effectively, and has a standout number called "Sick Men at the Time," which is illustrated by film slides of some of the world's leaders. Of the other four cast members, John Fortune makes the best individual showing, though the rest rally round to make for fine teamwork.

The Brian Dee Trio adds noisy and vigorous accompaniment. There are no dancing facilities in the main club room. *Myro.*

Jefferson, St. L.

St. Louis, June 4.

"Can-Can," starring Monique Van Vooren; Stan Daugherty Orch (8); $6.25 minimum, including dinner, show and dancing.

The Sheraton-Jefferson Dinner Theatre has come up with another sock show in the third of its series of full length musicals. This time it's, "Can-Can," starring Belgian beaut Monique Van Vooren. As in previous productions, the headliner is surrounded by topnotch supporting talent.

Miss Van Vooren, whose well-endowed frame and gorgeous costumes impressed the first-night capacity audience, has a way with a song, too, and puts a high shine on the ear-catchers, "C'est Magnifique," "Allez-Vous-En" and "I Love Paris." She has a fine flair for comedy to boot.

Lawrence Brooks, featured in the previous show, 'Silk Stockings," portrays the judge in the current romp and makes vibrant doings of the ditties, "I Am In Love" and "C'est Magnifique."

Alas Kass, as the Bulgarian sculptor, generates lotsa belly-laughs. He and Ralston Hill, as the arrogant art critic, score particularly in the duel scene.

Also adding to the all-around verve and gaiety are Don Morgan as Etienne, James Harder as Theophile, Chris Wallace as Judge Barriere, Dorothy Fank as Claudine and Nanette Duffin as a model.

Director Donald Burr has paced the peformance at a breakneck clip, and there's not a lull anywhere. The choreography sprakles, with special kudos going to the Garden of Eden ballet, the can-can and the apache dance. The chorus line is small but decorative on the Dinner Theatre's apron stage.

"Can-Can" will be on hand through June 23 when Dinner Theatre closes for the summer season. It will reopen in the fall with "Pal Joey." *Bob.*

International, N.Y.

Neil Sedaka, the Hi Lads (5), Boots McKenna Boys & Girls (12), Michael Durso Orch (12); $6 minimum.

It's prom time again and Jack Silverman's International is well-equipped for the trade with its current bill. Headlining is Neil Sedaka, a singer-writer who has been breaking up the teen market for a few years now with his RCA Victor disks and who, via this outing, shows he's more than ready to do it in person too—and grab some adult trade to the bargain.

A personable lad with a wide repertoire (from Chopin to Sedaka), he comes across with pleasing elements for teens and appears headed into more adult audience ranks as well. Tunes like "Comes Love," "I Love Being Here With You," "Twelfth of Never," and "Lazy River" display his ability to deliver material for the adult market. In a nicely styled novelty number, "I Can't Say No to a Piano," Sedaka slips into a medley of some of his rock clicks (which he both wrote and sang) which score consistently for the screeching teeners.

He knows how to keep the audience with him, bringing 'em in with clapping or singing. Even his stint at the piano rendering a Chopin selection rates aud attention and a big mitt. This rapport is quickly established and well-held throughout as he turns out his material with good style and range values.

A rock quintet called the Hi Lads are well-chosen for the prom crowd. The group mixes driving instrumental work with some nice vocal effects. Pat Gallo scores particularly in the vocal dept. and plays a good trumpet, too. Frankie Lep also does some savvy vocalizing and handles the sax smoothly. Joey Dee's bass, Johnny Alberts' drums and Jerry Richards' piano work all add to the effectiveness.

The stage show is a holdover, with the Boots McKenna Boys & Girls turning in a stylish job, particularly on the "Is It Love" seg. The outfit's Twist finale is just right for the prom crowd, especially the group picking partners from the aud for a stage workout. *Kali.*

Roosevelt Grill, N.Y.

Gunnar Hansen orch (5), Al Conte Trio; $1.50-$2.00 cover.

Top-billed at New York's Hotel Roosevelt Grill is Gunnar Hansen & orch, a five-piece instrumental group that comes out sounding like a numerical big band. It's a compact unit whose stress on efficiency, if not to say economy, doesn't impair the listening and dancing-to values for the post-ingenue customers. Latter obviously get the message and respond with to-each-his-own versions of everything from a two-step to a Latino terp.

Hansen, a Danish import who's been playing the clubs and hotels around Gotham the past seven years, majors on violin and has with him Irving Manning on bass, Angelo Barbaria, piano; David Rivera, drums, and Carmen Pizzimenti, accordion. Hansen provides appealing stress on strings (such as with "My Foolish Heart" and "It's All Right With Me" on show caught) during a CBS Radio remote.

Quintet, booked for the summer in this Hotel Corp. of America branch, displays fine balance and unlabored versatility from pops to standards to jazz to cha-cha.

Complementing Hansen is the savvy Al Conte Trio—bass, drums and piano. Bassman Conte also offers some smooth-style, nonflamboyant vocals. Many of his selections are Guy Lombardo-familiar and let's say this is as it should be since Conte is a Grill regular and Lombardo is a Rough Rider from way back. Range is straight Yankee to south of the border, and just one Twist.

One group segues onto the bandstand as the other bows out, smoothly supplanting each other on the instruments one by one mid-song without pause. *Geng.*

Lucey's, L.A.

Los Angeles, June 5.

Tacey Robbins, Los Peterson Quintet with Dick Baker, Tanya; no cover, no minimum.

Instituting a new entertainment policy, Lucey's, an old reliable among local boites, has gone back in time and forward in appeal with its opening bill. With a program that smacks of the 20s in presentation (complete with gangsters, shootings and police raids), the Licorice Lounge (separate from the restaurant proper) opened Tuesday (5) with songstress Tacey Robbins, the Don Peterson Quintet with Dick Baker, and Tanya. Despite the spot's N'Awleans decor, however, the sound heard isn't dixieland.

Acoustical difficulties that would have sent a sound engineer into hysterics and an unfamiliarity with the hard-surfaced room's resonance that made the Peterson group's opening number an ear-blasting maelstrom only temporarily deterred the headliners.

Miss Robbins, solid in a well-delivered group of evergreens, would be more effective in an intimate room. She belts when the tune needs it but lacks sufficient volume this style requires. Her best sounds are apparent in the difficult, infrequently heard "Begat" and a medley on the troubles of amour.

Don Peterson's and Dick Baker's virtuosity, solo and in tandem, on several instruments is well displayed in a very busy "Battle of the Horns," with Peterson's trumpet particularly good on "St James Infirmary."

His tendency to resolve everything with a Twist beat, however, kills an otherwise excellent "Mon Homme" by singer Tanya. She makes a better impression in a Charleston routine. As soon as the room's temporary sound troubles are worked out, it could become an excellent showcase for the more jazz-bent singers.

Current bill is in for two weeks. *Robe.*

Latin Casino, N.J.

Cherry Hill, N.J., June 7.

Brenda Lee, Dick Shawn, Jose Greco Dancers (25), Casuals (6), Jack Curtis, Martin King Orch (15); $3-$6 minimum.

Current bill at this big South Jersey show place is an oddly assorted mixture of entertainment. Jose Greco and his huge company lead off the show. Dick Shawn is the centerpiece and country-style chirper Brenda Lee is in the closing spot. Each in its own department is a superior act; but the program grows or declines in interest depending on which side of the intellectual tracks you hail from.

House has dispensed with its regular production ensemble, the Moro-Landis Dancers, in favor of Greco and his troupe of 25. Greco plays for this show and holds over for the Paul Page Vagabonds engagement which winds up the year for the LC June 18-24.

Stage is crowded with a colorful array of heel-stomping, castanet-clicking, tambourine-banging practitioners of flamenco song and dance. There are a number of well received solo terpers in the lineup of flashing-eyed senoritas and boys with plunging necklines. Greco easily dominates the proceedings, however, with his several specialties noticeably the familiar and spirited "Horse" number in which he is supported by a high-stepping male foursome.

A product of "Grand Ole Op'ry," the tiny Miss Lee is a showwise teenager with a big and guttural voice. Despite her tender years, she is a top Decca disker and gives the payees "Jambalaya" (her first click); departs from the beat for an interpretive belting of "All the Way," offers an affectingly delivered "I'll Be Seeing You" and clinches it with such secure matters as "Organ Grinder's Swing" and "When the Saints Come Marching In."

Miss Lee is backed by the well-drilled Casuals, a sextet of vocalists and instrumentalists. The finale is a tough spot for the youngster since she has to follow the highly professional Shawn, who not only exerts complete control over an audience but also knows when it has had it.

Shawn is still getting maximum mileage out of the "Battle Hymn of the Republic" and his takeoff on r&r singers ("you don't need a good voice, just strong legs"). The comic's new dance step, "The Cockamamie," couples his antic footwork with zany vocals and he indulges in a running satire of show business oldtimers that manages to be savage and nostalgic at the same time. Shawn leaves them clamoring for more.

Show runs through June 17. *Gagh.*

Latin Quarter, N.Y.

(FOLLOWUP)

The fortnightly change of headliners at the Latin Quarter indicates the tremendous change in the status of Arlene Dahl. When she last worked this spot, she was a showgirl. Today, with a film rep plus an expensive act which had its first major airing in Las Vegas, she's figured to be excellent box-office in this tourist haven. She has the support of the novelites in the comedy slot. The rest of this huge show remains unchanged.

Miss Dahl, with an act produced and written by Lyn Duddy & Jerry Bresler and choreographed by Tom Hansen, has a vehicle with excellent entertainment values. It's a turn that hides basic deficiencies and molds her into a highly commercial property. It's well-engineered with three boys backing and providing a respite for costume changes. They also give Miss Dahl a degree of movement that maintains interest throughout her turn.

The tunes constructed for her by Duddy & Bresler cover a multitude of subjects including a sophisticated opus on the mad life led by grandmama. She does a number in a motorcycle riding habit, a plea for the return to femininity, along with a sprinkling of pops. The boys, singing a la Mitch Miller in beards, also make a handsome impression. But their greater contribution is the lively stace movement and song backing that give the act gloss, pace and more substance.

Costumewise, it's impressive and expensive. Miss Dahl makes her initial appearance in an ostrich boa coat, which, with only slight shedding, changes into a gown. Other changes, designed to show her exciting physical attributes, add up to a highly effective turn.

The Novelites, who play this spot periodically, have a strong comedy act that abounds in good basic humor. It's a mixture of many types of zanyisms which blends into a smart grade of corn geared for city as well as country consumption. They clock a lot of laughs in a session that seems built for any largeseater.

Inasmuch as both new acts took up a lot of time, the Winged Victory Chorus skipped their act on show caught, but took a bow at the finale. Others in the show include the acrobatic Tonelys who make contact easily; the Wallenda Aerial Troupe, headed by Jeannine Pivoteau; dancers Molly Molloy, and Julie Gibson and, of course, the line. The Jo Lombardi crew showbacks with its usual skill although the baton is given to Jeff Lewis during Miss Dahl's interim. Yet maitre Gigi presides at the tape. *Jose.*

Edgewater Beach, Chi

Chicago, June 5.

Don Jacoby Orch (5) with Connie Michell, the Diamonds, Don Davis Orch; $3 cover weekends, $2.50 weeknights.

Having found a cornucopia in the wide-open trumpet of Al Hirt, Associated Booking Corp. has guided yet trumpeter Don Jacoby in putting together a youthful and musically proficient combo. Jacoby is a superb trumpeter whose playing has drive, humor and warmth, and he has a likeable stage presence. He was enthusiastically received by a convention crowd that packed the big Polynesian Room.

While comparisons are odious, it should be pointed out that Jacoby plays standards while Hirt features dixieland. This may work against Jacoby, since musical concert acts in niteries tend to do better with specialty music rather than pop tunes and evergreens. Too, aside from Hirt's considerable horn technique, there's no doubt that his outgoing and spontaneous personality are key factors in his nitery success.

Jacoby's bag of tunes includes a crystal-clear rendering of "Toast To A Trumpeter," a tender version of "I Can't Get Started," an unusual handling of "Granada" and "Slender, Tender — Tall," with Jacoby chanting the latter. His unit is firstrate, composed of trombone, sax, piano, bass and drums. They play their ensemble numbers with vitality and handle brief solo outings surefootedly.

Jacoby is joined by statuesque thrush Connie Mitchell for several numbers, and, aside from her voluptuous figure, Miss Mitchell demonstrates a knowing way with a song. Show might be enhanced by a little more byplay between the short-statured Jacoby and Miss Mitchell.

Opening the show are the Diamonds, an able vocal quartet. They harmonize nicely on such numbers as "Bye Bye Blackbird," "Old Man River," their disclick "Little Darlin'," and a Twist number in which they do several clever cameos of prominent people. The Don Davis house unit backs the Diamonds with care and plays a pleasing dance beat between shows.

With its multi-person act, this is a good show for the spacious Polynesian Room.

Arthur Lyman orch opens July 2 for three weeks. *Mar.*

House Reviews

Palladium, London

London, June 4.

Leslie A. Macdonnell presentation of "Every Night at the Palladium," a review in two acts (14 scenes). Devised and staged by Robert Nesbitt; choreography, George Carden; decor, Tod Kingman; costumes, R. St. John Roper; orchestrations, Burt Rhodes. With Bruce Forsyth, Morecambe & Wise, Teddy Johnson & Pearl Carr, Eve Boswell, Angela & Fred Roby, Ugo Garrido, Amin Bros. (2), Angela Bracewell, Janet Mahoney, Jimmy Lee, Line (19), Bill Shepherd Singes (6), Reg Cole Orch.

The new summer show at the Palladium is set to run through to the pantomime season at Christmas, and there's no doubt that Robert Nesbitt's lavish production repeats the formula that guarantees prosperity. It's an eye-filling presentation, with the requisite high-powered names to give marquee appeal and frankly designed to attract bus parties from all over the country.

Bruce Forsyth, who came into national prominence as emcee for "Sunday Night at the Palladium," has star billing, and has just the right personality to make a success of the chore. From the outset, he sets out to get the audience on his side, and though it was something of an uphill fight on the opening night, it's a cinch he will have the customers with him all the way when the party bookings dominate the scene.

Though making frequent appearances throughout the show, Forsyth has a large slice of the second half, and displays some excellent takeoffs, notably those of Sammy Davis Jr. and Adam Faith. His stint includes a sesh at the piano, with a comedy impression of Liberace, an amusing sketch with Jimmy Lee as a suicidal down and out, and a tap routine with Johnny Shack.

Morecambe & Wise, with their own regular tv show, also have a big countrywide following, and their casual, droll humor is good for plenty of yocks. The comedy duo click with a hilarious "shadow" item, and return with Eve Boswell for a predictable but diverting exercise in the art of love-making.

On her own, Miss Boswell has a vital vocal sesh, with a collection of torrid tunes, among them "Tropical Heatwave," "New African Waltz," "Shout When It Hits You" and "When the Spirit Hits You."

A highly contrasting vocal contribution is made by the husband-and-wife team of Teddy Johnson & Pearl Carr. Their songalog includes such standards as "Wonderful," "Standing on the Corner," "Enjoy Being a Girl" and "My Dearest Dear," winding with a trip down nostalgia lane with a round-up of oldies.

Among the specialty acts, there's a standout acro-balancing act by the Amin Bros.; some nimble juggling by Ugo Garrido, who uses his feet as fluently as his hands; and a nifty ventriloquial turn by Fred Roby, who keeps his dummy performing while he's stuffing his mouth with a handkerchief, taking a drink, smoking a cigaret and even playing the mouth organ. Latter is one of the best acts of its kind.

As always, it's a no-expense spared production. Striking decor, gay and colorful costumes, a shapely and well drilled dancing line and added vocal backing from the Bill Shepherd Singers. Angela Bracewell, regular hostess for the tv "Beat the Clock" programs, is on hand to lend more than decorative appeal, and Janet Mahoney adds another touch of glamor to a couple of the sketches. The Reg Cole orch, of course, gives virile backing. *Myro.*

Gaiety, Ayr

Ayr, Scotland, June 12.

Johnnie Beattie, Bob & Jack Young, Maxine Coates, Lilane, Jimmie Fletcher, Colin Stuart, Joan & Barry Grantham, Anne Fields, Eric V. Marsh, Dawn Tudor, The Charles Dancers (8), Harry Broad Orch.

Gaily clad, and with bright decor in tune with the summery atmosphere at this Clyde coast holiday resort, the Popplewell family's annual revue reaches its 33rd edition with a tasteful production, capably helmed by Max Norris, new producer, and devised by theatre owner Leslie Popplewell. Result, in intimate atmosphere of cozy little smalltown theatre, is satisfying to most tastes and looms as good vacation diversion.

Johnnie Beattie, hard-working Auld Lang Syne comedian, has some clever script material, notably in a "Jive at the Hive" scene with artistes dressed as bees and also in a travesty of jukebox jury, "Fluke Box Fury." Dark-haired comedian has a fast line of patter and strikes a breezy note with the customers. He is ably supported by male foil Eric V. Marsh and a blond femme, Anne Fields.

Bob & Jack Young are singer-instrumentalists who score heavily and shape as a promising musical act. Colin Stuart, tartan-garbed singer, gives out with patriotic Scot tunes favored by residents and tourists, while Maxine Coates is a looker who warbles for excellent results but needs that extra spark to make her a standout.

Most attractive act is singing-accordionist Lilane, who comes over with a winning personality. Chirper-musician, known hereabouts as Lilian Brown a few years ago, recently returned from a tour of South Africa. Joan & Barry Grantham are a dancing couple who also work with puppets. Soubrette assistance from Dawn Tudor, and useful support from a line of eight dancing girls, add to liveliness. Harry Broad conducts the house orch.

Tasteful wardrobe and settings are a highlight of this annual holiday revue, regarded as one of the last strongholds of smalltown vaude in the U.K. *Gord.*

Eddys', K. C.

Kansas City, June 8.

Caroline Richter, The Continentals (4); no cover weekdays, $1 Saturdays.

Comedienne Caroline Richter is playing her first date at Eddys', and is making it a jolly occasion. As an apostle of satire, she steadily regales the customers for the 35 minutes on the stand and shows them humor with a different twist throughout.

A willowy blond, Miss Richter has looks on her side and a wealth of material that currycombs current geography, geometry, musical comedy, opera and the French chanteuse. The mood is set immediately as she does a pratfall following one line of "I'm Gonna Live Till I Die" in her first minute on the stage, and nothing is sacred thereafter. An ancient flute is the instrumental to "The Merry Minuet," in which she is undecided as to whether it's "chaos in Laos (lay-os)" or "lousy in Laos (louse)."

Other sorties are as cleverly done on such subjects as the Salouth, the French songstress, "April in Fairbanks" from a Broadway show, and her highbrow opera which vacillates between "Madame (and Poor) Butterfly." To make the humor the most she even admits to having memorized a couple of typos that stay in for laughs. Some of her material gets to the sophisticated level, but she has it in varying degrees and there is enough for all the patrons.

She stays through June 21. *Quin.*

CURRENT BILLS

WEEK OF JUNE 13

NEW YORK CITY

MUSIC HALL—Michael Maule, Colleen Cokre, Lila Gage, Conchita Clarke, Alan Cole, Militaires, Rockettes, Corps de Ballet, Raymond Paige Symphony Orc.

AUSTRALIA

MELBOURNE (Tivoli) — Zoe Caldwell, Joe McCormick, David Copping, Andrew Lodge, Hugh Stewart, Gordon Glenwright, Joseph Szabo, Peter Stewart, Donald Philips, Roger McDougall, Mary Reynods, Ron Haddrick, Robyn Nevin, Alexander Archdale, Alan Tobin, Ric Hutton, Brian James, Brian D. Barnes, Peter Stewart, Edward Brayshaw, Joe McCormick.

SYDNEY (Tivoli) — Edith Georges, Betty Pasco, O'Neill & Haigh, Avril Angers, Jacques Jordane, Raphael & Model, Dorene Kilmer, Les Fred Iles, Alan Randal.

BRITAIN

BRIGHTON (Hippodrome) — Frankie Vaughan, Hetty King, Joe Church, Mrs. Mills, Dorothy Wayne, Ted Rogers, Pan Yua Jen Troupe, Veronica Martell, Frankie's Jazzmen.

GLASGOW (Empire) — Andy Stewart, Ian Powrie & Band, Dixie Ingram, Sally Logan, James Urquhart, Barry Sisters, Volants, Max Kay, Eric Burns, Trio Vitalites, Arthur Blake Singers, Rosemary Manly, Leslie Roberts Silhouettes.

LONDON (Palladium)—Bruce Forsyth, Morecambe & Wise, Johnson & Carr, Eve Boswell & Roby, Amin Bros., Ugo Garrido, Janet Mahoney, Angela Bracewell, Johnny Shack, Jimmy Lee.

VICTORIA (Palace) — George Mitchell Minstrels, Tony Mercer, Dai Francis, John Boulter, Leslie Crowther, Margo Henderson, George Chisholm & Jazzers, Schaller Bros., Television Toppers, Jackpots, Mitchell Maids.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM — Afro-Caribbean, Johnny Barracuda, Larry Bonito, Trade Winds.

BASIN ST. EAST—Mort Sahl, George Shearing, Nancy Wilson.

BLACKJACK — Lynne Carter, Dawn Hampton, Jim Malley, Don Woods, Noreen Tate Trio.

BLUE ANGEL—Bobby Remsen, Peter, Paul, & Mary Reyneaux, Bobby Short, Otis Clements.

BON SOIR — Will Jordan, Nichelle Nichols, Tom O'Horgan, Three Flames.

CHARDAS—Laureanne Le May, Elemar Horvath, Tibor Rakossy, Dick Marta.

CHATEAU MADRID — Mancheno & Carmelilla, Alberto Rochi, Pupi Campo Orc.

COPACABANA — Paul Anka, Norman & Dean, Paul Shelley Orc., Frank Marti Orc.

EMBERS—Jonah Jones Four, Harold Quinn Trio.

HAWAIIAN ROOM — Rudy Adamo, Dennis Regor, Virginia Wing, Keola & Leimomi Beamer, Wailani Gomes, Joe Kekauoha, Liwai Toyo & Iona Ramirez, Ted Auletta Orc., Sam Makia Islanders.

HOTEL NEW YORKER—Milt Saunders Orc., Helene Aimee.

HOTEL PIERRE — Phil Wayne Trio, Kathy Preston, Stanley Melba Orc.

HOTEL PLAZA — Eartha Kitt, Emil Coleman Orc., Mark Monte Continentals, Payson Re Orc.

HOTEL ST. REGIS—Jean Barleaza Orc., Chauncey Gray.

HOTEL ROOSEVELT—Gunnar Hansen Orc.

HOTEL WALDORF-ASTORIA — Joan Bishop, Hans Hansburg.

HOTEL SAVOY HILTON—Louis Bannet Trio, Roy Hartley.

HOTEL STATLER HILTON — Lillian Knight.

INTERNATIONAL — Neil Sedaka, Hi-Lads, Mike Durso Orc., Aviles Orc.

JAZZ GALLERY—Lambert, Hendricks & Yolande, Ornette Coleman Orc.

LATIN QUARTER—Arlene Dahl, Novelles, Julie Gibson, Winged Victory Chorus, Wallenda Ballet, Jeanine Pivoteau, Tonelys, Jo Lombardi Orc., Irving Fields Orc.

LEFT BANK—Cal Bostic, Andy Harmon.

LIVING ROOM— Felicia Sanders, Mel Martin, George Carlin, Bob Ferro Orc.

NO. 1 FIFTH AVENUE—Hankinson & DeMaio, Stan Freeman, Dee Drummond.

SAHBRA—Four Ayalons, Esther Tohbi, Leo Fuld, Badoc & Sharobi, Louis Bannett Orc.

TWO GUITARS—Alya Uno, Sasha Polinoff, Ivan Nepa & Sonia, Kostya Poliansky.

SQUARE EAST—"Second City," Alan Arkin, Howard Alk, Andrew Duncan, Lynda Segal, Eugene Troobnick.

UPSTAIRS & DOWNSTAIRS — Phil Bruns, Ceil Cabot, Rex Robbins, Steve Roland, Donna Sanders, Mary Louise Wilson, Lovelady Powell, Freddie Webber, Jim Sheridan, Dick Riddle, Milrad & Colston

VIENNESE LANTERN—Rosita & Chimbos, Adriana Delmare, Sandy Lee, Ernst Schoen Orc.

VILLAGE BARN—Ralph Pope, Perl & Ray, Tex Fletcher, Becker Bros., Lou Harold Orc., Joe Shay Orc.

VILLAGE GATE—Chris Connor.

VILLAGE VANGUARD — Oscar Peterson Trio, Carol Sloane, Bill Rubenstein Trio.

CHICAGO

BLUE ANGEL—Christian Lament Twist-Up Revue, Joi Dari, Carmen Hylton, Lord Montego, Petita, Charlotte Rae, Lord Carlton, Tito Perez Orc.

CONRAD HILTON—"Pink Tights," Nip Nelson, Hinchy & Allan, The Bokdams, Locke Lorraine, Consuelo, Boulevar-Dons (3), Boulevar-Dears (6), Charles & Has muck, Jimmy Palmer Orc.

DRAKE HOTEL—Anita Bryant, Jimmy Blade Orc.

EDGEWATER BEACH — Don Jacoby All-Stars, Connie Mitchell, The Diamonds, Don Davis Orc.

GATE OF HORN — Bob Camp, Judy Collins, Clefs of Faith, Lucho Navarro.

LE BISTRO—Milt Trenier, Vic Cesaerio Trio.

LIVING ROOM—Louis Armstrong, Joe Parnello Trio, Sam DeStefano Trio.

LONDON HOUSE—Kai Winding Sextet, Larry Novak Trio, Jose Bethancourt Trio.

MISTER KELLY'S—Woody Woodbury, John Frigo Trio, Marty Rubenstein Trio.

PALMER HOUSE—Kitty Kallen, Johnny Puleo, Ben Arden Orc.

PLAYBOY CLUB — Jerry Van Dyke, Jackie Vernon, Lou Alexander, Boylan & Wald, Johnny Hartman, Irene Kral; Bobbi Martin, Carazini, Day, Dawn & Dusk, Tony Smith Four, Harold Harris Trio, Joe Iaco Trio, Phil Wright.

SECOND CITY — "My Friend Art Is Dead," Bill Alton, Del Close, Severn Darden, Mina Kolb, Dick Schaal, Avery Schreiber.

SAHARA INN — Bobby Darin, George Kirby, Frank York Orc. **Lounge:** Joy & the Boys, Danny Long Trio.

SHERATON BLACKSTONE — Jaqueline Jourdan, Franz Benteler Orc.

SUTHERLAND LOUNGE — Ramsey Lewis Trio.

LOS ANGELES

COCOANUT GROVE—Gordon & Sheila MacRae, Freddy Martin Orc.

CRESCENDO—Ella Fitzgerald.

DINO'S—Gigi Galon, Jack Elton, Steve LaFever.

INTERLUDE—Troy Walker & Hustlers.

LE CRAZY HORSE—Janine Caire, Tommy Roberts & Evelyn Freeman Combo.

SLATE BROS. — Gary Crosby, Mitzi McCall & Charley Brill, Herb Dell Trio.

STATLER HOTEL — "Bring on the Girls" Revue, Skinnay Ennis Orc.

YE LITTLE CLUB—Bill Norvis & Upstaris, Joe Felix Group (4).

LAS VEGAS

CALIFORNIA CLUB—Johnny Paul.

DESERT INN — McGuire Sisters, Jack Durant, Donn Arden Dancers, Carlton Hayes Orc. **Lounge:** Alvino Rey, Dave Apollon, Les Femmes, Michael Kent.

DUNES—Polly Bergen, Paul Winchell, Earl Barton Dancers, Bill Reddie Orc. **Lounge:** "Vive Les Girls," Sue Roberts, Joseph Mack Four, Salmas Bros., Hadda Brooks.

EL CORTEZ — Marvela, Bill Haley Comets.

FLAMINGO—Pearl Bailey, Step Bros., Walter Nicks Dancers, Tony Bellson, Nat Brandwynne Orc., Flamingoettes. **Lounge:** Della Reese, Earl Grant, Peggy Dietrick, Hot Lips Levine.

FREMONT—Jets, Untouchables, Fables, Checkmates.

GOLDEN NUGGET—Judy Lynn Show, Billy Thompson, Chick Adams.

HACIENDA — Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Lynne Davis, Grover Shore Trio.

MINT—Pat Moreno's "Artists & Models of '62," Bill Bird, Gil Lamb, Hellzapoppin'.

NEVADA—Jay Orlando, King Henry 4

NEW FRONTIER — "Life Begins at Minsky's," Tommy Moe Raft, Carrie Finnell, Stunning Smith, Baby Bubbles, Maureen Diaz, Frank Sorrello, Murray Briscoe, Jack Mann, Dick Rice Orc. **Lounge:** Bob Crosby, Ink Spots, Sunny Spencer.

RIVIERA—Keely Smith, Corbett Monica, Geo. Arnold Dancers, Jack Cathcart Orc. **Lounge:** Kay Stevens, Braman & Leonard.

SAHARA—Teresa Brewer, Dave Barry, Moro-Landis Dancers, Louis Basil Orc. **Lounge:** Modernaires, Tex Beneke, Ray Eberle, Paula Kelly, Characters, Ruth Wallis, Peter & Hank, Lloyd Lindroth.

SANDS—Joey Bishop, Betty Johnson, Garr Nelson, Copa Girls, Antonio Morelli Orc. **Lounge:** Don Cherry, Morry King, Ernie Stewart.

SHOWBOAT — Polly Possum, Rusty Isabel, Wade Ray, Craig's Chimps.

SILVER SLIPPER — Hank Henry, Sparky Kaye, Bobby Clark, Cindy Ember, Danny Jacobs, Red Marshall, Dolores Frazzini, Marge Elizarde, Slipperettes, Geo. Redman Orc. **Lounge:** Chas. Teagarden Orc., Jack Prince, Johnny LaMont.

STARDUST — "Lido de Paris," Eddie O'Neal Orc. **Lounge:** Roberta Linn, Happy Jesters, Diosa Costello, Micki Lynn, Jack Costanza.

THUNDERBIRD—"Flower Drum Song," Jack Soo, Arlene Fontana, Juanita Hall, Carwood Van Orc. **Lounge:** 4 Lads, Louis Bellson, King's IV, Exciters.

TROPICANA—"Folies Bergere of '62," Ray Sinatra Orc. **Lounge:** Mary Kaye Trio, Sylvia & Guido, Dubonnet Trio, Landis Trio.

MIAMI-MIAMI BEACH

AMERICANA — Jack Young, George Arnold's "Artists and Models On Ice," Marsh & Adams, Nicky Powers, Joan Daye, Phil Richards, Johnny Flanagan, Mal Malkin Orc.

BALMORAL—The Accents, The Voyagers.

CARILLON — Lou Walters "Scandeles de Paree," Betty Kean & Lew Parker, Ralph Young, Colette Reidinger, Five Brutos, George Dorlis, Roger Stefani Ballet, The Matiazzis, Pepe Miller, Jacques Donnet Orc., Line (16).

CASTAWAYS—Preacher Rollo 5, Jerry Geraldi & Lesley, Ralph Font Orc., Candi Cortez, Jimmy Roma, Bill Bernardi.

DEAUVILLE — Barry Ashton's "Vive Les Girls," Arnaults, Paris & Claire, Pat Dahl, Vespia Bros. Line, Les Rhode Orc., Mel Greene.

DIPLOMAT — Gene McDaniels, Mandy Campo Orc., Can Smith Orc.

EDEN ROC—Buddy Lewis Five, Luis Varona Orc., Monroe Kasse Orc., Art Freeman Orc., Zeniths, Toni Steele Dancers.

FONTAINEBLEAU — Ziggy Lane, Jose Fajarde Orc., Frank Natale Trio, Len Dawson Orc.

LUCERNE — "Too Hot Too Handle," Tun Tun, Malagon Sis., Leonor Montes, Sacasas Orc.

MURRAY FRANKLIN'S—Freddie Ross, Kay Carole, Frankie Hyers, The Cooks, Eddie Bernard, Murray Franklin, Vic Perry.

PLAYBOY—Yonely, Don Brooks Trio, Stan Fisher, Linda Hopkins, John Shirley & Bonnie, Jackie Vernon, Sir Julian Trio, Chico Randall Trio, Norm Geller Trio.

RONEY PLAZA — Four Tempos, The Twisters.

THUNDERBIRD — Frankie Scott, Berj Vaughan Quartet, Sue Lawton.

RENO-TAHOE

HAROLDS—"Riverboat Follies," with Rusty Draper, Johnny Mann Singers, Andre Marot's Co., Delta Queens, Don Conn Orc.

HARRAH'S (Reno) — Jerry Colonna, King Sisters, Marksmen, George Young Revue, Dusty & Sylvia, John Buzon Trio, Red Coty.

HARRAH'S (Tahoe) — South Shore Room: Sammy Davis Jr., Dorben Singers & Dancers, Leighton Noble Orc. **Lounge:** Roberta Sherwood, Deedy & Bill, Arthur Ellen, Del Martins, Interludes, Coquettes.

HOLIDAY — Four Lads, We Four, Country Gentlemen, Charles Gould's Satin Strings.

MAPES — Sandor's "Saucy Scandals," King's IV, Schafer's Capers with Rossi & Boyer, Joe Karnes.

NEVADA LODGE (Tahoe)—Jody & the Jesters, Esquires.

NORTH SHORE CLUB (Tahoe)—Gloria Tracy Quartet, Manny Lopez Co.

RIVERSIDE—**Riviera Room:** "Riverside Follies" with Davis & Reese, Marquis Chimps, Arden Dancers, Lou LeVitt Orc. **Lounge:** Jo Ann Jordan Trio, Nelson & Palmer.

SPARKS NUGGET—Sportsmen, Buddy Greco, Mariachi Los Camperos.

WAGON WHEEL (Tahoe)—Kay Martin, Town Pipers, Nita Cruz and the Crescendos, Gwen Harmon and Players, Bobby Page Show, Ron Rose.

SAN FRANCISCO

BLACKHAWK—Miles Davis Orc.

BLACK SHEEP — Earl Hines Orc., Rich Dean.

EARTHQUAKE McGOON'S—Turk Murphy's Orc., Clancy Hayes.

GAY 90'S—Ray K. Goman, Bee & Ray Gorman, Carol-Jean Thompson, Dik Keegan Orc.

FAIRMONT — Sophie Tucker, Ernie Heckscher Orc.

FLAMINGO (Oakland) — Dick Contino, Leo de Lyon.

HANGOVER — Ralph Sutton.

HUNGRY I — Dick Gregory, Frank D'Rone, Lightstone.

JAZZ WORKSHOP — Eddie Davis and Johnny Griffin.

NEW FACK'S—The Cables, Barbara McNair, Four Freshmen (open Friday).

PURPLE ONION — Adam Keefe, Don Crawford, Jay Kennedy.

SUGAR HILL — Brownie McGee and Sonny Terry.

365 CLUB—Ben Blue Review.

SAN JUAN

CLUS CARIBE—Michel Louvain, Patrice Helene & Jan Howard, Miguelito Miranda Orc., Pepito Arvelo Five.

LA CONCHA—Ming & Ling, Ellen Van Valen, Noro Morales Orc., Nestor Torres Five.

EL CONVENTO — Pepe Lara Orc., Rodriguez Olivo Five.

FIESTA ROOM — Elizabeth del Rio, Pepito Torres Orc., Barletta-Queralt Five.

OCHO PUERTAS — Gilberto Monroig, Mari Pacheco, Joe Valiente.

Unit Review

Shirley Bassey, Nelson Riddle & Orch
(Odeon Theatre, Glasgow)

Glasgow, June 12.

William Victor Productions Ltd. presentation of Shirley Bassey, Nelson Riddle & Orch. Twice-nightly. At Odeon Theatre, Glasgow, June 4, '62; $2 top.

Combination of Shirley Bassey, now a top U.K. warbler, and Yank orch leader Nelson Riddle proves a winner here. Both artistes leave a first-class overall impression, and exit to loud palming from a loyal audience, which was capacity at second house caught and near-capacity at first performance.

Miss Bassey, shuffling on stage in tight-fitting garb, scores via sheer personality. Her flashing eyes, crimson lips and coiling arms reflect all the signs of the top artiste she is. Opens with "Tonight," and registers most with "In Other Words," "Till" and "The Party's Over." Has to begoff with "You'll Never Walk Alone." She also recalls her first professional show, "Memories of Jolson," with a medley of the late singer's tunes, for which she garners an equally solid reception.

Vocally much improved since her last visit hereabouts, Miss Bassey also proves she can sing equally well with a simple piano accompaniment. For her act, the baton is taken over by musical director Raymond Long.

Conducting orch of 29 sidemen, Nelson Riddle, in first segment of show, exhibits top musicianship. He scores most with a selection from "Can-Can" and a medley of 15 numbers made into hits by Nat King Cole and Frank Sinatra ("Mona Lisa" and "World on a String" included). Orch also does theme from "Route 66."

Each section of strings and brass is featured in numbers, while there's a unique combination of strings and brass in the arrangements. As a local touch, outfronters were introduced to Glasgow brothers Eddie and Duncan Blair, both trumpeters in the orch.

Entire layout, simply but colorfully staged, had the fans begging for more. *Gord.*

Winchell-Hearst

Continued from page 1

"laughed me out of it"; that "I'm now sending my stuff direct to Dick Berlin" (Richard E. Berlin, president of the Hearst newspapers) but he adds "Glenn Neville (Mirror editor) is a nice guy and has protected me many a time."

Winchell claims that when he resumed April 3, 1961, following his protracted illness, he "was told that I'm hot again." He cites circulation upbeat of the Mirror but adds that he is "tired of men running Hearst papers who don't know their stuff." Winchell cites a couple of exclusive stories that were fluffed off by the Hearst Headline Service and the Mirror.

"I told Dick Berlin I want out but maybe when I get some sleep I'll feel better about it."

New Acts

BOB LUCKEN
Songs
20 Mins.
Freddie's, Minneapolis

Minneapolitan Bob Lucken is the first solo localite to be booked at Freddie's this city's only supper club with name entertainment. Returning to show biz after a 12-year absence, he is aiming at a singing career in niteries, this being his initial engagement. Two weeks ago he filled in for comedienne Belle Barth during final two nights of her stand here. His click then prompted Pete Karalis, Freddie's owner, to put him on the current fortnight bill with comic Bill Dana.

Having sung with the Frankie Carle and Teddy Phillips bands, Lucken impresses as a pro and avoids the jitters one might expect from raw talent or from a performer picking up the threads after a lengthy retirement. With a pleasing voice and a warm, casual style, he does a competent job on oldies "Just in Time" and "April in Paris" as well as on such current ballads as "Moon River." But he needs a change of pace tune to vary the tempo. He could also use some chatty dialog to establish rapport with tablesitters.

Preem crowd gave him a rousing reception, bringing back for several encores. Additional exposure should give act the polish it needs. *Rees.*

GERRI GALE
Comedy, Songs
42 Mins.
Gatineau, Ottawa

Gerri Gale is far from a newcomer to the club circuits but her current is almost a complete switch. Blond looker formerly featured terp styles from pert ballet items to solid modern, with warbling and bits of comedy spliced in. Now the turn is stressing clicko comedy material.

Canarying comes in second and terping is almost missing except that Miss Gale's movements are strongly reminiscent of the dance styles she once did. Top chore in the stint is her caricature of a stripper, giving her plenty openings for gag material solo and with attention to the ringsiders. She works a solid Charleston bit and segues into a Twist with males from the tables to help.

Like so many vet performers who get new material, Miss Gale retains a highlight from her former routine, this being a fruit vending item with bananas, tomatoes, onions, carrots, others issuing from her Miranada-style hat and handed to customers with suited gabbing. Current stint at the Gatineau Club garners hefty mitting throughout.

Miss Gale's stanza is big for niteries, lounges, club dates, and featured segments would enhance any video show. Act is nicely gowned and solidly staged. *Gorm.*

JULIA DARVAS
Songs
22 Mins.
Colony, London

Six years ago, while still a member of the Darvas & Julia dancing act, Julia Darvas tried out a solo vocal stint at the Colony, London, to mixed results. Now that her partnership with Nicholas Darvas has been terminated, she is going it alone as a singer, and has returned to the scene of her first "audition" for her initial engagement.

Miss Darvas is endowed with several natural advantages. She has looks, a generous measure of Continental charm and a linguistic talent which enables her to sing in several languages, including fluent English. There's a fascinating quality, too, about her vocal prowess, though she obviously has a limited range and has to choose her numbers with care.

On the basis of this performance, she shows considerable promise, but her routine needs sharpening to insure a greater impact. There is not enough variety in the style of her tunes, but that can be corrected.

Her opener, on show caught, was included in her original stint—"There's Nothing in My Hand," and that's one of her strongest entries. She does a Spanish ballad with deep sincerity. But there's too much similarity in the style of the comedy lyrics in her numbers dealing with a paternity suit and about two Chinese. Minor faults, but enough to upset the balance.

Once Miss Darvas hits the right formula she'll undoubtedly become a top artist for most cafes. *Myro.*

Circus Review

Circus Knie

Zurich, June 10.

Fred & Rolf Knie production of circus in two acts (21 displays). Musical director, R. Wraskoff; stage managers, E. Zimmermann, L. Lehner. Features Renata Riva, Knieli, Enrico & Angelo, Rolando, Mademoiselle Loyal's Pigeons; Umberta, Fosca, Renata & Ines; Swiss stallions (4), presented by Sacha Houcke; Miss Edith and Arabian stallion Ghazi; Fredy Knie's Hungarian stallions and Lipizzans (12), Ballet Gerard, Arata Trio, Knie's Elephants, presented by Rolf Knie; Wazzan Troupe (10), Les Orlatos (2), Eugen Weidmann; horses, presented by Miss Edith, Fredy Knie & Fredy Knie Jr.; Les Fratellini (3), "Ben-Hur," presented by Sacha Houcke; Knie's Aerial Ballet (4); Mademoiselle Liliane; Lilly Yokoi. At Sechselacutenplatz, Zurich; $2.30 top.

Swiss National Circus Knie, now in its 43rd year and, incidentally, the 163rd of the Knie dynasty, is currently on its annual Swiss tour with a well-balanced bill which is racking up top grosses. Although the 1962 production may not offer an abundance of top acts, it never gets below par either. For it's just the right commercial blend of vaude and animal acts, most of which are genuine audience-pleasers.

Animal displays, a tradition among any Knie program, are particularly effective this year. Whilst Fredy Knie, together with his 15-year-old son Fredy Jr. in his sawdust debut, specializes in horse training, his brother Rolf scores in an elephant number. Young Swiss trainer, Eugen Weidmann has a topnotch mixed wild animal act (black panthers, leopards, tigers, lions and bears), while Sacha Houcke registers with a beautiful Swiss stallions foursome.

Vaude acts are topped by aerialists Les Orlatos (2) who get first-act finale billing. Working sans net, the mixed couple has a brilliant turn topped by a trick that has viewers virtually gasping; femme does a somersault and is caught by the man on the trapeze, first in full light and then repeated in complete darkness with flourescent costumes.

But there's a showmanly twist: at the end of the darkened-tent repeat, the girl seems to miss her partner and fall (indicated by the flourescent garb). When the lights go up, it shows that she has been gliding down a hidden rope. It's a real chiller and scores heavily.

Second act finale is a repeat (for Knie) of pert Japanese cyclist Lilly Yokoi, first appearing here three years ago. Working on a golden bike, she has lost none of her charm and grace nor of the amazing skill with which she handles her vehicle, although some of the impact seems to wear off with repeated viewing. Nonetheless, it's still a click turn. Her husband, Rolando Johansson, has a balancing act of his own with cubes that's a nice filler.

Other noteworthy contributions include the Arabian Wazzan troupe (10) whose pyramid-building is carried out in rapid fire style; an offbeat French pigeon act by shapely Christiane Loyal; an excellent tightrope bit, with head-to-head balancing, by the Arata Trio (two males, one distaffer); and four sexy gals from Italy, Umberta, Fosca, Renata & Ines, who combine equilibristics and vocalizing with fine savvy.

Bill is rounded out by the Gerard Ballet (eight gals) from Germany, with several eyefilling dance interludes, and a clown number by the Three Fratellinis, descendants from the once-famous clown dynasty. Latter is among the show's weaker spots. *Mezo.*

1961-62 Broadway Shows

(June 1, 1961-May 31, 1962)

Key to parenthetical designations: (C) Comedy, (D) Drama, (CD) Comedy-Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (So) Solo show, (Rev) Revival, (Ad-P) Adaptation of novel or short story, (Ad-P) Adaptation of play, (Ad-F) Adaptation of film, (Imp) Importation, (FL) Foreign Language, (CC) City Center production, (Tour) Show is touring, (Tour-2) Second company is touring, (*) Show is continuing on Broadway.

HITS
(7)

Evening with Yves Montand (So) (R) (Imp) (FL) (Rev)
How to Succeed in Business Without Really Trying (MC) (Ad-N)*
Man for All Seasons (D) (Imp)*
Night of the Iguana (D)*
Shot in the Dark (C) (Ad-P)*
Take Her, She's Mine (C)*
Write Me a Murder (D)

STATUS NOT YET DETERMINED
(7)

Bravo, Giovanni (MC) (Ad-N)*
Funny Thing Happened on the Way to the Forum (MC) (Ad-P)*
I Can Get It for You Wholesale (MC) (Ad-N)*
Milk and Honey (MC)*
No Strings (MC)*
Subways Are for Sleeping (MC) (Ad-N)*
Thousand Clowns (C)*

FAILURES
(36)

All American (MC) (Ad-N)
Aspern Papers (D) (Ad-N) (Imp)
Billy Barnes People (R)
Blood, Sweat and Stanley Poole (C)
Captains and Kings (D)
Caretaker (D) (Imp)
Complaisant Lover (C) (Imp)
Cook for Mr. General (C)
Daughter of Silence (D) (Ad-N)
Do You Know the Milky Way? (D) (Imp)
Egg (C) (Imp)
Everybody Loves Opal (C)
Family Affair (MC)
First Love (D) (Ad-N)
From the Second City (R)
Garden of Sweets (D)
Gay Life (MC) (Ad-P)
General Seeger (D)
Giants, Sons of Giants (D)
Gideon (D)
Gift of Time (D) (Ad-N)
Great Day in the Morning (C)
Isle of Children (D)
Kean (MD) (Ad-P)
Kwamina (MD)
Let It Ride (MC) (Ad-P)
Look, We've Come Through (C)
New Faces (R)
Passage to India (D) (Ad-N) (Imp)
Purlie Victorious (C)
Romulus (C) (Ad-P)
Ross (D) (Imp)
Sail Away (MC)
Something About a Soldier (D) (Ad-N)
Sunday in New York (C)
Venus at Large (C)

MISCELLANEOUS
(See Footnote)
(5)

Brigadoon (MC) (Rev) (CC)*
Can-Can (MC) (Rev) (CC)
Greek Tragedy Theatre (Rep) (Imp) (FL)
Old Vic Co. (Rep) (Imp)
Royal Dramatic Theatre of Sweden (Rep) (Imp) (FL)

CLOSED DURING TRYOUT
(7)

High Fidelity (C)
Kicks & Co. (MC)
Lena Horne Show (R)
Prescription: Murder (D)
Short, Happy Life (D) (Ad-N)
Umbrella (D)
We Take the Town (MC) (Ad-F)

CLOSED AFTER PREVIEW
(1)

Infidel Caesar (D) (Ad-P)

LAST SEASON'S UNCLASSIFIED PRODUCTIONS

Hits
(5)

Camelot (MC) (Ad-N)*
Carnival (MC) (Ad-F) (Tour—2)*
Come Blow Your Horn (C)*
Taste of Honey (D) (Imp)*
Unsinkable Molly Brown (MC) (Tour)

Failures
(9)

All the Way Home (D) (Ad-N)
Big Fish, Little Fish (CD)
Devil's Advocate (D) (Ad-N)
Do Re Mi (MC) (Ad-N)
Donnybrook (MC) (Ad-F)
Far Country (D)
Happiest Girl in the World (MC) (Ad-P)
Rhinoceros (D) (Imp)
Wildcat (MC)

PREVIOUS SEASON HITS STILL RUNNING
(3)

Mary, Mary (C) (Tour—2)
My Fair Lady (MC) (Ad-P) (Tour—2)
Sound of Music (MD) (Ad-N) (Tour—2)

Note: The Greek Tragedy Theatre and Old Vic Co. played limited engagements at the City Center, and the Royal Dramatic Theatre of Sweden played a single week at the Cort.

Reformed Woman

Joseph Cotten will be making an honest woman onstage of his offstage wife, Patricia Medina, when they appear together on Broadway next season in "A Calculated Risk." In "Prescription: Murder," which closed out-of-town recently, Miss Medina played his mistress.

In "Risk" she'll portray his wife.

Chi's McVickers Reverts to Pix; 'Molly' Date Off

Chicago, June 12.

The Cinerama franchiseholders here have concluded a deal with the operators of the McVickers Theatre to buy off the house's contractual obligation with "Unsinkable Molly Brown" next fall. The McVickers will revert to film exhibition Aug. 7 after a spring flirtation with legit this year. As noted, this will aggravate a theatre shortage here next season, unless another picture house were to switch to legit.

The deal with Cinerama, closed last Friday (8), contradicted a statement of a few days earlier by James Nederlander that he and his partners had decided to stick with "Molly Brown" because they did not want to keep changing the policy of the house. As the theatre executive explained later, "We changed our minds because Cinerama is a firm 56-week booking, while 'Molly Brown' would have given us 20 weeks at most."

He said that under present plans the house may go back to legit in the 1963-64 season. However, it's understood that a long term picture deal is under consideration to follow the Cinerama lease.

Except for a short period when the Civic may possibly be used, the Shubert and Blackstone will be the only regular theatres available here for legit next fall.

Alex Cohen Providing Extra Staff Coverage; Busy Production Sked

Broadway producer Alexander H. Cohen, who's been expanding his office staff to meet the requirements of his busy production schedule for the 1962-63 season, will provide his entire staff with a full package of employee fringe benefits beginning Labor Day.

The employee coverage, unusual for legit, for which Cohen pays the full premium, includes life insurance with double indemnity provisions, major medical expense coverage with supplemental medical provisions, hospital and surgical expense coverage and a pension plan, in addition to guaranteed year-around employment.

Cohen's enlarged staff includes two new assistants for general manager Roy Somlyo. They're Virginia Snow and Mannie Azenberg, both formerly with producer David Merrick. Andre Goulston has been made assistant to Cohen's associate, auditor Seymour Herscher, and David Rothenberg was brought in to head the press department, with Robin Rudd as assistant. Annette Segal continues as Cohen's executive secretary.

Production projects on Cohen's agenda for Broadway include "Beyond the Fringe," the British revue, opening Oct. 27 at the Golden Theatre, N. Y.; Jack Richardson's "Lorenzo," in which Alfred Drake is to star, with Arthur Penn directing; "Baker Street," a musical based on the Sherlock Holmes stories; "Barnum," a musical based on the life Phineas T. Barnum, and Roger Hirson's "Journey to the Day."

The producer's office is also responsible for all the bookings of the O'Keefe Centre, Toronto, during the regular season, and Cohen personally produces the entire O'Keefe summer season which will run 11 weeks this year.

The opening of "Heresy" at the new Rodale Theatre, N.Y., has been postponed again, this time to early July because of "construction problems."

Bill Swire Exits ANTA Exec Spot; Recently Cited Org's 'Stagnation'

Willard Swire has resigned as executive director of the American National Theatre & Academy. Swire, formerly assistant executive secretary at Actors Equity, had held the ANTA post since 1953. He cited insufficient salary as the reason for his resignation from the non-profit organization, which has about doubled its national membership to around 3,500 during his tenure.

However, a possible factor in the situation is the attitude Swire expressed at an ANTA board of directors meeting several months ago. It was his feeling that the organization is stagnating and that programs are talked about, but not developed. He also stated at that time that he is no longer as vital and enthusiastic as when he came to ANTA and had a program which he believed in and could sell.

At the meeting, Swire appealed to the board for help in developing a plan for carrying out the charter purposes of ANTA through an active program, actively supported by the board. It was his contention that a national policy must be pinpointed and vital porjects developed to implement this policy.

A successor to Swire hasn't been named and the position is being held on a temporary basis by Flora Martel, ANTA's controller. ANTA's financial committee, headed by Carl Schaeffer, met last Monday (11) in New York to discuss a special fiduciary report. It's reported that the administrative budget, which has varied between $85,000 and $100,000 annually, is to be kept to $85,000 for the fiscal year beginning July 1. At the meeting of the board, referred to above, Swire commented that the office expense for the last fiscal period was run on the basis of $85,000.

Besides the administrative budget, another $100,000 is to be allocated for interest and amortization of mortgages on the ANTA Theatre, owned by the organization. The theatre's current tenant is the click "A Man for All Seasons," produced by Robert Whitehead and Roger L. Stevens and presented by ANTA, which gets a percentage of the profits, in addition to theatre rental. The property is figured to have a market value of about $2,000,000. A consolidated mortgage of $850,000 is held by the N.Y. Savings Bank. A second mortgage of $400,000 is held by the City Investing Co., headed by Robert W. Dowling, who's also chairman of ANTA's board.

ANTA took a financial beating last year when it borrowed $100,000 on its first mortgage to invest in the unsuccessful production of "The Conquering Hero," which played the ANTA Theatre.

Indiana Univ. Showboat Opens Ohio River Sked

Cincinnati, June 12.

One of the last showboats to ply midwest rivers, the Majestic launched its third season under Univ. of Indiana ownership here over the weekend with 15 members of the college theatre department. Groomed for legit and vaude, they alternate "Rip Van Winkle" with a full course variety bill. Early biz was reported good.

Anchored at the Ohio River's Cincy wharf, the vessel is offering "Rip" for four nights and vaude June 13-17, with no Monday performance. Admission is $1.30 and 80c for children. The Majestic, built in 1923 by a Capt. Reynolds to replace the original boat of that name, is among the best in the heyday of floating theatres. It seats 423, has a small balcony, a few box seats and an orchestra pit.

The season runs through Aug. 27 and calls for 73 shows in 26 cities and towns along the Ohio to Evansville, Ind., including week stands there and Louisville.

Move to Rescue 2 Cincy Houses

Cincinnati, June 12.

Requests by John J. Shubert for bids to raze the adjoining Shubert and Cox Theatres for parking lot use have stirred up considerable publicity for support of their continued operation. Splurges in the two Cincy dailies focused an appeal by Noah Schechter, resident manager for the Shuberts, for downtown business interests to finance acquisition of the leases, setting $100,000 as an arbitrary figure.

The 1,300-seat Cox has been dark for several years, except for rare rentals for group meetings. The Shubert, 2,000 seater, has had 12-week seasons of road shows in recent years. Schechter expressed hope of renting the Shubert for at least 20 weeks a season and additionally for summer stock, and possibly subleasing the Cox to Associated Community Theatre.

WEST END PRODUCERS ACCEPT FIELDING EXIT

London, June 12.

The Society of West End Theatre Managers has confirmed the resignation of Harold Fielding. At an executive meeting last week, the Society had a letter from Fielding contending that he had only offered to resign, as distinct from actually resigning.

The controversy stems from the recent dispute between the West End managers and the Musicians Union, in which the latter threatened to pull its members out of London theatres unless it got a new wage agreement and a promise to put in live orchestras at theatres playing non-musical shows.

Fielding, committed to a Savoy Theatre presentation of Noel Coward's "Sail Away," signed a separate peace with the MU and at the same time issued a press statement announcing his resignation from the Society. Apparently, he was claiming last week that he had not actually tendered his resignation.

The SWETM, however, reaffirmed that Fielding had, in fact, tendered his resignation, and reaffirmed its acceptance, after giving full consideration to correspondence between the impresario and the Society, and taking note of statements made by him in a television interview.

Now that he is no longer in membership of the Society, Fielding will presumably have to comply with the Equity ruling and deposit two weeks salary for his entire cast before he can present a new show. "Sail Away," currently trying out at Bristol, opens June 21 at the Savoy.

Ottawa to Get Touring Legiters Next Season

Ottawa, June 12.

Several U. S. touring shows are scheduled for local presentation next season at the 2,351-seat Capitol Theatre. Bookings at the house are slated for inclusion on the split-week itineraries of "Sound of Music," "Mary, Mary," "Shot in the Dark" and "Tenth Man." "Sound" is slated for Oct. 2-3.

The productions are being booked here by Harvey Glatt's Treble Clef music shop, which was responsible for the recent two-performance stand at the Capitol of the "Broadway-bound" "Prescription: Murder." The play, in which Joseph Cotten, Agnes Moorehead and Patricia Medina are costarring, grossed nearly $18,000 on its May 10 late afternoon and evening performances at the Capitol, according to Glatt. The top was $5.50 in the afternoon and $6 at night.

The drama, the first pre-Broadway tryout to be seen here in years, was severely rapped by the local critics. Thomas Mitchell, one of the show's original costars, had been out of the cast because of illness and Howard Wierum was subbing for him. Audrey Ashley, in her review of the play in the Citizen here, commented that "although Mitchell had been absent from the touring presentation for some time, "the Ottawa audience was only acquainted with the change in a pre-curtain announcement."

Shows Abroad

Black and White Minstrel Show

London, May 26.

Robert Luff Holdings Ltd.'s presentation (in association with George Mitchell) of a two part revue, based on the BBC-TV series: Devised and staged by George Inns; vocal arrangements and routines, George Mitchell; choreography, Larry Gordon; decor, Stanley Dorfman; costumes, Mary Woods; lighting, Laurie Bloom; orchestrations, Ray Terry & Alan Bristow; musical director, George Steele. Opened May 25, '62, at the Victoria Palace, London; $2.10 top.

Cast: Leslie Crowther, Margo Henderson, George Chisholm, Tony Mercer, John Boulter, Dai Francis, Pat Ellis, Schaller Bros. (2), George Mitchell Minstrels (19), Television Toppers (12), Mitchell Maids (6), The Jazzers (5).

This pop BBC-TV series, with two international television awards under its belt, is just the job to fill the Victoria Palace, vacated by the recent exit of the Crazy Gang. It opened to reported advance bookings of $414,400 and looks set to fill the house twice-nightly for as long as the company is available.

It is a speedy, nostalgic, colorfully gay songalog, with dancing and sporadic excursions into humor. The performers synchronize their voices to a previously made tape so that they can move around and always be heard at the same full sound level. The result is as smooth as butter. It should appeal particularly to those who remember oldie songs.

George Mitchell, responsible for the vocal arrangements and routines, rarely uses an up-to-date song. In fact, in this show "Ramona" sounded like the most current. He specializes in memories of the early '90s, '20s, '30s and '40s, tickling the memories of oldsters and introducing the newer generation to a period when "tunes were tunes."

The result, at the end, is somewhat as if the audience had been hit over the head with half a dozen long-playing disks, but the ditties are put over with unwavering verve and disarming warmth. Mitchell's Minstrels are blacked up, except for white around eyes and mouth, and wear a succession of traditional Minstrel toppers and suits. The girls are not blacked up, and they're as decorative and fresh as seen around these parts for some time.

The male soloists, Tony Mercer, Dai Francis and John Boulter, form a varied trio and have standout voices behind their anonymous make up. Francis does a particularly skillful tribute to Al Jolson, with the inevitable "Sonny Boy."

The Minstrels' repertoire gives the big hello to Hollywood and Broadway, to girls ("Ida," "Sweet Nellie Dean," "K-K-K-Katie," et al), goes through all the permutations of romance under silv'ry skies, inquires whether its' true what they say about Dixie, takes the audience on a trip to the deep south, and so on.

The show is not quite so successful when it breaks away from its song and dance routine. Leslie Crowther and George Chisholm are amusing comedians, but their material is not so hot except for the old breath-taking gag of the swivelling car apparently battling against filmed moving traffic. Crowther, Chisholm and Margo Henderson also have a nifty skit on the w.k. vocal trio, The Kaye Sisters.

Miss Henderson is also featured in her own singing spot, which starts uncertainly but moves on to some useful impressions of how top artists of the past might handle modern arrangements.

Familiar production tricks are trotted out, the lighting is deft and Mary Woods' costumes and Stanley Dorfman's decor are good looking. *Rich.*

Castle in Sweden

London, June 5.

David Pelham (by arrangement with Donald Albery) presentation of a two-act drama by Francoise Sagan, translated by Lucienne Hill. Staged by Peter Coe; decor, Peter Rice; lighting, John Wickham. Stars Diane Cilento, Alec McCowen, Gary Raymond, Jack Gwillim, Lally Bowers, Jill Bennett; features Robin Wentworth, Madeline Newbury. Opened May 23, '62, at the Piccadilly Theatre, London; $3.15 top.

Sebastian	Alec McCowen
Eleonore	Diane Cilento
Agatha	Lally Bowers
Hugo	Jack Gwillim
Ophelia	Jill Bennett
Gunther	Robin Wentworth
Frederic	Gary Raymond
Grandmother	Madeleine Newbury

David Pelham's sojourn in Britain as an impresario has not been marked with overmuch boxoffice success and the odd little item provided for him by Francoise Sagan (English translation by Lucienne Hill) seems unlikely to change his luck very drastically. It has modest wit and engaging performances, but the overall effect is tedium. "Castle in Sweden" is sick, curdled fantasy which starts with paralyzing slowness and then eventually switches to a farcical pace which doesn't much fit its stylism.

Miss Sagan's whimsy offers a snowed-up castle in Sweden whose owner insists that all the members of the family wear historical dress. The rest of the strange assemblage consists of her hearty brother, who has faked the death of his halfwit wife in order, bigamously, to marry an even worse screwball.

This one has an incestuous relationship with her cynical brother, who, in turn, makes the first wife pregnant. The second wife, every year, has an affair with any male relation who happens to turn up as a house guest.

The cast goes through the motions as if trying to get personal attention from the flashy roles. Alec McCowen has excellent moments as the cynical brother, though he tends to gabble his lines. Diane Cilento commands attention with her lithe, wary approach as the second wife.

Jill Bennett is wasted as the demented first wife and Lally Bowers, Jack Gwillim and Gary Raymond also have to behave stoically.

Peter Coe's staging is fitful and Peter Rice's decor is adequate. *Rich.*

Come Back with Diamonds

London, May 22.

Ikon Theatre Company presentation of a two-act (six scenes) drama by Maria Lehmann. Staged by David Giles; decor, Melvyn Corsten. Features Brian Phelan, Elizabeth Spriggs, Sheila Ballantyne, David Thorndike, Margo Cunningham, Nora Nicholson. Opened May 21, '62, at the Lyric, Hammersmith; $2.17 top.

Grisha	Brian Phelan
Vera Petrovna	Elizabeth Spriggs
Nina	Sheila Ballantyne
Little Neighbour	Margo Cunningham
Caretaker	Daniel Thorndike
Marfa Timofeyevna	Nora Nicholson
Stepan Kozlik	Jeffrey Segal
Yasha	Patrick Godfrey
Kolya	Jeremy Conway
Misha	Kenneth Warren
Neighbours	Glenda Jackson, Sarah Harter, Patricia Jeffery, Mary Gunn, John Barry Jones
Soldiers	David Ashiff, Jeremy Conway

The Ikon Theatre Co., which had dubious success with its previous productions of "The Idiot," "The Last Ally" and "All For Truth," has come a cropper again with the presentation of "Come Back With Diamonds." This is a case of a playwright getting a good idea and then flubbing it.

"Come Back" is set in a grubby Moscow tenement after Stalin's death. A political prisoner returns home after 20 years to find that all his family have been corrupted by graft, so the ideal for which he has suffered over the years has been wasted. The drama opens promisingly, but gets lost in a welter of inept writing, indifferent acting and clumsy staging. The show ends with the audience laughing, first half heartedly, and then unreservedly at situations not intended for mirth.

David Giles' muddled direction does not help a cast in which the leading actor, Christopher Burgess, is the only one wholly adequate. Elizabeth Spriggs parading in Russian snow boots, Sheila Ballantine as the young mixed up heroine, and Daniel Thorndike have their moments, but there is little that they can do to salvage a botched production. *Rich.*

The Lizard on the Rock

London, June 5.

Peter Bridge presentation (in association with Greville Poke) of a two-act (four scenes) drama by John Hall. Staged by Edward Burnham; decor, Finlay James; lighting, Richard Pilbrow; sound recordist, Jack Bishop. Stars Harry Andrews; features Sian Phillips, John Laurie, Anthony Oliver, John Bonney, Michael Coles, Doreen Aris, Allan Mitchell, Ronald Chudley. Opened May 24, '62, at the Phoenix Theatre, London; $2.05 top.

Robert Rockhart	Harry Andrews
Malcolm	Anthony Oliver
Roland	Michael Coles
David	John Bonney
Arlow	Sian Phillips
Arthur Cameron	John Laurie
Ellen	Doreen Aris
Hartinsen	Allan Mitchell
Boggis	Ronald Chudley

Although a series of complications have delayed its West End arrival three years, "The Lizard on the Rock" seems unlikely to remain a comparable length of time. However, the drama's film potential is big

The failure of the John Hall play appears to be largely the

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B'way Season

Continued from page 1

of the end of the 1960-61 season, subsequently expanded to 33 with the delayed failures. For the 1961-62 semester, there have been 36 flops so far. There were seven tryout folds in 1960-61 and the same number in 1961-62. Each season had one show that folded in rehearsal, year's being "Infidel Caesar," which got as far as a single preview before jettisoned by the management.

This season was marked by another invasion from London, including productions, plays, directors and actors. It may have been the biggest British inroad into New York, in fact, since Gen. Howe chased George Washington and the Continental Army out of Manhattan in that untidy battle of the Revolutionary War.

The outstanding production import was, of course, Robert Bolt's fine drama, "A Man for All Seasons," which also brought the memorable title performance by Broadway-debut star Paul Scofield, with the expressive direction of Noel Willman and the excellent decor by Motley. Another successful import was the substantially adapted "Shot in the Dark," while the failures included "Aspern Papers," "The Caretaker," "The Complaisant Lover," "Do You Know the Milky Way?", "The Egg," "Passage to India" and "Ross."

5% Tax Out

An outstanding event of the season was the elimination by New York City of its 5% tax on boxoffice receipts. Continued agitation for removal or reduction of the 10% Federal tax remains futile. There has also been no tangible success in efforts to get some sort of Government subsidy for the performing arts.

It was a season marked by long show titles, notably "How to Succeed in Business Without Really Trying" and "A Funny Thing Happened on the Way to the Forum" on Broadway, and "Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad" off-Broadway. Early in the season, during the 1961 summer boxoffice lull, the management of the fading musical, "Fiorello," tried reducing prices instead of using two-for-ones as an attendance come-on, with predictable futility.

It was generally a bleak season off-Broadway, with a burgeoning volume of "vanity" productions overshadowing the few worthwhile shows. An event of the off-Broadway semester was the production of a bill of three one-act plays by multiple Pulitzer Prize author Thornton Wilder, although the scripts themselves proved to be of questionable quality.

The various unions have been squaring off in rivalry over the sharing setup of the money from the rescinded New York City tax. Equity wants and claims a majority of the coin for pension fund, and the other unions are demanding that the total be shared equally by all. The Society of Stage Directors & Choreographers, after several years of skirmishing and finally threats of strike, are now negotiating for recognition and an agreement from the producer-theatre owner organization.

Tickets—Per Usual

There have been somewhat more than the customary number and intensity of squawks over the ticket distribution setup, with a few mentions of "ice," as illicit receipts from scalping are called. A committee representing the Theatre League has been studying the subject, and there's talk of a central ticket office, or at least central office for ticket information. There's even consideration of some sort of IBM computer system for handling the tickets.

Two fairly obscure, indirectly related episodes during the season may lead to important changes in theatre booking contracts in future. One was the move of Max and Stanley Stahl in evicting "My Fair Lady" from the Hellinger Theatre for technical violation of contract (he ordered and the show paid for spot plugs on radio and tv).

The other was the action of Cy Feuer & Ernest H. Martin, as operators of the Lunt-Fontanne Theatre, in withholding a portion of the boxoffice receipts of "The Sound of Music" because Mary Martin, the original contractual star, had withdrawn from the show. The dispute was settled but the situation must be avoided in the drawing of future theatre contracts.

Another notable event during the season was the transmission of a telecast of a performance of "Gideon" from the Booth Theatre to a Rochester house, for admission exhibition. After confusing maneuvers and negotiations, Actors Equity and the American Federation of Television & Radio Artists shared jurisdiction, but grounds for future rivalry remain.

More or less the standard number of feuds marked the Broadway season, producer David Merrick being the principal in several if not most. There was his well publicized tiff with Anna Maria Alberghetti, the star of his production of "Carnival." The producer also continued his critic-baiting hobby, particularly at the expense of Howard Taubman, of the N. Y. Times.

A formula worked out by the Theatre League and the Dramatists Guild for reduced royalties and salaries for unrecouped shows brought a loud protest from the talent agent organization and little-publicized resistance from other talent, notably stars.

Aside from the "Man for All Seasons" import, the outstanding established hits were "How to Succeed in Business" and "Shot in the Dark," with "Funny Thing Happened," "No Strings" and probably "Thousand Clowns" as the potential other sizable pay-offs. Modest hits, so far, are "Night of the Iguana," "Take Her, She's Mine," "Write Me a Murder" and French singer Yves Montand in the return presentation of his one-man show.

The outstanding stars, in terms of generally praised performance, have been Scofield (in "Man for All Seasons"), Margaret Leighton ("Iguana"), Donald Pleasance ("Caretaker"), Julie Harris ("Show in the Dark"), Robert Morse ("How to Succeed"), Zero Mostel ("Funny Thing Happened"), Diahann Carroll ("No Strings"), Barbara Cook ("Gay Life") and Fredric March and Douglas Campbell ("Gideon").

Outstanding directors have been Willman ("Seasons"), Donald McWhinnie ("Caretaker"), Abe Burrows ("How to Succeed") and George Abbott ("Funny Thing Happened").

Notable playwrights included Bolt ("Seasons"), Harry Kurnitz-Marcel Achard ("Shot in the Dark"), Herb Gardner ("Thousand Clowns"), Tennessee Williams ("Iguana"), Ossie Davis ("Purlie Victorious"), and among the composers-lyricists-librettists were Frank Loesser and Abe Burrows ("How to Succeed"), Burt Shevelove, Larry Gelbart and Stephen Sondheim ("Something Funny Happened") and Richard Rodgers ("No Strings").

The season brought the return of the Biltmore Theatre to legit and the loss of the Hudson.

B'way Production Record

1899-1962

Season	New Plays	New Musicals	Revivals	Total
1899-1900	63	14	10	87
1900-1901	50	26	20	96
1901-1902	49	21	20	90
1902-1903	55	27	16	98
1903-1904	68	30	20	118
1904-1905	63	29	35	127
1905-1906	62	32	17	111
1906-1907	67	34	28	129
1907-1908	57	37	16	110
1908-1909	77	33	8	118
1909-1910	95	36	13	144
1910-1911	80	34	17	131
1911-1912	85	39	16	140
1912-1913	98	36	28	162
1913-1914	74	37	17	128
1914-1915	92	24	17	133
1915-1916	70	26	19	115
1916-1917	85	25	16	126
1917-1918	100	38	18	156
1918-1919	104	32	13	149
1919-1920	99	43	2	144
1920-1921	94	51	7	152
1921-1922	142	37	15	194
1922-1923	125	41	8	174
1923-1924	130	41	15	186
1924-1925	162	46	20	228
1925-1926	178	48	29	255
1926-1927	188	49	26	263
1927-1928	183	53	28	264
1928-1929	162	43	20	225
1929-1930	164	35	34	233
1930-1931	130	29	28	187
1931-1932	146	27	34	207
1932-1933	124	27	23	174
1933-1934	124	15	12	151
1934-1935	123	19	7	149
1935-1936	108	14	13	135
1936-1937	94	11	13	118
1937-1938	82	16	13	111
1938-1939	68	18	12	98
1939-1940	62	18	11	91
1940-1941	49	14	6	69
1941-1942	58	16	9	83
1942-1943	47	18	15	80
1943-1944	59	19	19	97
1944-1945	62	19	11	92
1945-1946	48	16	12	76
1946-1947	48	14	17	79
1947-1948	44	12	20	76
1948-1949	43	18	9	70
1949-1950	28	17	12	57
1950-1951	46	14	21	81
1951-1952	44	9	19	72
1952-1953	34	11	9	54
1953-1954	42	9	8	59
1954-1955	34	13	11	58
1955-1956	35	8	13	56
1956-1957	37	10	15	62
1957-1958	37	11	8	56
1958-1959	37	12	7	56
1959-1960	38	15	5	58
1960-1961	31	15	0	46
1961-1962	32	17	1	50

Shuberts' Pass Curb

Continued from page 1

cases, for barter purposes. There has occasionally even been speculation as to the possible sale of passes.

How this new red tape procedure will aid the Shuberts in policing the pass situation isn't too clear, since anyone qualifying for the free-admission courtesy could, presumably have somebody else pick up the tickets in his name. On the other hand, the repeated appearance of the same name on the boxoffice lists would probably bring action by the Shubert office.

In the initial implementation of the new policy, a person picking up tickets at the boxoffice had to give his name, address and phone number to the treasurer at the window. There are mixed feelings in the trade as to this identification requirement. Some object, while others feel that it's justified on the theory that freeloading has been getting out of hand.

The Mount Kisco (N.Y.) Playhouse begins a 10 week season July 3 with "Pygmalion."

Road: 'Mary' $12,688, Santa Barbara; 'Sound' $48,590, Chi; 'Irma' 29G, Wash.

Business last week for the road lineup of six musicals and one straight play ranged from sluggish to snappy. Holding strong were "Song of Norway" and "The Unsinkable Molly Brown" in Los Angeles and "Carnival" in San Francisco. "My Fair Lady" get off to a fast start in the first seven performances of a repeat Detroit stand, and "Irma La Douce" was so-so in its initial Washington round.

"Sound of Music" dropped nearly $20,000 in Chicago and "Mary, Mary" fared poorly in Santa Barbara.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net: i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deduction of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

CHICAGO

Sound of Music, Shubert (MD-RS) (30th wk) ($5.95-$6.50; 2,100; $72,000). Previous week, $68,486 with Florence Henderson starred in the role taken over June 4 by Barbara Meister.

Last week, $48,590.

DETROIT

My Fair Lady, Fisher (MC-RS) (1st wk) ($6.50; 2,081; $69,000) (Ronald Drake, Caroline Dixon). Previous week, $61,825, National, Washington.

Last week, $59,072 for seven performances.

LOS ANGELES

Song of Norway, Philhamonic (MC-RS) (7th wk) ($5.90-$6.75; 2,670; $83,400) (Patrice Munsel). Previous week, around $80,100 with Civic Light Opera subscription.

Last week, about $81,700 with CLO subscription.

Unsinkable Molly Brown, Biltmore (MC-RS) (8th wk) ($6.50-$7; 1,636; $64,000 (Tammy Grimes). Previous week, $62,043.

Last week, $62,273.

SAN FRANCISCO

Carnival, Curran (MC-RS) (7th wk) ($6.25-$6.90; 1,758; $65,000) (Anna Maria Alberghetti). Previous week, $63,386 with CLO subscription.

Last week, $64,088 with CLO subscription.

SANTA BARBARA

Mary, Mary, Lobero (C-RS) (Teresa Wright, Scott McKay, Tom Helmore, Hiram Sherman). Previous week, $6,076 for four performances, High School, Sacramento.

Last week, $12,688.

WASHINGTON

Irma La Douce, National (MC-RS) (1st wk) ($4.95-$5.95; 1,683; $51,600). Previous week, $25,300 with twofers, Shubert, New Haven.

Opened here June 4 to three favorable notices (Carmody, Star; Coe, Post; Donnelly, News).

Last week, $28,942.

Slate 2 Yiddish Tuners On Eastside N.Y. in Fall

Two Yiddish theatres in New York's downtown eastside area have scheduled new musical productions for next fall. The shows are "A Cowboy in Israel," slated for a mid-October opening at the Anderson Yiddish Theatre, and "A Honeymoon in Israel," scheduled for an Oct 12 bow at the new Roosevelt Yiddish Theatre, to be operated by Sol Dickstein.

Leo Fuchs will star in "Cowboy" and Max Perlman will make his American debut as star of "Honeymoon." Both actors will also direct the vehicles in which they're to appear. "Cowboy," written by Sholom Secunda, will be produced by Jacob Jacobs. "Honeymoon" was written by Kalman Rosen and Gordon Leonard.

L.A. Scribe 2d in Contest Held by English Paper

London, June 12.

A Los Angeles playwright, Hugh Brooke, won second prize in an international play contest launched by the Croydon Advertiser in connection with the nearly-completed Peggy Ashcroft Theatre here. The script is called "The Poison Tree."

First prize went to Brian Gear, an advertising copywriter, and it is hoped to present it as the theatre's opening production. Miss Ashcroft presented cheques to the five winners. There were 237 scripts received from all over the world.

The Ashcroft Theatre will seat 738 and will have an apron stage which can be lowered to form an orchestra pit.

HOUSTON ALLEY GETS NEW PLAYHOUSE SITE

Houston, June 12.

The Alley Theatre here has been given approximately one-half block of land in the downtown area on which to build a new theatre. The 15-year-old legit operation, of which Nina Vance is managing director, has been given the plot, adjacent to the Civic Center and valued at between $360,000 and $380,000, by Houston Endowment, Inc., owner of the Houston Chronicle and other properties.

A condition of the gift is that a new Alley theatre and academy building costing at least $750,000 be constructed within two years and that the Alley remain a non-profit venture. The present Alley showcase, in a one-story factory building, is limited to 215 seats and has inadequate dressing room, lobby and office space. A 500-600 seat house, for which funds now have to be raised, is envisioned for the new location.

'Sound' and 'Unsinkable' For Cincy Next Season

Cincinnati, June 12.

"The Sound of Music" and "The Unsinkable Molly Brown" are already committed as two of the scheduled seven entries in the Theatre Guild-American Theatre Society subscription series for the 1962-63 season at the Shubert Theatre here. Among other possible TG-ATS offerings are "Mary, Mary," "Shot in the Dark," "Irma La Douce," "Take Her, She's Mine" and "Carnival."

Norman Blackwell, a Procter & Gamble Co. office employee, is the Cincy winner of the Guild's legit theatre poster contest and competes with regional winners in 20 other subscription cities.

Australian Shows

(Week Ended June 9)

(Figures denote opening dates)

BRISBANE

Sentimental Bloke, Her Majesty's (4-21-62).

MELBOURNE

Hedda Gabler, Little (6-7-62).
Miracle Worker, Comedy (5-18-62).
My Fair Lady, Her Majesty's (4-21-62).
Saint Joan, Union (5-9-62).
Sound of Music, Princess (10-20-61).
Summer 17th Doll, Russell (6-4-62).
Would-Be Gentleman, Emerald (5-16-62).

SYDNEY

At It Again, Phillip (3-28-62).
Five Finger, Ensemble (4-13-62).
Man for All Seasons, Palace (6-5-62).
Oliver, Royal (2-17-62).
Opera repertory, Elizabethan (5-30-62).
Rhinocaros, Independent (5-2-62).

Scheduled B'way Preems

Fiorello, City Center (6-13-62).
There Must Be a Pony, Coll (9-27-62).
Affair, Miller's (10-1-62).
Banderol, Music Box (10-9-62).
Seidman, Belasco (10-15-62).
Mother Courage, Ambassador (10-16-62).
Mr. President, St. James (10-18-62).
Night Life, Alkinson (wk. 10-21-62).
Fun Couple, Lyceum (10-22-62).
Beyond the Fringe, Golden (10-27-62).
Step on a Crack, Barrymore (11-7-62).
Harold, Longacre (11-29-62).

OFF-BROADWAY SHOWS

(Figures denote opening dates)

Anything Goes, Orpheum (5-15-62).
Blacks, St. Marks (3-4-61).
Brecht on Brecht, de Lys (1-3-62).
Cats Pajamas, Sheridan Sq. (5-31-62).
Fantasticks, Sullivan St. (3-3-60).
Hostage, One Sheridan Sq. (12-12-61).
Little Mary, Cherry Lane (11-18-59).
Oh Dad, Poor Dad, Phoenix (2-26-62).
Portrait-Monks, Matinee (5-28-62).
Premise, Premise (1-22-60).
Rosmersholm, 4th St. (4-11-62).
Wilder Plays, Circle in Sq. (1-11-62).

SCHEDULED OPENINGS

Raisen Hell, Promenade (7-2-62).

SKED 2 PLAY TRYOUTS AT EAST HAMPTON, L.I.

Two new plays will be tested this summer at the John Drew Theatre, East Hampton, L. I. The spot, which opens its 32d consecutive season July 2 with "Fiorello," will preem Joel Friedman's "The Last Goodbye" the week of July 9 and Dick Perry's "Go From Me" the week of Aug. 13. Friedman directed last summer's Central Park production by the N. Y. Shakespeare Festival of "A Midsummer Night's Dream."

Neil McKenzie, who'll be resident director at the John Drew, will stage the Friedman play. The Perry script will be directed by Eddie Dowling.

Show Biz Name Sprouts Set for Laguna Beach; Others at Other Barns

One of the heaviest concentrations in stock this summer of second generation show business names will be at the Laguna Beach (Cal.) Summer Theatre. Three of the operation's first four productions will spotlight offspring of comedian Danny Thomas, bandleader Les Brown and Chicago columnist-television personality Irv Kupcinet.

Cheryl Maxwell and Gil Roberts, Laguna producers, will open an 11-week season June 26 with Thomas' daughter, Marlo Thomas, in "Under the Yum-Yum Tree." Brown's son, Les Brown Jr., will appear at the theatre the following week, July 3-8, in "Blood, Sweat and Stanley Poole," and Kupcinet's daughter, Karyn Kupcinet, is set for a July 17-22 stand at the spot in "The Miracle Worker."

All three are affiliated with tv programs. Brown and Miss Kupcinet appear on "The Gertrude Berg Show" and Miss Thomas is with "The Joey Bishop Show." Elsewhere on the stock circuit, Philip Bonnell will play several dates in "Wildcat" with his mother Gale Storm and Peter Duryea, son of actor Dan Duryea, will be in the resident conipany at the Mt. Kisco (N.Y.) Playhouse. The elder Duryea had appeared at the theatre during the 1930's when it was called the Westchester Playhouse.

At Hyannis, Mass., Alan Alda, son of actor Robert Alda, will be a member of The Compass company at the Yachtsman Hotel. He recently concluded a lengthy Broadway run in "Purlie Victorious." And, in Canada, 10-year-old Tom Campbell will appear with his parents, Douglas Campbell and Ann Casson, in the Stratford (Ont.) Shakespearean Festival production of "The Gondoliers."

Touring Shows

(Figures cover June 10-24)

Carnival (2d Co.)—Philharmonic, L.A. (11-23).
Irma La Douce—National, Wash. (11-16); Geary, S.F. (11-23).
Mary, Mary (2d Co.)—Biltmore, L.A. (11-23).
My Fair Lady (2d Co.)—Fisher, Det. (11-23).
Song of Norway—Curran, S.F. (11-23).
Sound of Music (2d Co.)—Shubert, Chi (11-23).
Unsinkable Molly Brown—Civic Auditorium, Pasadena (11-16); Russ, San Diego (18-23).

London Shows

(Figures denote opening dates)

Affair, Strand (9-21-61).
After Night Come, Arts (7-7-62).
Beyond Fringe, Fortune (5-10-61).
Big Killing, Princes (2-1-62).
Blitz, Adelphi (5-8-62).
Blow Horn, Prince Wales (2-27-62).
Boeing-Boeing, Apollo (2-20-62).
Bonne Soup, Wyndhams (10-23-61).
Chips With, Vaudeville (4-27-62); transferred June 12 from the Royal Court.
Castle Sweden, Piccadilly (5-23-62).
Every Night, Palladium (6-1-62).
Everything in Garden, Duke (5-16-62).
Four to the Bar, Criterion (2-21-62).
G & S Rep, Her Majesty's (2-8-62).
Guilty Party, St. Martin's (6-17-61).
Little Mary, Comedy (5-17-62).
Lock Daughters, Mermaid (5-17-62).
Midsummer Night's, Open Air (6-4-62).
Minstrels, Vic. Palace (5-25-62).
Mousetrap, Ambassador (11-25-52).
Mrs. Puffin, Duchess (7-18-61).
Music Midnight, Westm'r (5-4-62).
My Fair Lady, Drury Lane (4-30-58).
Oliver, New (6-30-60).
One For the Pot, Whitehall (8-2-61).
One Over Eight, Duke York's (4-5-61).
Photo Finish, Saville (4-25-62).
Private; Public, Globe (5-10-62).
Reperfory, Aldywich (12-15-60.
Simpost, Cambridge (2-8-62).
School for Scandal, Haymarket (4-5-62).
Sound of Music, Palace (3-18-61).
Stop the World, Globe (7-20-61).
Two Stars, Garrick (4-4-62).
Write Me a Murder, Lyric (3-28-62).

CLOSED

England, Princes (5-7-62); closed last Saturday (9) after 40 performances.

SCHEDULED OPENINGS

Period Adjustment, Royal Ct. (6-13-62).
Jungle Cities, Royal E. (6-14-62).
Cigarette Girl, Duke York's (6-19-62).
Judith, Her Majesty's (6-20-62).
Sail Away, Savoy (6-21-62).

B'way Improves; 'Forum' SRO $64,812, 'Brigadoon' $82,521 Center Record, 'Camelot' $60,227, 'Fair Lady' $47,372

Broadway came out of a fortnight's decline with most shows registering substantial gains last week. Only "Bravo Giovanni" and "Subways Are for Sleeping" failed to reverse their downhill course.

"A Funny Thing Happened on the Way to the Forum" hit capacity, along with "How to Succeed in Business Without Really Trying," "A Man for All Seasons" and "No Strings." A house record was established by "Brigadoon" in the second stanza of its two-week stand at the City Center.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net: i.e., exclusive of taxes.

Grosses have been reduced by commissions where theatre parties are mentioned.

Asterisk denotes show had cut-rate tickets in circulation.

Bravo Giovanni, Broadhurst (MC) (4th wk; 25 p) ($9.40; 1,214; $66,000) (Cesare Siepi). Previous week, $38,422.

Last week, $35,255.

Camelot, Majestic (MC) (79th wk; 633 p) ($9.40; 1,626; $84,000) (William Squire, Patricia Bredin, Robert Goulet). Previous week, $50,801.

Last week, $60,227.

Carnival, Imperial (MC) (61st wk; 484 p) $8.60; 1,428; $68,299). Previous week, $36,263.

Last week, $37,728.

Come Blow Your Horn, Atkinson (C) (68th wk; 541 p) ($6.90-$7.50; 1,090; $42,522. Previous week $14,556.

Last week, $14,929.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (5th wk; 39 p) ($8.60-$9.40; 1,334; $64,341) (Zero Mostel). Previous week, $58,557.

Last week, $64,812.

How to Succeed in Business Without Really Trying, 46th St. (MC) (35th wk; 273 p) ($6.90; 1,342; $66,615). Previous week, $67,448.

Last week, $67,462.

I Can Get It for You Wholesale, Shubert (MC) (12th wk; 92 p) $8.60; 1,461; $60 000). Previous week; $34,870.

Last week, $38,781.

Man for All Seasons, ANTA (D) (29th wk; 229 p) ($6.90-$7.50; 1,214; $49,600) (Paul Scofield, Thomas Gomez, George Rose). Previous week, $49,550.

Last week, $49,546.

Mary, Mary, Hayes (C) (66th wk; 524 p) ($6.90-$7.50; 1,139; $43,380) (Barbara Bel Geddes, Barry Nelson, Edward Mulhare). Previous week $36,111.

Last week, $38,106.

Milk and Honey, Beck (MC) (35th wk; 279 p) ($8.60-$9.60; 1,280; $62,805) (Robert Weede, Mimi Benzell, Molly Picon). Previous week, $47,612.

Last week, $48,999.

***My Fair Lady,** Broadway (MC) (325th wk; 2,585 p) $8.05; 1,900; $72,311) (Michael Allinson, Margot Moser). Previous week, $39,853. Rosemary Rainer is subbing this week for the vacationing Miss Moser.

Last week, $47,372.

Night of the Iguana, Royale (D) (24th wk; 188 p) ($6.90-$7.50; 999; $42,000 (Margaret Leighton, Shelley Winters, Alan Webb). Previous week, $21,594.

Last week, $23,986.

No Strings, 54th St. (MC) (13th wk; 100 p) ($9.20; 1,434; $66,700). Previous week, $67,319.

Last week, $67,330.

Shot in the Dark, Booth (C) (34th wk; 269 p) ($6.90-$7.50; 807; $32,400) (Julie Harris). Previous week, $20,552.

Last week, $22,274.

Sound of Music, Lunt-Fontanne (MD) (128th wk; 1,020 p) $9.60; 1,407; $75,000) (Martha Wright). Previous week, $43 992.

Last week, $47,486.

***Subways Are for Sleeping,** St. James (MC) 24th wk; 189 p) ($8.60-$9.40; 1,615; $69,500) (Sydney Chaplin, Carol Lawrence). Previous week, $30,286.

Last week, $24,724.

Take Her, She's Mine, Biltmore (C) (25th wk; 196 p) $6.90-$7.50; 936; $40,108) (Art Carney, Phyllis Thaxter). Previous week, $24,188.

Last week, $28,040.

Thousand Clowns, O'Neill (C) (10th wk; 76 p) ($6.90-$7.50; 1 076; $44 730) (Jason Robards Jr.). Previous week, $33,255.

Last week, $36,635.

Closed Last Week

Brigadoon, City Center (MC) (2d wk; 16 p) $4.35; 3,090; $84,000) (Sally Ann Howes, Farley Granger, Peter Palmer). (The potential gross capacity includes the top balcony for which seats are rarely sold because of the vastness of the theatre). Previous week, $65,927.

Last week, house record, $82,521. Stephen Douglas took over Wednesday night (6) for Palmer, who damaged his vocal cords. Ended limited two-week run Sunday (10).

Opening This Week

Fiorello, City Center (MC) ($4.35; 3,090; $84,000) Sorrell Booke, Art Lund, Dody Goodman, Lola Fisher).

N.Y. City Center Light Opera Co. presentation of the last of three spring-season musical revivals begins a two-week stand tonight (Wed.).

Illness of Star Delays Barn Package 'Majority'

A summer theatre package of "A Majority of One" has been plagued by illness. Gertrude Berg, who's to star in the comedy in the role originated by her on Broadway, has been under doctors' orders to rest and therefore isn't expected to be on hand for the delayed opening of the presentation tonight (Wed.) at the Oakdale Musical Theatre, Wallingford, Conn. Cedric Hardwicke, who was to have repeated the role he played opposite Mrs. Berg on Broadway for the first three weeks of the show's stock tour, has cancelled out because of illness.

"Majority" was to have opened last Monday night (11) at the Oakdale tent, but the illness of Mrs. Berg prompted the delay until tonight when it was thought she would be able to go on. However, the likelihood is that the comedy will open with Berta Gersten pinchhitting for Mrs. Berg, who may join the cast later this week or next week at the Carousel Theatre, Framingham, Mass. Opening in the Hardwicke role will be Barnard Hughes. Peter Katz is producer of the package, directed by Lewis MacMillan.

David Kitchen Planning Shows in Western Cafes

Tab-versions of Broadway hits are planned by producer David Kitchen for the western night clubs. After the success of his 76-minute version of "World of Suzie Wong" at the Riverside Hotel in Reno, Kitchen is expanding his operations in the Las Vegas, Reno-Tahoe and other western areas. He plans such productions as "Gypsy," "Say, Darling," "Brigadoon," "Pal Joey" and others.

The productions will be done in New York and shipped to the west and placed on a Casino-Night Club-Hotel circuit from Nevada stretching to California. Ron Lassone will do the choreographing for the shows and Howard Atlee is the press agent.

Bob Burland is back in New York following a road stint as stage manager of "La Plume de Ma Tante," which closed recently in Chicago.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Carnival" (MC). Producer, David Merrick (264 W. 44th St., N.Y.; LO 3-7520). Parts available for tenors and sopranos. Contact Linda Otto above number.

"Gift Wrapped" (C). Producer, David Kitchen (118 W. 79th St., N.Y. 24, N.Y.). Parts available: femme, mid 20s, attractive, leading lady; man, early 40s, comedian; character femme, early 40s; femme, maid, 30-40; three femmes, mid 20s, attractive, bright-sharp types; three men, early 40s, handsome, sophisticated. Mail photo and resume to Ed Douglass at above address.

"Izzy & Moe" (MC). Producers, Kermit Bloomgarden (1545 Broadway, N.Y.) in association with Steven H. Scheuer. Auditions for Equity dancers: men, tomorrow (Thurs.), 11 a.m.; femme, Friday (15), 11 a.m. at the Winter Garden Theatre (1634 Broadway, N.Y.).

"Little Me" (MC). Producers, Cy Feuer & Ernest Martin (205 W. 46th St., N. Y.; JU 6-5555). Available parts: femme, 60's, Ann Southern type, legit voice; femme, 60's, Sophie Tucker type, must sing; male, mid 30's, Rhett Butler type, baritone with popstyle. Do not mail photos and resumes or call. Weekly auditions will be held by casting director, Michael Kasdan, through agents only.

"Moon Besieged" (D). Producer, Lorin E. Price (152 W. 24d St., N.Y.; LA 4-6666). Casting thru agents and accepting photos and resumes by mail only. Do not phone or visit. Mail to producer at above address.

"Oliver" (MC). Producer, David Merrick (264 W. 44th St., N. Y.; LO 3-7520); casting director, Michael Shurtleff. Parts available for boy sopranos, 7-10. Contact casting director by phone at above number.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices, characters. Mail photos and resumes to above address.

"Stop the World, I Want to Get Off" (M). Producer, David Merrick (246 W. 44th St., N. Y.; LO 3-7520). Casting director, Michael Shurtleff. Chorus call for femme singers who move and dance well, chest voices, attractive, 5 feet 6 inches tall or under; also a mezzo-soprano. Auditions June 18: Equity at 10:30 a.m., open call 2:30 p.m. at the Imperial Theatre (249 W. 45th St., N. Y.

"Widow Paris" (MD). Producer Melvin Parks (425 Madison Ave., N.Y.). Casting to begin in November. A mixed cast of Negro and white singers-dancers-actors. Accepting photos and resumes by mail only. Do not phone or visit.

OFF-BROADWAY

"Best Foot Forward" (MC). Producers, Arthur Whitelaw & Buster Davis (38 Overlook Terrace, Roslyn Heights, Long Island, N. Y.). Available parts for young prep-school types in their teens must sing-dance and act. Auditions scheduled after receiving photos and resumes. Mail to producers c/o above address.

"Mianie" (MC). Producers, Edmund Brophy (145 Sullivan St., N. Y.). & Donal Currie. Available parts: leading lady, soprano, sultry, attractive in bathing suit; femme, dancer-singer, attractive; femme, middle-age, regal, mezzo soprano; male dancer, young, strong, muscular; character man, early 40's bass; leading man, 25-30, light baritone or tenor, all-American boy; femme singer-spoiled debutante, soprano; character woman, middle-age, mezzo-soprano, Margaret Rutherford type; character man, middle-age, comedian, slim; man, handsome, English playboy, heavy features. Complete cast must sing and have some dance experience. Mail photos and resumes to "Mianie Company" above address.

OUT OF TOWN

Musical Comedies (titles not selected). Producer, David Kitchen (118 W. 79th St., N.Y. 24, N.Y.). Various musicals for late summer opening, to play night clubs and hotels. Equity performers only. Actors, singers and dancers mail photos and resumes to Ed Douglas at above address; do not phone or visit. Also needed are Oriental types for "World of Suzie Wong."

WASHINGTON, D. C.

"Premise" (R). Producers, The Premise (154 Bleeker St., N. Y., 12, N. Y.). Available parts for male and femme actors, experienced in improvisation and up on current affairs. Mail photos and resumes to above address, do not phone or visit.

TOURING

"Around the World in 80 Minutes" (R). Producer, World Productions Inc. (314 E. 78th St., N.Y.; LE 5-5432 or LO 4-3250). Producer-director, Andre Villon. Parts available for several girls, 18-24, attractive, dancer, replacement. Show tours the country's clubs and will have some tv exposure. Contact producer for audition appointment. Planned for Broadway this fall.

STOCK

HYANNIS, MASS.

"Compass at the Yachtsman" (Improvisational cabaret theatre). Producer, Harvey Epstein (Compass Theatre, Hyannis, Mass.). Parts available for male and femme actors, adept at improvisations. Mail photos and resumes to producer c/o Compass (301 E. 10th St., N.Y.).

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address.

NBC-TV, (30 Rockefeller Plaza, N. Y.; CI 7-8300). Casting director Rick Kelley is accepting photos and resumes of male and femme dramatic performers for several shows. Mail information to him, c/o above address. No duplicates.

WPIX-TV (220 E. 42d St., N.Y. 17-MU 2-6500). Executive producer, Herb Homes. Available part for master of ceremonies for Children show, must be experienced. Mail photo and resume to above address.

Cabaret

Latin Quarter. (200 W. 48th St., N.Y.; CI 6-1735). Showgirls, with or without experience, currently being sought. Interviews are being held afternoons daily at the club.

Strollers Theatre Club. Producer, John Krimsky (154 E. 54th St., N.Y.; PL 2-4711). Parts available for replacements in the current revue and for a new show which will play this summer. Applicants should be experienced English music hall performers with singing ability and comedy technique. Mail photos and resumes c/o Ivor D. Balding, above address.

Miscellaneous

Dell Publications. (750 Third Ave., N.Y.; YU 6-6300 ext. 319). Available parts: femme, 16-19, attractive, expressive faces; men, 20-35, actors, rugged physically, husky. Both parts for magazine illustrations. Phone Barbara Marks for appointment at above number.

LA SCALA-BOLSHOI IN ITALO-SOVIET SWAP

Milan, June 12.

La Scala has been okayed to visit the Soviet Union and the Bolshoi Ballet will trek to Italy in the near future.

Cultural exchange was made possible by the 18-month extension of a cultural agreement between the two countries originally signed in 1960. Pact covers second half of 1962 and all of 1963.

It will also include exchange scholarships for ballerinas, as well as joint ventures in field of cinema, athletics, research, etc. The agreement extension was negotiated in Moscow by Giulio Del Balo, director of the Italian Foreign Ministry's committee for cultural relations, and by S. K. Romanovski, prexy of Soviet's state committee for cultural relations with foreign nations.

Dandridge in 'Show Boat' Opening Dayton Season

Dayton, June 12.

"Show Boat," costarring Dorothy Dandridge and Norwood Smith, will be the opener tonight (Tues.) for James Alex at his stock operation in the 2,500-seat Memorial Hall, Dayton.

Other single-week shows in the 12-week season will include Janis Paige in "Annie Get Your Gun," Jimmy Dean in "No Time for Sergeants," Rita Moreno in "Damn Yankees," Ralston Hill and Marian Spelman in "Fiorello," Kathryn Grayson in "Rosalinda," Jan Murray in "Bye Bye Birdie," Dorothy Collins in "Brigadoon," Patricia Morison and Norwood Smith in "Kiss Me, Kate," Jane Powell in "Most Happy Fella," Arlene Francis in "Old Acquaintance" and Martha Raye in "Wildcat."

Dance Review

Dahomey National Group

(THEATRE BERNHARDT, PARIS)

Paris, June 5.

Dahomey is located between the British Gold Coast and Nigeria on the West Coast of Africa, and now independent but part of the French African Community. This entertainment unit is a dynamic, eye-filling group presenting folk dances and songs. It reaches Paris as part of the present Theatre of Nations Season.

Adroitly assembled by Albert Bothol and staged by Flavien Campbell, there is both theatrical and anthropological interest. Items include a group of women twittering around a water hole with big jugs balanced on their heads. Then leaping warriors clad in skins and horn headdresses. Amazons singing before going battle, doing a sabre dance. Colorfully dressed men in a fervid circumcision dance. Acrobats on high bamboo poles, scenes in the reconstructed court of Pince Aho and his courtesans, ending with a fertility rites. Add up to a first-rate show.

Mainly using percussive instruments, with an occasional flute, this is a rarely attair. The men exhibit great virtuosity and elan, and if the routines are numbered, there is enough intricacy and dexterity to maintain interest. Women are graceful and flexible. Sometimes dance nude above waist. Songs are atonal but pleasing.

Mainly for dance halls, this still has the verve and showmanship for specialized dance booking abroad. *Mosi.*

Literati

Hawaiian Papers Combine on Prod. New production company has been organized in Honolulu to provide mutual production facilities for the Honolulu Star-Bulletin and Honolulu Advertiser. Corporate identities of the two papers will be retained, along with separate and independent editorial and news departments.

Plan is designed to prevent Honolulu from going the route of many Mainland cities "where adverse economics in recent years have forced mergers, consolidates and outright monopolies in the vital field of journalism."

Albany Dailies Up Price to 10c The Albany Times-Union and The Knickerbocker News, both Hearst-owned, have raised the price of their papers from 7c to 10c. A front-page announcement stated that "wages negotiated by the six unions with which your Albany newspapers have contracts have increased more than 35% since 7c became the established daily price in 1953. The price of newspaper print has gone up three times and most other costs have risen during this period."

Sullivan on Advisory Committee John A. Sullivan, a Burlington (Vt.) television newsman, named chairman of Vermont's advisory committee to the U. S. Commission on Civil Rights, succeeding John S. Hooper, editor of Brattleboro Reformer.

The advisory committee's chief function is to bring the commission informed opinion from leading citizens throughout the U. S.

Givney Wins Civil Service Job John J. Givney, state editor of the Albany Knickerbocker News, has been appointed to a four-year term on the Troy Civil Service Commission, at an annual salary of $750. It is a parttime position.

Givney formerly served as Troy commissioner of safety and welfare. He is chairman of the Troy Parking Commission.

Stripping Stirs Canada's Voters "That Trail episode where five British Columbia Doukhobor women stripped bare in front of Prime Minister John Diefenbaker, as a protest against his policies certainly has stirred up interest here in the Canadian elections," writes Toronto Globe & Mail's Washington, D. C., man George Bain. "Whether the government is returned or defeated, everyone will know it was five naked women in Toronto, or one of those places that did it."

Then, envisioning the spread of such tactics, Bain adds in rhyme: "I suppose one could learn to endure it, but what makes the prospect so drear, is that few at a meeting have even a fleeting resemblance to Lili St. Cyr."

CHATTER

The China Times, Inc. has been chartered to conduct a publishing and printing business in New York. Capital stock is $50,000, with $100 par value per share. Bolnick & Chambers, 155 West 42d St., were filing attorneys at Albany.

Michael Kirsch has taken over from Fergus Cashin as film critic of the London Daily Sketch. Cashin will continue to function as legit critic and show biz columnist.

Gene Robb, publisher of Capital Newspapers (Albany Times-Union and Albany Knickerbocker News), elected a director of Russell Sage College.

J. Oliva Huot, ad manager of Laconia (N. H.) Evening Citizen and mayor in that city, has announced he will be a candidate for the Democratic nomination for Congress in the First New Hampshire District.

J. Warren McClure, publisher of the Burlington (Vt.) Free Press, named to a committee of American business men which will meet in an advisory capacity with faculty members of the College of Commerce at Ohio University.

A resolution adopted at ninth annual conference of the New Hampshire Council of Catholic Women pledges the organization to remove obscene literature from newsstands in the Granite State this year.

Publishing Stocks

(As of June 12, closing)

Allyn & Bacon (OC)	24	— 1
American Book (AS)	48	—2
American Heritage (OC)	8¾	+ ¼
Book of Month (N.Y.)	22	— 1
Conde Nast	8	
Crowell Collier (N.Y.)	24¾	—1¼
Curtis Pub. (N.Y.)	6⅝	— ⅛
Ginn & Co. (N.Y.)	22	+ ⅝
Crolier (OC)	28	— 1
Grossett & Dunlap (OC)	10¼	— ¼
Harcourt Brace (OC)	28	+ 1
Hayden Pub. (OC)	5¾	+
Hearst (OC)	22½	— ½
Holt, R&W (N.Y.)	23¾	
L.A. Times Mirror (OC)	33	—3
Macfadden Bartel (AS)	2½	— ½
McCall (N.Y.)	19	— 1
McGraw-Hill (N.Y.)	22½	+ ⅝
Nat'l Periodical Pub	9¾	+ ¼
New Yorker (OC)	78	
Pocket Books (OC)	10¾	— ¼
Prentice Hall (AS)	28	—1
Ran'm House (N.Y.)	17	—1¼
Scott Foresman (OC)	18¼	
H. W. Sams (OC)	36½	— ½
Time Inc. (OC)	67½	+2½
Western Pub. (OC)	32	—3

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

Recalling Toby Shows

Los Angeles

Editor, VARIETY:

Toby shows and the practice of a comic playing the same character in several plays, as mentioned in Robert Downing's letter, were long established in the lengthy and unsickled before being socalled.

The silly kid was almost as popular as blackface and tramp joeys. In 1901 I played Fred Raymond's "Missouri Girl" on my chain. (West Duluth's Great Easter Hall — over the landlord's butcher shop, and Music Hall, Old Superior.) There were five people in the cast with the company manager playing a part after he had counted up. The stars were the heroine from the Puke State — of the same bucolic persuasion as Rose Melville in "Sis Hopkins" or Tammy Grimes in "The Unsinkable Molly Brown," and "Zeke, Zeke, bighearted Zeke. His heart is all right But he's got big feet."

Raymond for years had as many as six troupes of this piece de resistance visiting such centers of culture and commerce as Sesame town, Sycamore, Illinois, Dry Prong, La., Big Lump, Texas and Pequaming, Michigan.

In 1902 I inflicted the Wanninger Brothers reptile turkey, Adolph, with the cock eye, led band and orchestra. Father played tuba in the um-pah "bant" and took tickets on the door. Charlie gave on the saxophone. John was the ensemble.

In all seven bills Frank was the thick skulled Dutch comic. Invariably he made his entrance carrying an armful of wood, tripped and spilled the clutch on the floor. The only reason he didn't introduce the business in "The Holy City" and "Richard III," was because Wanninger Brothers didn't play "The Holy City" and "Richard III."

Ned Alvord

From a Stagehand

Editor, VARIETY:

Reading Robert Downing's letter about old Toby Tent Stock Shows reminds me of the season I trouped with the biggest (biggest) Bill Roy's comedians. It played Ga., Tenn., Ky., Ohio, N.Y. and traveled in 1 baggage rail car — 2 trucks—actors & musicians by Pullman. Some of the cast that season were: Cal West, Marion Roberts, Billy Van Allen, Jimmy Dass, Tom Hucheson. This was 1930 and I think the show closed in 1935.

I am not an actor, just a stage hand. *Ernie Lipp*

Dan Mastersons to Chile

Dan Masterson has withdrawn as pressagent for legit producer Martin Tahse to join Techo, Catholics for Chile. He and his wife, Janet, will spend a year in Santiago where he'll set up a community theatre program and she'll teach jounralism in a community house. They leave for Chile in November after a training period.

Meg Gordean is now handling press details for Tahse.

Asides and Ad Libs

Ellen Terry, who must have to endure an excess of comment about having such a celebrated name, is publicity director of the Summer Theatre Workshop of Barnard College-Columbia Univ. She announces a production July 17-20 by the unit of a Danish drama, "Two Threads," by **C. E. Soya,** translated by **Eva Le Gallienne** and adapted by **Joseph Kramm,** at the Minor Latham Playhouse, N.Y.

Walter Kerr, drama critic of the N.Y. Herald Tribune, goes to Northwestern Univ. this weekend to receive an honorary degree. He then goes to Stratford, Ont., with his wife, playwright-author **Jean Kerr,** to review the first three productions, next Monday-Wednesday (18-20), of the Shakespearean Festival. Also covering the Festival this year from New York will be **Bill Glover,** of the Associated Press; **Lewis Funke,** of the N.Y. Times; **Henry Hewes,** of the Saturday Review; **John Simon,** of Theatre Arts, and **Hobe Morrison,** of VARIETY. From Chicago will be Claudia Cassidy, of the Tribune.

Ward Morehouse, drama critic-columnist for the Newhouse papers, surprised and baffled the theatrical trade last week with what he termed a "speaking the truth" piece in the Newark Star-Ledger. Lamenting the present crop of New York reviewers as a "sorry lot," he referred to **Howard Taubman,** of the Times, as "an amateur," **Walter Kerr,** of "that other morning paper," as "positively unreadable," and **Brooks Atkinson,** formerly critic for the Times, as "sanctimonious."

Broadway lighting designer Peggy Clark and company manager Robert Alex Baron were at Smith College, Northampton, Mass., recently in connection with the annual meeting of the Theatre Committee of the College of Councillors. Miss Clark is chairman of the committee, of which Baron is a member. The committee, which acts in an advisory capacity to the Dept. of Theatre at Smith, discussed the projected development of a new playhouse for the college, construction to cost $1,250,000.

Shows Abroad

Continued from page 66

The Lizard on The Rock

fault of the author, for it has been produced well and has been directed soundly by Edward Burnham. Neither can the cast be blamed, for every performance is competent.

The author has fallen into the trap of trying to tackle too many angles that don't successfully interlock. Fundamentally, it's the story of a powerful Australian politician and farmer who returns to the desert to rescue his farmlands from the threat of no water by reuniting his family.

Hall has a lot of plot material in the script, and mixture never fuses. Henry Andrews dominates the stage from his impressive first entrance until the final curtain, and it is difficult to conceive of the role being played better or with more authority. John Laurie has a less happy part as an engineer, for it is never made quite clear just how important the character is.

John Bonney, Michael Coles and Anthony Oliver play neatly contrasting brothers, but Alan Mitchell as the daughter-in-law's seducer, does not have a comfortable evening with unconvincing part which tails off into melodrama.

The two women, Doreen Aris and Sian Phillips, have little opportunities, though the latter has some telling moments as the unfaithful woman. On the whole, the cast does well with Hall's rather obvious philosophy and high-faluting imagery.

Offstage noises and lighting help the settings, which create the proper atmosphere. *Rich.*

Lock Up Your Daughters

London, May 18.

Mermaid Theatre Trust revival of a two-act musical comedy adapted by Bernard Miles from Henry Fielding's "Rape Upon Rape," with lyrics by Lionel Bart and music by Laurie Johnson. Staged by Richard Wordsworth; decor, David Myerscough Jones; musical director, Derek New; choreography, Denys Palmer. Opened May 17, '62, at the Mermaid Theatre, London; $2.45 top.

Worthy	Llewellyn Rees
Squeezum	Bernard Miles
Politic	Richard Goolden
Ramble	Peter Gilmore
Constant	Laurie Payne
Sutmore	Joss Ackland
Dabble	William Stephens
Quill	Christopher Hancock
Staff	Humphrey Heathcote
Faithful	Colin Ellis
Brazencourt	David Lloyd Meredith
Watchmen	Stanley Blatts, Brian Hewitt-Jones
Gentleman	Ralph Turner
Hilaret	Sally Smith
Mrs. Squeezum	Hy Hazell
Chris	Mary Millar
Wench	Joyce Mandre

This musical, adapted by Bernard Miles from Henry Fielding's "Rape Upon Rape," was the show picked by Miles to launch the Mermaid Theatre in 1959. It ran for 330 performances and then had to be withdrawn because the theatre was required for other plays.

This new revival, with fresh settings and an entirely new cast, with the sole exception of Hy Hazell, should provide another prosperous season for the Mermaid. It stands up as one of the liveliest entertainments in town, with the added advantage of having a not fully deserved reputation for being bawdy.

Richard Wordsworth's staging is brisk and energetic, and gets full value out of the comedy, and the David Myerscough Jones decor and revolving stage give the actors plenty of room to move. Hy Hazell irresistibly repeats her role of Mrs. Squeezum with, of course, the ditty "When Does the Ravishing Begin?" as her first act highspot. She has other numbers including a new duet with Peter Gilmore called "The Gentle Art of Seduction," which was added in Australia to give Length to the show.

Miles as Squeezum, Richard Goolden as Politic, Peter Gilmore, Laurie Payne and Joss Ackland are others who fit snugly into this cheerful evening.

An outstanding performance comes from Sally Smith as dainty a juvenile lead as the role of Hilaret demands. "On a Sunny Sunday Morning" and "Lovely Lover" give her two fine opportunities which she takes well.

The lyrics of Lionel Bart who, with "Oliver" and "Blitz" now has three shows in town, match Laurie Johnson's gay music in capturing the Restoration period. *Rich.*

Bits of London

London, June 12.

The Bristol Old Vic company will appear at the London Old Vic during June in "War and Peace."

Future Royal Shakespeare Theatre Co. plans for London's Aldwych Theatre include a double bill of Harold Pinter, "The Collection" and Strindberg's "Playing With Fire," opening June 18.

Philip King is finishing a new thriller, "How Are You, Johnnie?"

Oscar Homolka and **Joan Tetzel** will play the leads in "Bombe Surprise," by **Maurice Moisewitsch** and American actress **Colin Wilcox** will play the femme lead in the **Tennessee Williams** comedy, "Period of Adjustment," opening tomorrow night (Wed.) at the Royal Court Theatre.

"Everything In The Garden," transferred from the Arts to the Vaudeville, folds next Saturday (16) after 38 performances.

"Judith," translated by **Christopher Fry** from the French of **Jean Giraudoux,** opens June 20 at Her Majesty's. The Gilbert & Sullivan season ends there Saturday.

Old Vic company planed in from Chicago after its U.S. tour.

Peter Ustinov makes his debut as opera producer this week with three one-acters for Covent Garden, starring **Mary Costa.**

"The Cigarette Girl," **William Douglas Home's** new play opens June 19 at the Vaudeville, with **Dilys Laye, Charles Heslop, Tim Seely** and **Diana Hoddinott.**

Richard Johnson back from filming in Cairo to rejoin the Royal Shakespeare Co.

Legit Bits

Clarence Jacobson is subbing as company manager of "Take Her, She's Mine" during the absence of **Dick Seader,** who's in St. Barnabas Hospital, Newark, N.J. with a heart ailment.

Silver Saundors and **Bob Murdock,** both of the cast of "How to Succeed in Business Without Really Trying," are appearing after-theatre as singer and piano player, respectively, at the Saint and Sinner Room in Greenwich Village.

Alan Schneider left last Friday (8) for a quickie trip to London to confer with playwright **Harold Pinter** about his two one-acters, "The Dumb Waiter" and "The Collection," which Schneider is to direct for New York presentation by **Carolyn Swann.**

Alan Hewitt left New York last week for the Coast to appear in the **Walt Disney** film, "Son of Flubber."

"Curiosity," by **Michael Locascio,** opens tomorrow night (Thurs.) at the Washington Square Theatre, N.Y.

Peter Von Zerneck has taken over the role in "Night of the Iguana" previously played by **Heinz Hohenwald,** who's now production stage manager for the presentation.

Clifford David left New York recently for Spoleto, Italy, to appear in the Festival of Two Worlds presentation of "The Umbrella."

Ruth Green, assistant executive director of the League of N.Y. Theatres, is convalescing from surgery.

Producer **Hillard Elkins** and the songwriting team of **Charles Strouse** and **Lee Adams** planed to the Coast last Friday (8) to confer with **Clifford Odets** over pre-production plans for the musical version of the latter's "Golden Boy."

Faye Dunaway will take over June 25 for **Olga Bellin** in the Broadway production of "A Man For All Seasons." She has also been selected for the training project of the Lincoln Center for the Performing Arts.

The Cornell Univ. Theatre, sponsored by the Dept. of State, under the President's Cultural Exchange Program, will tour Jamaica, Haiti, Trinadad, Brazil, Santo Domingo and Venezuela for two months, starting next Friday (15).

Arthur Whitelaw and **Buster Davis** plan an off-Broadway revival next fall of "Best Foot Forward."

Walter Moulder succeeded **Richard Jordan** in "Take Her, She's Mine," the later having moved over to the Shakespeare Festival in New York's Central Park.

Barbara Baxley has succeeded **Anne Jackson** in "Brecht on Brecht," at the Theatre De Lys, N. Y.

William S. Taylor has resigned as assistant executive director of the American National Theatre & Academy to become executive director of the American Dance Festival, at the Palmer Auditorium, in New London, Conn.

Arnold Hoskwith has left General Artists Corp. to join the Ashley-Steiner agency.

Broadway producer **Harold Prince** left New York last Thursday (7) for Jerusalem to participate on the arts panel discussions between Israelis and Americans under the auspices of the American Jewish Congress. Others on the same panel, representing the U.S., will be composer **Marc Blitzstein** and choreographer **Anna Sokolow.**

"The Harlot's House," by **Emil Belasco,** is slated for off-Broadway production next fall by **Robert Lessin** with **Mike Rutenberg** as director.

Stella Charges Unfair Suspension

Italian Soprano In Appeal — Met Said She Used 'Sickness' to Free Self for La Scala

Italian soprano Antonietta Stella is protesting the punishment meted out to her by the American Guild of Musical Artists. She was suspended as of March 19 last for a year, meaning that she cannot contract for concerts or other opera dates, apart from the Metropolitan Opera, whose complaint to AGMA produced the suspension.

Issue becomes one of verity. Original charge of Met, as sustained by the hearings board, swung on the issue of whether the soprano was truly ill or used illness to get out of going on the road with the Met in the spring of 1961. She was freed on April 5 and on April 19 appeared at La Scala in Milan. Met adopted the position that she must have negotiated the latter appearances before pleading sick. Soprano, then and now again, denies that she "conned" the Met with a doctor's certificate.

The Met declines comment in the absence of its chief, Rudolf Bing, in Europe. As attorney for Mme. Stella, Martin A. Litwak is alleging that the suspension verdict amounts to "blacklisting" and claims that AGMA accepted "hearsay" evidence from the Met. Singer did not appear at the hearing, being represented by her N. Y. agent, Eleanor Morrison, Litwack and Dr. Herman B. Zurrow.

It is also charged by Litwack that though the Met filed its complaint against Stella with AGMA on June 13, 1961, notification of charges was not given her until Dec. 2.

With her present appeal from suspension, the case rests until AGMA decides whether to case the exclusion ruling. Otherwise Stella stays out of U. S. until after the coming season had run its course.

Equity Group in Seattle Slated for World's Fair

The resident company of Gene Keene's Cirque Playhouse, the only regular Equity operation in Seattle, will present "The Teahouse of the August Moon" the week of Aug. 13 and "A View from the Bridge" the week of Sept. 17 at the Seattle World's Fair Playhouse.

The productions will be directed by Keene.

Actors Studio To Produce Scripts By Havoc, Albee

June Havoc's "Marathon 33," recently dropped from David Merrick's Broadway production roster, is scheduled for presentation in New York this season as the initial production of the Actors Studio Theatre. Also on the slate of the new project of the Studio is Edward Albee's "Who's Afraid of Virginia Woolf?" to be presented by the Studio by arrangement with Richard Barr and Clinton Wilder.

Other recent developments at the Studio include the election of Geraldine Page and Rip Torn to the board of directors. They join Lee Strassberg, Cheryl Crawford and John Stuart Dudley as the new directorate of the Studio. Strassberg will serve as artistic director of the Theatre with Miss Crawford functioning as executive producer and Roger L. Stevens as general administrator. A production board has also been formed for the Theatre. The members are Albee, Anne Bancroft, Frank Corsaro, Paul Newman, Arthur Penn, Fred Stewart and Michael Wager.

Living Theatre, of N.Y., Clicks in Brussels Stand

Brussels, June 12.

Squeezing in two performances between appearances at Paris and Antwerp dramatic festivals, New York's Living Theatre scored a hit with "The Connection" and, in a lesser degree, with "The Apple."

There was a marked interest for this visit of an off-Broadway company bringing contrasting fare from last year's Theatre Guild's State Dept.-sponsored tour. The shows, on that occasion, "Skin of Our Teeth," "Glass Managerie" and "Miracle Worker," were judged "rather conservative in taste," although the production and playing were unreservedly praised.

The Living Theatre's iconoclastic spirit, its vitality, the energetic playing of all concerned brought delight to hundreds, especially in "Connection," and the following day the local press erupted in quite enthusiastic comments. Gelber's "The Apple" did not have the same drawing power and, while well received, the cast, by mixing with audience, serving them cokes and coffee, even auctioning an abstract "painting" done for and used in the play, paved the way to closer contact, delighted less. Rather cheap avant-garde, was the verdict, but here again the remarkable zest of the entire company brought favorable reaction.

Equity Outlaws No-Pay Acting Jobs on Coast's 25% Membership in L.A.

Hollywood, June 12.

The semi-annual Coast membership meeting last week of Actors Equity was one of the liveliest the union has ever held here. More than 260 attended, and after three hours the session was adjourned because of limitation on the hours the site had been rented.

The new rules announced stirred much controversy. There was particular agitation over the requirement that all legit actors now must be paid, and also for rehearsals. Equity has been permitting members to work for nothing at many little theatres which charged no admission. Claiming that many of these spots accept contributions via fishbowls in the lobby, the minimum pay rule was put into effect.

Some little theatre promoters who also belong to the union were present and offered intense arguments. They lost, however.

The new Equity contract covering little theatres was also discussed. It was revealed that 25% of all Equity members nationally now belong to the local chapter.

Judy Abbott Dittoes Dad As Silo 'Fiorello' Stager

Judith Abbott, casting director for Broadway producer Harold S. Prince, is keeping the staging of "Fiorello" in the family. That, at least, applies to a package of the musical she's directing for a tour of summer theatres. Her father, George Abbott, was stager of the original Broadway presentation of the tuner, produced by Prince and his late partner, Robert E. Griffith.

Besides the staging assignment, Miss Abbott also reverted recently to her former occupation as an actress when she subbed an engage frame in Prince's Broadway production of "Take Her, She's Mine" for vacationing costar Phyllis Thaxter, for whom she's the understudy.

Laurie Main has succeeded **Robert Coote** in "Camelot," leaving **Robert Goulet** as the only remaining principal from the original cast.

B'way Production Breakdown

TOTAL PRODUCTIONS	1957-58	1958-59	1959-60	1960-61	1961-62
Plays	41	42	40	31	32
New	37	38	37	31	32
Revivals	4	2	3	0	0
Adaptations	11	11	14	13	9
Importations	12	6	8	6	8
For'n Language	0	1	0	0	0
Musicals	15	15	17	15	18
New	11	12	16	15	17
Revivals	4	3	1	0	1
Adaptations	3	7	6	7	9
Importations	0	1	1	1	1

Note: These figures do not include City Center productions or noncommercial engagements of visiting companies such as the Old Vic, Greek Tragedy Theatre or Royal Dramatic Theatre of Sweden.

Broadway

Swiss popular term for the Twist is "ce danse macabre."

Bob Kriendler, president of "21", now on the board of Charles Luckman Associates.

Paul Gardner has been shifted by the N.Y. Times from general assignment to the drama staff.

Bolshoi tickets at Met Opera come September, will be $15 for orchestra pews. Sol Hurok management.

S. A. G. Swenson, head of Swedens Wivefilm, in from Stockholm yesterday (Tues.) for a week's stay.

George Jessel will do some personals with the 8th Army Air Force comes July 19, according to present plans.

Terrytones, CBS animation subsidiary, laid off a number of opaquers at its New Rochelle plant last week.

Roberta Peters didn't get her visa in time to fly as scheduled to Soviet Russia. Now wont repeat tour of that land until June of 1963.

Joan Fairfax, Canadian thrush who's wed to building contractor Tom Higgins, housekeeping with her spouse in Englewood Cliffs, N. J.

Former theatrical agent Kenneth Later who turned to Wall St. about a year ago, has been named sales and underwriting manager for Sinclair Securities Inc.

David Susskind, film director Blake Edwards, actor Lee Patterson and Met bass-baritone Lorenzo Alvary in from Europe yesterday (Tues.) on the Queen Mary.

Indie producer Dave Savoy back in Rome after gandering potential location sites in Sicily and the Greek isles. Heads for Hollywood via New York in a week or so.

Joe E. Levine, releasing the French documentary, "Sky Above, the Mud Below," screened it for Mrs. Eleanor Roosevelt at his Sutton Place South digs Saturday night.

New prez of Julliard School of Music is Peter Mennin from Peabody Conservatory of Baltimore. Succeeds William Schuman now head of Lincoln Center for Performing Arts.

CBS Television sent team to London for full length videozation of "Hedda Gabler." Cast to be headed by Ingrid Bergman (who insisted on this play), Rex Harrison and Michael Redgrave.

Jack Hylton wants "Funny Thing On the Way to the Forum" for Bud Flanagan in the Zero Mostel role. Flanagan has been longtime star of Hylton's "Crazy Gang" shows in London's West End.

Armand Luna, an asst. veep of Bank For Savings, oldest in city, familiarizing himself with theatrical district in anticipation of opening in fall of new branch on B'way and 52. Only bank between the two Chemicals, 44th and 54th on B'way.

Paul Anka, marking his third engagement at the Copa, has been extended an additional two weeks to June 20. RCA Victor disker's "first" at the Jules Podell boite also is the fact he wrote the entire musical score of the nitery production.

Goodspeed Opera House, 1878 structure at East Haddam, Conn., which has been restored by private funds (around $285,000) will not operate this summer but will be open to visitors on fee basis two hours every Saturday afternoon starting June 23.

Mortimer Becker, national counsel for the American Federation of Television & Radio Artists, and Don Conaway, national executive secretary, planed to the Coast over the weekend for a natoinal board meeting of the organization today (Wed.). They'll remain several days.

American Society of Composers, Authors and Publishers (ASCAP) is paying tribute to its member, Igor Stravinsky, at 80, by creating an ASCAP-Stravinsky Scholarship for $1,000 each year for five years, to be awarded to a scholar or music school to be designated by the composer-conductor. Stravinsky has been an ASCAPer since 1940.

The east-west pubrel firm of Blowitz-Maskel is changing its name to Blowitz, Thomas & Canton. Magdalene Maskel, a founding partner, remains with the firm a secretary-treasurer. Other officers of the company are William F. Blowitz, prexy; George Thomas Jr., and Arthur Canton, veeps. Latter is in charge of the New York office.

Hilton International's Helen Speronis of the Athens Hilton and Bruno Lugani of the Cavalieri Hilton have left the Savoy Hilton for the Queen Elizabeth in Montreal where they are continuing their observations of other Hilton hotels. They remained in New York long enough to attend the first annual seminar of the Banquet Managers Guild at the Waldorf-Astoria last Monday.

Diahann Carroll will reign as queen of the Trader Vic's-Virgin Islands Rum Festival June 20. Jim Backus flies in from the Coast to participate in the program, and "Trader" Vic Bergeron is expected from San Francisco to accept an award from the Virgin Islands Rum Council. Limbo dancers and a steel band will comprise the show which N. Y. World-Telegram & Sun columnist Frank Farrell will emcee.

Large VIP turnout last Thursday (7) for the West Side Assn. salute to Preston and Laurence Tisch of the Loew's Theatres-Hotels dynasty. With mom Sadie looking on, the freres received a pair of silver bowls "in recognition of your notable participation in the development of the west side of Manhattan." This pertained primarily to the Americana Hotel now-building on Seventh Ave. and the two Eighth Ave. motels, but also the coin investments to renovate the firstrun Capitol (to be called Loew's Cinerama shortly) and Loew's State film palaces in the Broadway sector.

'Advise & Consent'

Continued from page 1

tors protesting the screening of pic.

"The film is a violation of the Waldorf agreement and the Legion will protest to the motion picture industry those who sacrifice American ideals for boxoffice receipts," Hoag told VARIETY.

Additionally, he disclosed, "the State Dept. is being asked to prohibit the showing of the film overseas and especially if producer Otto Preminger screens it at the Berlin Film Festival."

Reached in Washington, D.C., after pic's preem there last Wednesday, Preminger stated: "I would never make a film that distorted or hurt the American image. If some of the people in the Legion had read the book, they wouldn't find anything in the picture objectionable, because it follows the book closely."

Producer also reported he didn't plan to show "Advise" at Berlin Fest but that it would open in Paris Sept. 12, in London following day. He added: "The Legion picketed my 'Exodus' and it is one of the biggest grossers. However, I believe in freedom of expression and they have the right to criticize."

Hoag said that the Legion has evidence to support its charge that "a known Commie is listed in the cast and plays a role of a distinguished American statesman."

The counter-subversive commission, Hoag noted, is prepping a resolution to be introduced at the California State Legion convention in Fresno, June 28-July 1, "which will bring out the names of those now working in Hollywood who have been identified with Communism or who have taken the Fifth Amendment, a violation of the Waldorf agreement."

Local opening of Preminger's "Exodus" was picketed by Legion members, who protested the hiring of Dalton Trumbo, a member of the original "Hollywood 10," to write the script.

Socked By Newsweek

Newsweek's film critic blasts Otto Preminger's "Advise and Consent" with this sum-up: "In short, at a time when Hollywood is often unjustly criticized for sensationalism, Preminger has turned out one of the most reprehensibly sensational movies in years."

Film opened (at the Criterion and Sutton Theatres) to mixed reaction among the critics of the New York dailies. News and Word-Telegram-Sun were lavish in praise. Times and Journal-American were downbeat. In between were the Post, Herald Tribune and Mirror.

When entertainment of this sort invites or lures the American public into such interior dialogues of government, then the way is opening for the films to participate even more, and for the public too, to understand more. This, it must seem, would be a real service, and this service "Advise and Consent" does give.

London

(HYDe Park 4561/2/3)

Jack Mills in town on his annual visit.

Playwright Samuel Taylor sailed for N. Y. on the Queen Elizabeth last week.

Associated British Cinemas opened a new cinema in Southend last week.

Universal-International hosted a buffet lunch Friday (8) to celebrate its golden jubilee.

Archbishop of Canterbury was guest of honor at the Variety Club's annual ladies' luncheon at the Dorchester yesterday (Tues.).

Comedian Frankie Howerd opens threeweek run at the Establishment starting July 23. Lenny Bruce is skedded for a return date next year.

Alexander H. Cohen in for a quickie to see some current West End plays and to iron out some problems that have arisen following his recent acquisition of U. S. rights to "Signpost to Murder."

Decca Records veepee Leonard Schneider, CBS radio editor Marion Glick, Wolfe Cohen, John Crosby and lawyer Sidney Cohn among the latest visitors to London. Connie Francis is due in next week.

Walt Disney's "Bon Voyage" had its press preview aboard the United States liner last week while the ship was enroute from Southampton to Le Havre. Scribes were brought back to London by charter aircraft.

Big contingent in from Rome for the West End preem of "Barabbas" was headed by Dino de Laurentiis and included Luigi Luraschi, Richard Fleischer, Anthony Quinn and Lon Jones. Marion Jordan came in from Paris and Arthur Manson from N. Y.

Fire Island, N. Y.

By Mike Gross

Legit agent Flora Roberts resumed her summer weekend schedule.

Herman Wouk abandoning the island this summer in favor of his newly-built Virgin Islands retreat.

Nat Hentoff, Norman Mailer and Arnold B. Horwitt set as guest book reviewers for the local gazette.

Neil Anderson, Broadcast Music Inc. legalite, and wife (Roberta) back at their old Ocean Beach stand.

Diane Shantel (Mrs. Arthur Hammer) will hit the beach in July after a June fling in a stock production of "Bye Bye Birdie."

Jimmy and Bianca Stroock (Brooks Costume Co.), vacationing in Europe, held a meeting in Rome with such Fire Island citizens as Mr. & Mrs. Walter Weisman, Mr. and Mrs. Maurice Valency and Mr. & Mrs. Ken Roberts.

Legit pressagent Martin Schwartz returned to Richard Maney's office to start work on "Mr. President" after a three-weeker in the sun. He's already blueprinting another house at the Pines; his first one was washed out to sea in the March storm.

The Seaview community is virtually dominated by ASCAP. In addition to F.I. vet Dick Frohlich, who's ASCAP's press chief, George Hoffman, comptroller of the Society, moved into his new home this season. Hoffman is neighboring writer to Lou Alter while Frohlich is around the corner from writer Earl Shuman.

Chicago

(DElaware 7-4984)

Second City has a new improvised revue, "My Friend Art Is Dead."

Rita Moreno opened the Edgewater Beach Playhouse season this week in "I Am a Camera."

Anthony Eisley launches the 12th summer season of Salt Creek Playhouse June 17 in "Champagne Complex."

Candlelight Theatre Playhouse in suburban Summit is doing "Mister Roberts," with William H. Andrews, Archie Mulligan, Paul Bowers and Kent Moore.

Playwrights at Second City will operate weekends only during the summer with what is termed "a two-man political rally with audience participation," featuring political satirists Roger Bowen and Bob Brady.

William Batey of the Motion Picture Corp. of America planed to Washington, D.C. to show the company's new anti-Commie pic, "Two Before Zero," to George Stevens Jr. of the USIA for possible Overseas use.

U-I publicist Ben Katz stirring up a storm of promotional "events" this week prior to the opening of "That Touch of Mink" at the United Artists next Friday (15). Climax is to be a "living" birthday cake (for U-I's Golden Anni) made up of 50 beauty contest gals, which goes on display in front of the theatre opening night.

Heddawood

By Walter Winchell

(Formerly of the N. Y. Graphic)

January Jones (at Slate's) is on-the-way. The Copa (N. Y.) needs Miss Jones to stay in business. An exciting entertainer. Sensual delivery, sassy, sexy, sinful songs all skillfully prepared and delivered. She looks like Mae West looked when West looked like Mae.

N. Y. Mirror brass instructed its Broadway - Hollywood-Washington man "no more jibes at George Sokolsky, etc." "I didn't start the feud," reminded Retlaw Chenwin, "he did! Why do they always try to ride me? But when it's my turn at bat they always scream 'help, police, murder! Let's stop him by telling it to a judge." (Cowards).

Don Rickles, on a 4-night booking at Slate's (favorite spot of stay-ups, showfolk, celebs and columnists) jammed it twice nightly. The cockamaniacal comic (whose specialty is "insulting" the renowned) blew the roof off the joynt with his closing crack about "the narrator of The Untouchables," etc.

D. Merrick jetted to Chasen's Sunday to bestow his benevolence on the Anna Maria Albergetti-cra party, over 300 guests. He phoned VARIETY's newest cub to instruct: "Please bring Diana Ladd." Miss Ladd, who got a rave report in the N. Y. Times, has been laying off over a year. She had to suffer the agony of losing her only child, 18 months young (via drowning in the backyard pool), to get her first job. Warners signed her at $600 per for '77 Sunset Strip" and feature flics.

Eddie Fisher displaced Lena Horne as the Cocoanut Grove's No. 1 room-packer. Wall-to-wall-biz every perf. In L.A. that's street-to-street—from Wilshire Blvd. to 8th. He recorded a new album. We wrote the title: "Love Songs for Lovers and Losers."

Juliet Prowse (his current pet date) invaded the L. A. Angels' pressbox where fems are barred. "Gentleman," announced one guest, "Miss Juliet Prowse, a hoofer (!). I brought her here to give the pressbox some class." They fell in love with her.

The passing of my favorite moddom, Polly Adler, recalls when she was readying her book, "A House Is Not a Home." Polly phoned: "You've always given me the best of it. Is it all right to say you were once at my place?" "I'm a married man with kids, Polly. Please don't. I never wilfully or intentionally involve people on the cheat. Sime Silverman taught me that when I was on the Vaudeville News. 'I don't do it,' I told Sime, 'because I wouldn't want anybody to do it to me and I am a very sinful man.'" But I did go to her brothel (at 7th Ave. and 54th) with Lou Holtz, the girl-hater, for kix. As I put my hat down on a foyer table, I saw "Dutch" Schultz in the parlor surrounded by the dolls. The vicious hoodlum (who jailed all newspapermen "coppers") was using Polly's plush place as a retreat to avoid a subpena and assassination. I grabbed my Cavanagh hat and escaped. So let's make my visit to "Polly's" public. (Okay, Polly?)

Westport, Conn.

By Humphrey Doulens

Shelley Winters visiting here.

Hunt Bros. circus at South Norwalk, June 15-16.

Lawrence Langner convalescing at Cannondale farm.

Barron Polan checking client Betsy Palmer on tour in "Maggie" due here later.

Country Playhouse has benefit Sunday (17) saluting Richard Rodgers in aid of Wiltwyck School. Larry Feldman producing.

Fred Heider, producer of new "Voice of Firestone" for ABC, called to Milwaukee by mother's death.

Haila Stoddard opening James Thurber revue, "The Beast in Me" at Nash Barn Theatre Saturday (16). Miss Stoddard has adapted material for Don Elliott's music and Janes Costigan's lyrics.

Hollywood

Ray Stark back from London. Robert Aldrich back from Rome.

Angela Lansbury skied to Athens.

Dorothy Provine returned from London tv stint.

Sidney Skolsky back on beat after hospitalization.

Norman Twain in from east to cast two Broadway plays.

George Webb upped to full art director status at Universal.

Col. Barney Oldfield, USAF, former VARIETY mugg, retires in October.

Nat James' fractured hip healed and he's back as pub director for Hall Bartlett Prods.

Cecil Beaton will recreate his costumes and scenery for WB filmization of "My Fair Lady."

Joseph Cotten and Patricia Medina back after 19 weeks on road with "Prescription: Murder."

Fourth annual Toho Film Fest will be held here June 14-17, featuring American preem of "Sanjuro."

Doodles Weaver emcees annual banquet of past prexies of Los Angeles Junior Chamber of Commerce.

Bill Johns resigned from KTVT, Dallas, to check in as director of news and special events for KCOP here.

Mitzi Gaynor and George Jessel received International Scepter Awards as "outstanding entertainers."

James Arness presented gold life membership cards to 33 vet extras at annual meet of Screen Extras Guild.

Jimmy Durante will p.a. at national convention of Fraternal Order of Eagles in Pittsburgh come August.

Walter Rossi and Richard Jensen skied to Paris to help out on editing sound track of Zanuck's "Longest Day."

Mace Neufeld moved from N.Y. to head Coast office of NRB Associates, of which he's partner — with Sherwin Bash.

Polly Bergen bloodied Bob Stack's lips in "The Caretakers," after actor went unscathed through entire season of "Untouchables."

Rome

By Robert F. Hawkins

(Stampa Estera, Tel. 675906)

Nathalie Wood and Warren Beatty skied in for brief vacation.

Claudia Cardinale won't start her "Leopard" until July, down in Sicily.

Maurice Chevalier to Paris and back in between his "Panic Button" (Seven Arts) stint.

Stewart Granger back to Madrid after local visit to resume work on "Marcia o Crepa" for director Frank Wisbar.

Renato Rascel claims he will make pic on Kafka's "Trial," despite fact that Orson Welles recently wound up a pic on same subject.

Riccardo Fellini, brother of "Dolce Vita" director, finishing his first feature stint this summer. It's called "Three Stories in the Sand."

David Niven, Lea Massari, Martin Balsam, Ben Gazzara, Daniela Rocca and other stars of Joseph Anthony's "Captive City" (Maxima) attended Red Cross benefit event here.

Theatre Bldg. Boom

Continued from page 2

galleries for paintings and sculpture are only proposed, but the tendency is to have facilities for "performances."

Museums themselves tend to elaborate their community impact by presenting dance shows, chamber music, lectures, art films and so on.

Theatre - museum - concert arrangement to cost $1,500,000, or more, is in prospect at Winter Park, Florida. Hartford, Trenton, San Leandro, Calif., and Laramie, Wyoming, are other civic projects in work.

Theatres as such apparently lag behind museums and auditoria. But the arresting circumstance is that evidence comes from all around America of tax-free new facilities for the performing arts alongside the fine arts.

Other areas with such projects blueprinted or under way: Oklahoma City, Ypsilanti, Mich., Salt Lake City, Tacoma, Greensboro, Grand Rapids, Mich., Colorado Springs, Milwaukee.

Paris Crowded; Sinatra's Click

Continued from page 1

the Thomas shows he is producing in Venice, Rome Paris, Dublin and London; claims they cost 25% more than in Hollywood; five shooting days versus three back home; a segment which would be $45,000 in Hollywood pyramids up to $61,000 in some instances.

The "new" Sinatra, from the press viewpoint, is his general affability and availability. He even asked the VARIETY man to introduce him to Thomas Quinn Curtiss, film-drama critic of the Paris edition of the N. Y. Herald Tribune. Conversely, when the VARIETY man suggested to Paris-Match's Pierre Galante, longtime friend, that Sinatra rated this week's "closeup" feature, the singer bluntly told Galante that he admires his wife, Olivia DeHavilland; that undoubtedly he (Galante) rated the nice things mutual friends have mentioned; but that he (Sinatra) didn't think much of the weekly picture magazine it's the French counterpart of Life and/or its tactics.

Sinatra's two Paris concerts were boffo and big news in the French press as well as features in the international edition of the N. Y. Times and the Herald Tribune.

The singer's genuine all-out work for children's hospitals, from the Orient to the Champs-Elysees, was globally approved. By coincidence, this VARIETY man saw some of the highly favorable publicity attendant to the Tokyo and Hong-Kong events and witnessed the $100-a-plate charity fete at the Lido on Tuesday night (5). That plush nitery condensed its revue for the occasion so that Sinatra could come on at just pre-midnight. He held the stage for 80 minutes with 23 songs, all pop standards, and nary a word in French. On Thursday (7) he repeated at the Olympia to a $6-$20 scale, packing the 1,800-capacity music hall with standees, this time doing 90 minutes and also nary a word in French.

Sinatra's exec producer, Howard Koch (Essex Productions) has been filming and taping background material right along from the Far East to the Paris galas, along with the one he did for Princess Grace Kelly's charity in Monaco on Saturday night (9).

Sinatra winds up this week in London, then comes to New York to powwow with Irving Berlin and Leland Hayward in the hope of landing the "Mr. President" original cast album for his Reprise label. (Vogue distributes Reprise in France, but the singer and his management have their own sales setup in the U.S.).

Casing The 'Master'

All the Paris song stylists turned up for either or both of the Sinatra galas. They were listening to a pro in action. Singer-guitarist Sacha Distel best approximated the sum total, in company of the VARIETY man, at the Lido gala. He pointed up that Sinatra and kindred top singers are patterns for their Gallic disciples who study and copy their disks avidly.

Seeing Sinatra, in easy style, singing nothing but Porter, Kern, Berlin, Sammy Cahn-Jimmy Van Heusen, Rodgers & Hammerstein, Johnny Burke, Coward, Lerner & Loewe and kindred standards was a case of the master making a personal appearance.

Suzanne Cardozo, who coordinated the global tour, and who also repped Lucien Morisse of Europe No. 1 (tv) setup had the following honorary committee for the Lido gala: Gaston Monnerville, president of the French Senate; Jacques Chaban-Delmas, president of the National Assembly; Andre Malraux, the cultural minister; works minister Gilbert Grandval; public health minister Raymond Marcellin; Alain Peyrefitte, state secretary of information; U.S. Ambassador General James Gavin; and Sulvain Floirat. The Lido went all-out, with a special Sinatra-billed menu.

At an afternoon reception at the Hotel de Ville (City Hall) he was presented with the Gold Medal of Paris. (President Kennedy and Dr. Albert Schweitzer have been among previous recipients of this medal). ("It's the only thing hockable," observed agent Henri Gine, later on.) Sinatra visited sundry heart and crippled children's hospitals in between.

A Sinatra Wing, as result of his Paris concerts, will be named in his honor by the Friars of Saint-Jean de Dieu, who are now building a new home for crippled boys at Bruyeres-le-Chatel, outside of Paris. This hospital, founded in 1858, now takes care of 350 crippled, paralyzed or deformed children—all boys. They are reeducated physically, schooled, fed and housed until they learn trades such as bookbinding, shoemaking, orthopedy, clockmaking, brushmaking, basketweaving, leatherworking etc. to conform with their physically handicapped requirements.

Champing At the Champs

"They said Paris was a mistake as a 'beat' for me," s. Art Buchwald, "but I've been here 15 years and it's time for a change. But again I hear that moving to Washington will be a mistake but since this is my own decision I have two years to find out." Irwin Shaw may sublet the Buchwald apartment. The columnist is due in the U. S. next week to scout a house in Georgetown, before his family joins him in the new D. C. locale in September.

Saturday Review publisher Jack Cominsky casing the sundry opera houses. SR publishes the Met Opera programs.

Betsy Blair off to Spoleto to make a film.

Bill Holden shuttled back to his Geneva residence before reporting to "Paris When It Sizzles."

First-time-over Mrs. Danny Thomas overwhelmed with the fabulous loot a grateful Lebanon Government presented their favorite unofficial U. S. ambassador when the tv comic visited Beirut.

Music Men On Move

Music publisher Jack Mills in and Chester Conn Breaman, Vocco & Conn off to London, beset by a heavy cold which could forfend the fortnight's theatre bookings. CBS' Stanley West, just getting his bearings on his Columbia Records bally, and WB Records' vet European runaround, Bobby Weiss, back from a general disk-plugging safari.

Songsmith Arthur Schwartz's son, Jonathan, quondam New York FM deejay, auditioned at the Blue Note (management thought he was "too musicomedy, not enough jazz") but more likely candidate for the Calavados, where Charlie Beal long held forth. Latter now in Milan.

Yet nitery entrepreneur Lou Walters bemoaning "nothing's new here" for his projected show-staging at the Tisches' Loew's new Puerto Rico hostelry next December. Great four-man acro team the Elwardos, with some amazing upside-down "dancing" on steps, performing on their hands, etc., is already committed for the next Lido de Paris show at the Stardust; Las Vegas, currently they are boffo here at the Lido. Latter revue, incidentally, underwent a complete revamp by stager Rene Fraday, and is now a tiptop floor-show.

Former magyar eatery in the Opera section now called the Koukoritza (means "corn" in Hungarian) but Renee S. Passeur, wife of director-playwright Steve Passeur, the stellar chanteuse, is far from corny, drawing her following with her special naughty French lyrics. Par's John B. Nathan herded a flock of VIPs over to help Mms. Passeur's new venture.

Zanuck's $10,000,000 Epic

Darryl Zanuck's Longest Day," which he says was brought in at "just under $10,000,000," is now set for marketing. Zanuck's epic credits four directors. The Cornelius Ryan story treats the D-Day (June 6) Normandy invasion from the Nazi, French, British and American viewpoints. Four different nationalistic directors are credited, each "covering" the event from their respective linguistic viewpoints.

Zanuck is intent on preserving much of the French and German dialog for authenticity, utilizing subtitles where necessary. The homeoffice sales and advertising departments seemingly don't fancy the titles; would rather it was all in English.

Incidentally, Zanuck's rhubarb with former protegee Juliette Greco has gotten wide coverage. He threatens suit to enjoin further serialization of her memoir of "Life with Zanuck." Producer wants to curb further dissemination, especially among American periodicals, because of the boudoir stuff the singer refers to.

Toujours La Meme

Otherwise it's the same old expensive Paris but Francopholes, new or old, don't resent it as some "experts" seemingly do. Irving Berlin once observed that "Paris is a beautiful lady and beautiful ladies must always be expensively supported. Danny Thomas in an interview with Art Buchwald said the same thing in a different way—that if you're "taken" with charm and a smile you can't get too mad about it.

The shows, the boites, the sidewalk cafes are more or less the same. There are the same sure-fire must-do, must-see, eateries and niteries — Maxim's, La Tour d'Argent, the fabulous Perre Louis-Guerin & Rene Fraday show at the Lido; the holdover Folies Bergere another Parisian, French provincial and foreign tourist must-do.

Prices, after having stabilized the past two or three years, are now a shade higher.

Also more expensive-looking are the filles de joie, again back in the immediate environs of the class hotels and—a new bit—working in pairs in classy-looking automobiles. The babes themselves are also better dressed.

London Finale

London, June 12.

Frank Sinatra ring-a-ding-dinged in and out of London, winding up his world tour on behalf of underprivileged kids. Under Harold Davison's banner Sinatra did four concerts and a tv show in four days, raising a sum estimated between $80,000-$90,000.

The show caught by this reporter was the midnight spree at the Odeon, Leicester Square. He took over the second half of the evening and sang for around an hour with such well received ditties as "Night and Day," "Old Man River," "Nancy," "Could Have Danced All Night," "Chicago," "Tramp," "April In Paris," et al. The Voice was introduced by Peter Sellers and accompanied by the Bill Miller Sextet.

Onstage proceedings were interrupted by Variety Club Chief Barker Leslie Macdonnell, who presented Sinatra with a Silver Heart for his services to underprivileged children, and also announced that the Club was naming one of its children's coaches after the singer.

Busy with his shows and visits to children's homes Sinatra had only one minor spat with the press. Clifford Davis, tv editor of the Daily Mirror, wrote a piece commenting on Sinatra's failure to show for the television rehearsal. Sinatra replied with a telegram pointing out that "he was not expected to be at the rehearsal" and added, "Irresponsible journalism stinks."

Tough 'Paparazzi'

Continued from page 2

has never denied fixing that one up. In the aftermath a Turkish belly dancer got a suspended prison sentence for public obscenity.

Like his roving colleagues who survive by their sheer lack of ethics, Kroscenko lives for the big picture—one that will get distribution in every country. A shot like that might net him as much as $1,600, though many of the negatives he sells to Italy's peekaboo-type news magazines bring in as little as five dollars.

"Some editors here consider Kroscenko and his untamed clan a disgrace to the profession of journalism. They're the type you find in the Mafia—except now instead of shooting guns, they shoot cameras and create as much of a disturbance," complained a society photographer for whom the change in character of Italy's picture weeklies has meant a loss of revenue.

"Anytime I need a hot picture on a dull day," declared the Rome correspondent of a London daily, "I can depend on good ole Kroscenko. He's always capable of finding some starlet willing to throw herself into the Fountain of Trevi or walking down Via Veneto in her Maidenform bra. That's Ivan. He's the best cameraman in Italy, the only good thing the Russians have given the free world."

OBITUARIES

GUINN WILLIAMS

Guinn (Big Boy) Williams, 62, cowboy actor who starred in 34 oaters in the '20s and was active until his final appearance in a Metro-TV pilot two weeks ago, died of uremic poisoning June 6 in Hollywood. He started his career in 1919.

His last feature was with John Wayne in "Comancheros," late last year, and he also was with Wayne in "The Alamo." He was about to be a regular in Metro's upcoming teleseries, "Buttons and Bows," when death came.

The late Will Rogers tabbed him with his nickname when Williams was making his first film, as an extra in Samuel Goldwyn's "Almost a Husband," in 1919, when he observed the lanky actor's six feet two inch height. They struck up a warm friendship, which paired them both in a number of films and also on the polo field. Williams, who at one time owned more than 200 polo ponies, captained one of the motion picture teams in the late '30s.

In addition to starring in his own pix, Williams appeared with such western stalwarts as Tom Mix, Harry Carey and Buck Jones, all also deceased. He also played straight dramatic roles as well as comedy, one of his notable performances was as an inmate of an insane asylum in "Private Worlds." Born on a Texas ranch, he toured the rodeo circuit for prize money during his youth.

His wife, son, mother and two sisters survive.

AENEAS MacKENZIE

Aeneas MacKenzie, 72, longtime screenwriter, died June 2 in Hollywood. His first screen credit was "Juarez," in 1934, and thereafter he wrote many scripts for Warner Bros., including "Elizabeth and Essex," "They Died With Their Boots On and "Captain Hornblower."

Other credits included "Fighting Seabees," "Buffalo Bill," "Woman of the Town," "Spanish Main," "Ivanhoe," "Against All Flags," "Prince Who Was a Thief." He also worked on "The 10 Commandments," sharing writing credit.

His wife, brother and sister survive.

RICHARD DRAKE SAUNDERS

Richard Drake Saunders, 64, associate publicity director for the Greek Theatre, and music critic for Hollywood Citizen-News, died June 3 in Los Angeles. He previously was music editor of the Citizen-News, and at time of his death also was Hollywood correspondent for Musical Courier. In addition he edited a local periodical, Music and Dance of California and West.

His wife survives.

W. WALLACE ORR

W. Wallace Orr, 56, advertising executive and producer of tv sports films, died June 3 in Philadelphia. He was president of the W. Wallace Orr agency and Tel Ra Productions.

Orr was a v.p. at N. W. Ayer before leaving to form his own agency in 1947. Orr created such weekly sports shows as Telesports Digest, Touchdown and Pro Football Highlights.

His wife, daughter and son survive.

POLLY ADLER

Polly Adler, 62, who bossed New York's best known bordello in the '20s and '30s, and later hit literary paydirt as a result, died June 9 of cancer in Cedars of Lebanon Hospital, Hollywood.

The Russian-born madam wrote a 1953 bestseller of her brothel career called "A House is Not a Home."

Survived by her mother and a brother, latter the operator of a Hollywood nitery.

ALBERT K. MILES

Albert Kane Miles, 62, former eastern division manager of Paramount Pictures, died June 8 in Hull, Mass. Born in Boston, he joined Par's Boston branch in 1924 as chief accountant, serving afterwards in the booking and sales departments. Miles later became branch manager, then district manager in charge of Boston and New England, Buffalo and Albany territory. He was then upped to the southwestern division with headquarters in Dallas, where he retired and returned to Boston.

JACK DODDS

Jack Dodds, 35, dancer, died of cancer June 2 in Hollywood. He had appeared more recently in 20th's "State Fair," danced in the N.Y. production of "Kismet" and was seen regularly on tv with Dinah Shore. For years he had also done nitery work with such entertainers as Lisa Kirk and Esther Williams.

Mother, stepfather, two brothers and two sisters survive.

FRANK H. STICKLING

Frank H. Stickling, 78, veteran motion picture union exec, died June 5 in Dundee, Ill. He retired in 1954 after 15 years as an international rep for the International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators. For 30 years he had been secretary-treasurer of Local 483, Elgin (Ill.), of the union.

His wife, two sons, brother and six sisters survive.

MILTON ROSNER

Milton Rosner, 40, who headed his own talent agency for the past six years, died June 6 in Hollywood after an extended illness following brain surgery. He went to the Coast after World War II in 1946 as a flack and shortly thereafter worked with various agencies before setting up his own talent office.

His wife, daughter, two brothers and sister survive.

MRS. ROBERT GRIFFITH

Mrs. Otis Schaeffer Griffith, 55, widow of Broadway producer Robert Griffith, died June 8 in Norwalk, Conn., almost a year to the day after death of her husband. She was on the stage before she married the producer (with Harold Prince) of "West Side Story," "Damn Yankees" and "Pajama Game."

Two children survive.

EDYTHE STERLING

Edythe Sterling, 75, early silent picture actress who was active from 1912 to 1915 when she turned to vaudeville, died June 4 in Hollywood. She later teamed with her husband, Cliff Younger, both in vaude and in carnivals. In recent years she had lived in retirement.

Her husband and brother survive.

Curl Herzinger, 60, radio comedy writer, died of cancer June 2. Wrote for such early shows as Kay Kyser's "Kollege of Musical Knowledge," Joe E. Brown and Jack Carson programs.

MARRIAGES

Nancy Kwan to Peter Pock, London, June 7. Bride is an actress. He's a skiing instructor.

Jeanne Walker to William N. Davidson, Manhasset, L.I., May 29. Bride is administrative assistant to the exec veep of the N.Y. World's Fair; he's former NBC veep and presently veep and director of Advertising Time Sales, a spot reppery.

Richard Rosen to Margery Fischer, New York, June 10. Groom is son of George Rosen, radio-tv editor of VARIETY.

BIRTHS

Mr. and Mrs. Albert Cafiero, son, New York, May 29. Father is technical equipment expediter for CBS-TV.

Dr. and Mrs. Samuel Schan, daughter, New York, June 7. Mother is on leave from the William Morris Agency.

Mr. and Mrs. Tim Fitzgerald, son, Hollywood, May 25. Father is a nitery and recording artist.

Mr. and Mrs. Garth Gerrin, daughter, New York, May 27. Father is tv program commercial coordinator for ABC-TV.

Mrs. and Mrs. Bill Alton, daughter, Chicago, June 6. Father is a member of the cast of the Second City revue there.

Mr. and Mrs. Bob McCoy, daughter, Albuquerque, May 23. Father is staff announcer on KOB-TV in that city.

Mr. and Mrs. Harold Brason, daughter, Philadelphia, June 1. He's on managerial staff of Trans-Lux Theatre.

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SCOFIELD, LEIGHTON B'WAY 'BEST'

House Passes Copyright Extension; Also Stiffer Disklegging Measure

Washington, June 19.

The House yesterday (Monday) unanimously passed two key music industry bills, one extending copyrights through 1965 and another slapping criminal penalties on counterfeiters of record labels.

Under the copyright bill, which now goes to the Senate, copyright renewals which would otherwise expire will be given new life once the measure is approved by the White House. The extended term would run from date of the presidential signing to Dec. 31, 1965. Any copyrights which expire before final enactment will be out of the running and go into public domain.

The copyright bill was almost blocked in the House, however, by the unique coalition of Rep. Thomas M. Pelly (R-Wash.) and the Justice Department.

Because the bill was on the House consent calendar, it was eligible for stoppage by any member who objected. Rep. Pelly, official Republican objector who watches out for GOP interests in such matters, interposed when

(Continued on page 50)

Chi 'Molly' Kayo A 100G Windfall

Chicago, June 19.

"Unsinkable Molly Brown" has earned a $100,000 profit in Chicago before it has even played here. That's the amount the Cinerama franchise holders and McVickers Theatre paid to sever a booking contract with the Theatre Guild for the Meredith Willson musical next fall. Martin Theatres of Atlanta, which has the Cinerama franchise here, paid $63,000 of the amount and the McVickers operators the remainder.

Negotiations are under way now

(Continued on page 70)

Dakota Staton & Spouse Rap Black Muslim Chief As 'False Prophet' in Suit

Philadelphia, June 19.

Singer Dakota Staton and her husband, Alhajii Talib Ahmad Dawud, have sued Black Muslim leader Elijah Muhammad in Federal Court here charging that his doctrines of racism are those of a false prophet.

The action asks that Muhammad be enjoined from professing himself to be a leader of the Islamic faith, which Miss Staton and her husband have embraced. Muhammad's local Temple of Islam has been named codefendant in the suit. Dawud, who described him-

(Continued on page 50)

Family Duets Multiply

Paris, June 19.

Rudolf and Peter Serkin made their debut as a piano team last week. This seems to be a trend in music of late. Peter Serkin is the 15-year-old son of Rudolf, the concert artist. Most critics found the duo worthwhile.

The debut follows on the heels of a recent Paris concert by Eric Heidsick and his wife, Tania. Both are pianists and it was the first public appearance of the missus. Another important duo will garner attention when Sol Hurok next season presents David Oistrakh in a trans-America series of concerts with his son, Igor. Hurok toured the son as a solo artist last year.

66 Trailer Homes 'Just Grow' Next To Coast Ozoner

Hollywood, June 19.

Over the years drive-ins have diversified via populating adjacent areas with shopping marts, amusement parks, miniature golf and even soundproof bowling alleys. Robert L. Lippert, in whose string of California theatres is an ozoner outside Marysville, Cal., almost accidentally has developed a housing community.

The drive-in, located near confluence of Feather and Yuba rivers, is in outdoor recreation area. Last winter, ozoner's manager asked Lippert's okay to move trailer-home onto greensward adjacent to drive-in. Later, others wanted to rent such space and manager let them, on monthly basis. Next came the county, demanding public lavatory facilities to be installed, which Lippert did. As of this week there are 66 trailer homes anchored on plot, all on monthly lease basis. Further, house manager can double as night watchman for drive-in.

JAVITS' U.S. SENATE TRIBUTE TO SULLIVAN

Washington, June 19.

In a glowing tribute to Ed Sullivan on the floor of the U.S. Senate, Senator Jacob Javits (R-N.Y.) saluted the upcoming 14th anniversary of CBS-TV's "Ed Sullivan Show."

Said Javits, in part: "In this period of television's vast wastelands' Ed Sullivan has consistently presented a program that certainly cannot be included in this generali-

(Continued on page 70)

CRIX ALSO CITE MORSE, CARROLL

English stars walked off with the top honors in this year's annual VARIETY poll of the New York drama critics. That repeated the cleanup by foreign actors in the last Academy of Motion Picture Arts & Sciences (Oscar) awards and the recent Antoinette Perry (Tony) citations.

British actor Paul Scofield, making his Broadway debut as the quietly heroic Sir Thomas More in Robert Bolt's "A Man for All Seasons," was chosen by the first-string critics as giving the best performance by the male lead in a straight play. Another English player, Margaret Leighton, in "Night of the Iguana," by Tennessee Williams, was picked by the aisle-sitters as giving the best performance by the femme lead in a straight play.

Robert Morse won the nod for the best performance by the male lead in a musical for his portrayal in "How to Succeed in Business Without Really Trying." Diahann Carroll, costar of "No Strings," won the tap for the best femme leading femme performance in a musical.

Best performance by an actor in a supporting part went to Charles Nelson Reilly, of "How to Succeed," and the best supporting actress nod was a tie between Sandy Dennis, of "A Thousand Clowns," and Barbra Streisand, of "I Can Get It for You Wholesale."

Peter Fonda was chosen as the most promising new actor for his Broadway debut performance in

(Continued on page 67)

Propose Gambling For Central City

Denver, June 19.

Although the State of Colorado forbids gambling, the "city" charter of Central City granted in 1864 perhaps may hold a loophole for roulette, craps and other games of chance to move in. At least it is now proposed to pass a new ordinance which would license gambling in the mountain burg recently enjoying a summer boom as a theatre, opera, tourist and society center.

Central City was wide open so long as the mother lode lasted. It fell into a moribund condition around turn of century and stayed that way until Denver made the place "smart." This summer, for example, the opera house is presenting "La Boheme" and "Girl of the Golden West," both in English language, as is the local custom. Legit "Mary, Mary" also will play the house and Vincent Price will give a one-man show.

McClellan Raps AGVA for 'Key Role' In Gangland's Int'l Traffic in Girls

By LES CARPENTER

Washington, June 19.

Sen. John L. McClellan, (D.-Ark.) today described the American Guild of Variety Artists as a key part of the "unthinkable" operation which has brought young Canadian and Cuban girls into Chicago's gangland-owned dives where prostitution and perversion is rampant.

"Decent unionism in this country has no proper place" for a labor outfit like AGVA, McClellan as chairman of the Senate Subcommittee investigating seamy conditions in joints with AGVA contracts further declared.

Sen. McClellan said AGVA is "responsible" for the crime, immorality and corruption inflicted on its members in various clip-joints and honkytonks. The Senator laid the responsibility with AGVA, saying such conditions would not exist if AGVA officials sought to enforce AGVA contracts with clubowners or made any ef-

(Continued on page 58)

Lincoln Center Opening

Corning Glass Works has signed for full sponsorship of CBS-TV's special telecast of the opening program of the Lincoln Center for the Performing Arts, Sept. 23, Sunday night, starting at 9 p.m.

Agency for Corning Glass Works is BBDO. Robert Saudek Associates is producer of the program. Leonard Bernstein will conduct the New York Philharmonic at the opening benefit concert.

MCA Takes Over Decca Control In Stock Swap Deal

As expected, Decca shareowners have accepted the Music Corp. of America stock-swap merger offer, meaning deal is consummated.

Deadline set by the MCA registration with the Securities Exchange Commission was Monday (18), with MCA president Lew R. Wasserman reporting that "at least 80%"—the minimal requirement for takeover—of the Decca outstanding stock had been accrued by MCA.

The deal makes Decca, majority owner of Universal Pictures, a subsidiary of the new company. Still pending under terms of the deal, as proposed to the SEC, is the spinoff by MCA of its talent representation business (with its $8,000,000-plus annual net), thought long since to have been earmarked for several key execs in that sphere of the MCA complex. Announcement on the percentery's future is due "within 30 days," per Wasserman.

The stock-swap terms stipulated one share of Decca common to be exchanged for one share of new MCA convertible preferred stock and one-third share of MCA common.

Merger plan generally had Wall St. blessings, albeit with some dis-

(Continued on page 17

'PETER PAN' ON BLADES; GETS 2-YEAR CLEARANCE

London, June 19.

"Peter Pan" is going on ice. A deal has been made between the Great Ormond-Street Children's Hospital, which owns the rights of the late Sir James Barrie's work, and Tom Arnold for the show to be presented this year at Wembley. A clause bars stage and screen performances "for at least two years." It will be only the third year since 1904 that it has not

(Continued on page 69)

Winchell Plans Resigning Hearst

Hollywood, June 19.

Walter Winchell, who's been feuding with his own King Features Syndicate, told VARIETY today (Tues.) he has decided to resign as columnist both for the N. Y. Mirror and KFS and that he's sending his resignation to Richard Berlin, head of the Hearst papers.

Winchell said his decision was prompted by King Features' allegedly killing a number of his items in his syndicated column. "I saw the column come in (to the L.A. Herald Examiner) with all these kills. I am confused," he said adding "someone elected to make

(Continued on page 70)

Shirer's 'Rise & Fall' May Go as TV Series Instead of M-G Feature

William Shirer's bestselling "Rise and Fall of The Third Reich," which was purchased by MGM for a feature film production, may wind up instead as a television series under the same studio's banner. MGM-TV is currently dickering for an internal transfer of the property.

Some preliminary work has been done on the film by producer John Houseman, who was given the assignment last year. Film footage of the Hitler era has been acquired and there has been some script drafts prepared, but no progress towards a film feature has been made in the last couple of months.

Lloyd Deplores Passing of Films' Great Comedians; Blames Sound

By GENE MOSKOWITZ

Paris, June 19.

Harold Lloyd, one of the early U.S. silent (and later sound) film comic greats, opines that the basics of film comedy were lost when the auditory took over from the visual.

Lloyd is in Paris after the successful Cannes Film Fest special showing of his "Harold Lloyd's World of Comedy." Expounding on motion picture comedy, he stresses that on screen it was not the word that counted.

Trying to pin down what happened to that solid vein of U. S. comedy that produced Charles Chaplin, Buster Keaton, Harry Langdon, Ford Sterling, Laurel & Hardy, Charlie Chase, Mack Sennett and many others, Lloyd felt that the real schism came in '27 with the introduction of sound.

However, he observes, sound itself did not bring on the demise of many of the funneymen and their type of comedy so much so as the new thinking and outlooks that flooded Hollywood at that time.

He immediately saw comic possibilities in sound and also realized that its novelty drew people. A sizzling egg or a clinking ice cube made people goggle-eyed so, at

(Continued on page 17)

Soul Colors

Hollywood, June 19.

After contacting couturiers on colors most appealing to women now and in time to come, Cinerama prexy Nick Reisini is insisting on one of three key colors recommended by such dress stylists as Dior, Balencienga, Balmain, Ricci.

Interiors of new Super-Cinerama house must show what he calls Soul Colors to wit: salmon, pale peach and pale gold.

HOTEL ROOM AS LEGITER; CAPACITY, 95 SEATS

Boston, June 19.

Year-round professional company, Actors Playhouse, is set for former Jewel Room of the Hotel Bostonian, which is now being ripped up for installation of a proscenium stage and 95 seats.

The airconditioned former nitery room will be opened July 3 with Moliere's "Georges Dandin," subtitled "The Harrassed Husband." Raymond Sovey, who in Boston heading the scene division at Boston U. school of theatre, is doing the decor.

Producers are Alan J. Levitt, founder and director of Actors Workshop and Samuel Hirsch, associate prof. and chairman department acting and directing at B.U. Levitt and Hirsch will alternate

(Continued on page 69)

Edw. G. Robinson Stricken

Edward G. Robinson was stricken with a heart attack Monday (18) in Tanganyika, where he was on location with the Bryanston-Seven Arts "Sammy Going South" company. Early report had the attack severe, although actor himself was reported wisecracking and sure he would be back on the job in a day or so.

Actor, now 68, was flown out immediately to a hospital in Nairobi, Kenya, and a spokesman for the film said he was expected to remain there several days.

British Note Change in Fests

London, June 19.

Evidence of a gradual change in film festival activity, a movement away from the much publicised glamor and a marked tendency for them to provide a background to international commerce, if only in the introductory stages, is noted in the annual report of the British Film Producers Assn. Arthur Watkins, BFPA prexy, is also president of the International Federation of Film Producers Associations.

In this more serious atmosphere, the BFPA observes, film makers meet to discuss mutual problems and find out for themselves the most recent trends in world production.

However, the report notes that while there is no letup in the number of festivals, a slight fall in production in some countries resulted in an insufficiency of films with the essential "festival" quality. At the same time, it is suggested that the relative scarcity of stars at these international junkets is one of the reasons why they no longer make headlines to the same extent in the national press.

Brendan Behan Finally To Appear Formally

Playwright Brendan Behan, who used to enliven the already live performances of his legit play, "The Hostage," during the course of its Broadway run, is expected to play a role in the film version now being mapped by producer-director Robert Rossen for Seven Arts.

Film, which will be made in Ireland, must wait until Rossen completes "Cocoa Beach" and "Lilith" for Columbia.

Behan never formally appeared in "Hostage" on Broadway. Rather, he was in the habit of dropping by the theatre and heckling the performers as he ambled about.

JULES PODELL

Discerning Entrepreneur of the famous Copacabana, New York, says:

"PAUL ANKA, in his Third Annual engagement, outdid his past successes, in fact, booked for two weeks, I extended his stay to four weeks and the result was sensational—GREAT SHOWS, GREAT SHOWMAN and most important GREAT BUSINESS."

Irksome Interim As Britons Wait Common Market

London, June 19.

The "frustrating" necessity of having to stand by as outsiders whilst the European Common Market is planning a policy for the film industry, is the subject of comment in the annual report of the British Film Producers Assn. which is to be published in London tomorrow (Wed.).

It is recognized, however, that this is regarded as an unavoidable interim situation while the United Kingdom is still not in membership of the European Economic Community. The EEC Executive Commission, the report notes, has begun its inquiries which will eventually lead to an adaptation of the Treaty of Rome to the film industry, and at the time the report was penned favored aid in the form of loans which would "seek to control the quality of films."

However, there were "few signs" of pressure on the part of the various European film industries, and it was felt that the statutory

(Continued on page 19)

TV Series on WW

Desilu is talking a vidpix series with Walter Winchell based on his 40 years as a newspaperman and to accent such highlight events as the surrender of Murder Inc. chief Louis (Lepke) Buchhalter to the columnist; the hitherto unpublished story of the Lindbergh baby kidnapper; the five and a half hour beat (in the N.Y. Mirror, Feb. 8, 1932) that "Mad Dog" Coll (Dutch Schultz's one-time confederate) would be dead in the morning, etc.

Desi Arnaz also plans to expand Winchell's commentary in next season's "The Untouchables (renewed by ABC-TV) and also to include WW in some of the footage.

MICKEY ROONEY BANKRUPT

Los Angeles, June 19.

Mickey Rooney, who has earned some $12,000,000 during his more than 30 years in showbiz, is broke. He filed a bankruptcy petition here listing debts at $464,914 and assets of only $500 in clothes and household goods.

The 39-year-old actor reported he owes $106,686 in Federal income taxes and $9,826 in California state income taxes. Balance of his obligations rep a wide assortment of claims, according to petition:

Back alimony to three of his four former wives account for $22,-950, going to Elaine Mahnken Davis, Martha Vickers and Betty Jane Baker; $168,000 owed to Fryman Enterprises; $25,000, to Citizens National Bank; $37,500 in fees to four professional agencies; $38,230, owed six lawyers; $10,000 for trade publications advertising; $2,000, writer's fees; $971, car rental; about $4,800 in hotel bills in Quebec, N.Y., Palm Springs and Honolulu.

French Fight Anglicized Lingo

Paris, June 19.

French Vocabulary Office, set up by purists to keep the French lingo from being completely Anglicized, now trying to weed out Yank and Anglo film terms. For "voix off" (hybird phrase meaning offscreen voice) they suggest "hors champs" (out of frame).

For "playback" they want instead "reinjection." Prefer "cinegraphier" to "kinescope process." French "spectacle" advocated over "show." "Cote de'coute" (range of listening) should replace "rating" and "retour en arriere" (return back) serve for "flashback." They are still having trouble with "le script girl," "les girls" and "flash."

Film Fan Mags Latest 'Safe' Copy: Bachelors Write to Unborn Sons

By DORA ALBERT

Hollywood, June 19.

Film ban magazines, as this writer explained in a recent issue of VARIETY, often find themselves caught in a bind because their stories of happy romances and happy marriages are sometimes out of date when the magazine appears on the newsstands. The two month lapse between deadlines and newsstand appearances makes timeliness difficult.

Recently, several fan mags are trying to get around this by dealing with events that can take place only in the remote future. One book happily ran a piece on "What My Marriage Night Will Be Like" by Dick Chamberlain, who isn't married, and apparently has no definite wedding plans. The following month, a movie magazine decided to penetrate still farther into the future with a piece on "Dick Chamberlain's Son," based on an interview in which he told how he would bring up a son, if he had one.

Some of the fans occasionally run A Letter To My Unborn Son or Daughter. This might make sense in the case of a pregnant

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Taped Troth

Toledo, June 19.

Because thousands of their audience will be unable to attend their wedding, a videotape of the wedding ceremonies joining two staffers of WTOL-TV will be shown on the station at 7 p.m. Saturday (23). The principals will be Constance Harlan, known as "Miss Connie" on the station's Romper Room series, and Gordon Ward, newscaster there.

The ceremony will take place that Saturday afternoon at First Congregational Church. Dr. John C. Walker, minister of the church, and the Rev. V. James Jeffrey, of Gibsonburg (O.) Methodist Church and formerly associate pastor of a Toledo church, will perform the ceremony.

Another Defeat In 'Blacklist' Suit

Hollywood, June 19.

U.S. Supreme Court Monday (18) refused to review the lower court denial of the injunction sought by five of the original "Hollywood 12" against studio blacklisting.

The action leaves standing the ruling of last September by U.S. District Judge Edward A. Tamm rejecting an injunction against filmmakers while the suit of the "Hollywood 12" against motion picture assn., the Assn. of Motion Picture Producers, seven film distributing companies and four affiliates is carried out.

Tamm's denial of the injunction was later affirmed by the U.S. Court of Appeals, and five screenwriters then went higher to the Supreme Court. The five are Nedrick Young, Lester Cole, John Howard Lawson, Albert Maltz and Robert L. Richards.

Additional seven plaintiffs in the original suit, but not parties in the present appeal, are Herbert Biberman, Mary Virginia Farmer, Alvin Hammer, Frederick I. Rinaldo, Shimen Ruskin, Gale Sondergaard and Philip Stevenson.

EQUITY ULTIMATUM; 'FIX THAT PLUMBING!'

Los Angeles, June 19.

Equity rep Lee Harris said "West Side Story," scheduled to open at Frank Sennes' Moulin Rouge on June 28, "will not open if complaints filed with us about inadequate washstands are not remedied by June 21 at which time a committee from Equity will inspect the backstage area." Harris modified the tone of his statement by adding: "All the owners of the various theatres in the L.A. area are and have been most cooperative once the matter has been brought to their attention. There should be no exception in Sennes' case."

In another case involving Equity, Harris said he had received "many complaints about the inadequate washstands, lighting and lack of airconditioning at the Biltmore Theatre while 'The Unsinkable

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SEBASTIAN FIESTA A SIESTA

Lineup At San Sebastian

San Sebastian, June 19.

June 9—"Pueblito" (Hamlet)—Mexican.
June 10—"Cape Fear" (U)—U. S. A.
June 11—"La Fusilacion" (Execution)—Argentina.
June 12—"Constanz"—Germany (p.m.).
"L Isola di Artur" (Arthur's Island)—Italy (night).
June 13—"La Denonciation" (Denunciation)—France (p.m.).
"El Sol en el espejo" (Sun in the Looking-Glass)—Spain (night).
June 14—"Le soleil dans l'oeil" (Sun in Your Eye)—France.
June 15—"All Night Long"—Britain (p.m.).
"Waltz of the Toreadors"—Britain (night).
June 16—"Die Parallestrasse" (Parallel Streets)—Germany (p.m.).
"Senilita"—Italy (night).
June 17—"The Miracle Worker" (UA)—U. S. A.
June 18—"Hombre de Esquina Rosada"—Argentina.

Alleging 'Bad Faith' By Dean Martin, 20th Sues for Damages; MCA 'Shocked'

Hollywood, June 19.

Twentieth-Fox, which slapped $500,000 damage suit against Marilyn Monroe after firing her from "Something's Got To Give" on June 8, has followed with a second suit, demanding $3,339,000 in breach of oral contract suit from Dean Martin, who stepped out of cast when Monroe was fired. Action listed Claude Productions Inc., Martin's corporation, and Martin, and sought "exemplary damages" of $1,000,000 in addition to basic $2,339,000. Suit alleged Martin "arbitrarily and in bad faith refused to approve an actress designated by plaintiff as replacement for Marilyn Monroe and refused to approve any actress which plaintiff might have so designated," thereby breaching contract. Martin had nixed Lee Remick, who 20th-Fox had called to replace Monroe.

Suit stated 20th had incurred costs of $2,339,000 to date on pic, which will have to be junked if Martin refuses to appear in it, according to complaint. By Martin refusing approval of any replacement for Monroe it was made impractical and impossible for 20th to continue making pic, suit continued; consequently plaintiff would be unable to recover any part of its loss. Suit also claimed "Martin never intended to perform in said picture with any actress other than Miss Monroe, never intended to consider any replacement for Monroe, and never intended to exercise good faith in the right of approval of a replacement for Monroe."

Martin last night through his pub rep, Warren Cowan, stated

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Faylen Heads Masquers

Hollywood, June 19.

Frank Faylen succeeds Harry Joe Brown, who held post for eight years, as prexy of the Masquers Club, with Jay Jostyn and Allan Hersholt named veepees.

Other officers are Harold A. Levenson, treasurer; Gil Lamb, assistant treasurer; Art Linkletter, reader; James Maloney, corresponding secretary; Jack Reed, recording secretary; Syd Saylor, historian; and Arthur M. Applebaum, legal counsel.

New board members include Brown, John Qualen, Joe De-Rita, Lew Lauria, Harry Antrim, who joins Frank McDonald, John English, Armand Schaefer, Barry Kelley, Frank Scannell, George Riley, Andy Albin, Harry Mendoza and Fred Levings.

Believe Kramer Lured By Columbia Come-On; Trade Curiosity Keen

Stanley Kramer's switch of affiliation to Columbia from United Artists is reported by insiders to be the tipoff on a new and aggressive policy on the part of Col in nabbing important indie filmmakers. It marks Kramer's return to the Col fold.

Film company has overhauled its studio operation to provide all facilities to indie at lower-than-market scales. Col has been charging 22½% as overhead, and now intends to cut this figure substantially.

Specifics of the Kramer tieup with Col were kept under wraps but, according to one observer, the terms doubtless were more attractive than the filmmaker's deal with United Artists, with whom he had been associated for years.

Senior officer of another major film outfit privately stated last week that he's watching the Col maneuvers closely, adding frankly he has some fears that the latter outfit's bids to indies might cost his company good producer alignments.

Col is said to have ideas about grabbing top product by providing the filmmakers with various advantages, on the theory that its own distribution income will provide the earnings.

British O'Seas Film Earnings Up

London, June 19.

Overseas earnings of British films went up by more than $3,600,000 to a record $17,600,000, according to info released in the annual report of the British Film Producers Assn. which is to be published in London tomorrow (Wed.). In 1956, the first year in which official records were kept, foreign earnings were a little over $11,000,000.

Although part of the increase may be attributable to the ending of the Anglo-American film agreement, which restricted UK remittances of dollar earnings of Yank films and U. S. financed British pix, there is no doubt, the report observes, that it remains a tribute to the growing attractiveness of British films to audiences abroad and to the work of British film salesmen.

Legion Takes Off The Raps; Msgr. Little In Praise of Summer Pix

In a press release headlined "Monsignor Little Praises Summer Movies," the National Legion of Decency quotes the exec director of the Roman Catholic reviewing group as "calling attention to a number of motion pictures which will provide moviegoers with a well-varied program of entertainment this summer."

Cited as recommended family fare are "Music Man," "Hatari," "Gigot," "Whistle Down The Wind," "Stowaway in The Sky" and "The Sand Castle."

Recommended for "adults and more mature children" are "The Miracle Worker," "Judgment at Nuremberg," "Birdman of Alcatraz" and "The Spiral Road."

FLAVOR LIGHTLY 'INTERNATIONAL'

By HANK WERBA

San Sebastian, June 19.

"All sun and no stars" aptly qualified San Sebastian's 10th Film Festival (June 9-18). Festival organizers gambled meteorologically and won in pushing forward festival start by a month but suntanned delegates and press correspondents are filmically burned to a crisp at the unpunctured monotony of festival films and proceedings.

Eight countries with 14 pix are represented in the Golden Seashell contest. Including documentaries, about 15 countries participated this year.

Mexican curtain raiser "Pueblito" opened to heavy drumbeating from director Emilio (El Indio) Fernandez, star Columbia Dominguez and Mexico-based Yank producer Dawson Bray. Aztec delegation included Pelimex topper Angel Ibarra, ranchero warbler La Tariacuri and a smooth mariachi quartet, Los Candilejas.

Universal picked up an extra import license for its Gregory Peck-Bob Mitchum entry "Cape Fear." Screening was backed by a delegation of one from the Barcelona home office and a consolation bash at 2 a.m.

Marked contrast was the all-out effort United Artists gave a week later for its entry, "The Miracle Worker." Director Arthur Penn and cast star Anne Bancroft were onstage at presentation time. And a big UA contingent was on hand, with Eric Pleskow, Norbert Auerbach, George Ornstein, Jerry Juroe, Joe Goldt and the top exec layer of UA's Spanish franchise (C.B. Films) deploying in support of the film's upcoming European release as well as to secure maximum fest honors.

UA had to withdraw its offer to screen "West Side Story" out of competition as a closing night feature. Festival lacks 70-m facilities and fest officials could not bring themselves to move final screening and prize-award ceremonies to a commercial house. No intermediate solution was found to give the UA blockbuster blue-ribbon showcase exposure and it was pulled.

Another disappointing setback was fest failure to program Ingmar Bergman's Oscar-winning "Through a Looking-glass Darkly" in another prime time, non-competitive slot. Pre-announced, Bergman slipped through Basque fingers and will show instead at Berlin.

Mystery of missing Poles and Czechs was cleared up by fest director Francisco Ferrer. He produced a cable from Film Polski citing lab delays as reason for failure to compete. Czech film, according to Ferrer, was sub-standard and had to be returned to Prague with "No Thanks."

San Sebastian Fest was neither national nor international. If anything, it resembled a Spanish-language film fiesta populated by Spaniards, Argentinians (many Madrid-based) and Mexicans. Following pattern set last year, the three countries were united in a single stand display and dinner fete under the Union Cinematografica Hispano-Americana banner.

First event of genuine interest took place Wed. (13) with bow-in of Greta Garbo retrospective series. Opening with "Sage of Costa Berling," recap included "Flesh and Devil," "The Kiss" and post-silent starrers "Anna Christie" "Anna Karenina," "Queen Christina of Sweden" and "Camille."

Action came during the last four days when Italo, French, British (each with two entries) and United Artists delegations generated festival fever with vigorous campaigning for that Golden Seashell.

Zanuck's Possible Exec Tie With 20th; Extent and Date Both 'Iffy'; Not Concerned With 'Cleopatra'

By ABEL GREEN

Long-rumored trade reports of Darryl F. Zanuck's return to 20th Century-Fox in a more directly administrative role than as the independent producer in Paris which he has been for the past several years may see fruition later this year. If it happens, the choice will be Zanuck's.

It probably would not be reassumption of his longtime post as veepee in charge of production at the studio, which he had been for 25 years until deciding to shift his headquarters to France and produce independently abroad. More likely it would be a composite job as administrative advisor to the president of 20th-Fox, its board chairman, and its executive committee. It would, preforce, embrace not only financial, distribution and administration advice but would mean a return to supervisory production as a global troubleshooter on "special problem" pictures—"Cleopatra," for instance—but would not tie him down to day-to-day studio operation. It also would mean no curtailment of his own independent production.

However, all this is iffy and conjectural, "because my immediate concern, and it will continue to be through September, is 'The Longest Day,' perhaps the most important picture in my career," says Zanuck.

The producer, summoned to

(Continued on page 12)

Due at Berlin Festival

Berlin, June 19.

Israel, which has participated in the Berlin Film Festival several times, will show "Give Me 10 Desperate Men" this year. Israeli government officially consented.

Japan will submit Yasujiro Ozu's "Early Spring" and "A Fulfilled Life," Susumi Hani's initial feature film here. Nation will send several stars to Berlin, so, as in former years, kimonos will again be a daily sight on Kurfuerstendamm.

Italy's official entry will be "Salvatore Giuliano. Gina Lollobrigida is said to attend the world preem of "Beautiful Ippolita" which will be shown at the fest too.

Cinerama Buys Camera Division

Hollywood, June 19.

Cinerama has purchased for $500,000 the camera instrumental division of Benson & Lehrer, per Nicolas Reisini. No stock was involved in deal.

B & L developed own still camera for amateur use; also space camera and projector now on display at Seattle World's Fair. Company has contracts with Government and will develop research for Cinerama on different projects. Reisini also is prexy of Cinerama Camera Corp., wholly owned subsid of Cinerama Inc.

Reisini heads back for Gotham today (Tues.) with Louis Dolivet, head of the company's French activities in Paris. Latter has been supervising dubbing of "How the West Was Won" for French speaking countries. John Caron, h.o. exec, planed east over the weekend after several days here.

Irv Levin Globetrot For San Francisco Festival; Turks As Newcomers

San Francisco, June 19.

Irving M. Levin, director of the San Francisco International Film Festival, is off on a two-month Europe-Asia search for entries. Festival runs Oct. 31 through Nov. 13.

Levin will scout Karlovy Vary Festival in Czechoslovakia this month and Berlin festival in July. First stop in Stockholm for conference with Ingmar Bergman, who has indicated desire to attend Frisco affair, now in its sixth year.

Other European checkpoints include London, Amsterdam, Budapest, and Rome. Levin is skipping Paris but hopes to line up French entries at Berlin festival. He will also check Iron Curtain product at Berlin and Prague showings.

On Asian leg of trip Levin will visit Turkey, Iran, Iraq, India, Nepal, Indonesia, Thailand, Hong Kong and Japan. He already has been in contact with Istanbul government officials, who want Turkey to be represented this year, and in Calcutta he will take a look at "Folk Tales of Hansuli Bend," produced by Tapan Sinha, one of judges at last year's festival.

Some 68 countries have been invited to send pictures, as well as their directors and leading actors. Festival organization will pay their expenses, except transportation. Foreign critics also have been invited. Judging from festival's growth over past years, about 30 countries are expected to accept.

Levin scouted possible Latin American entries at Mar del Plata festival last spring in Argentina.

Disney Earnings Rise While, Irrationally, It's Stock at a New Low

Added to the confusion about the state of the stock market is the fact that Walt Disney Productions last week hit a new low of $26 per share.

Last year the company was trading in the 40's and last year's earnings were $2.50 per share. Now comes the new low and along with it the information, from a responsible source, that earnings will be "substantially above" the 1961 level.

Commented a Disney spokesman: "I just can't figure it."

ROBERT COHN CITES CREDO RE 'INTERNS'

Robert Cohn, in New York for discussions at Columbia Pictures about his first indie production for this company, "The Interns," is interested in making it known just what the picture is not, as well as what it is. It is not a "medical picture"—it just happens to be that key characters are doctors and it takes place in a hospital.

It is: A love story.

Cohn is the son of the late Col exec v.p. Jack Cohn and brother of late Screen Gems head Ralph Cohn. The late Harry Cohn, who was president of Col, was his uncle.

The newcomer producer said Thursday (14) he wanted known performers, not major stars, and as a result of his picture several members of the cast have been signed for starring roles. "Interns" players include Michael Callan, Cliff Robertson, James MacArthur, Nick Adams and Suzy Parker.

Film is to be released in New York July 25 and nationally in August. The Gotham marketing is planned as "something special" but details were withheld by Cohn.

Filmmaker's next, which he'll start in February, is "Try, Try Again," starring Jack Lemmon and Debbie Reynolds, with Michael Gordon directing. He bought the rights to "Warm Peninsula," Julie Harris play which was not successful on Broadway but looks good to Cohn in terms of film potential.

Young Producers Not Arty at All; Unabashedly Plot Family Appeal

Here's a switch: a couple of tyro New York film producers who are aiming at the mass commercial market rather than at the arty and/or exploitation houses which are usually the target of young east coast producers.

Kenn Donnellon, currently tv rep for Ford Motors, and Jacqueline Babbin, of David Susskind's Talent Associates, are now in midst of preparations for the film adaptation of "Life With Mother Superior." Jane Trahey's roman a clef recently serialized in McCalls and due to be published in book form by Farrar, Strauss in September. Property is described as "a warm and funny account of a 15-year-old girl's experience at a convent school."

Since most young New Yorkers seem bent on getting into pix via material of somewhat more sensational aspect ("The Connection," "Shadows," etc.), Donnellon felt compelled to explain last week that he and Miss Babbin, currently abroad on Susskind biz, are interested in making money as well as a good film, and it seems obvious to him that the chances of making the most money are best with a film that can appeal to the widest possible audience.

Without noticeably blushing, Donnellon said the property would make a "great family picture" and that, in fact, both Walt Disney and Universal had bid on it. How, then, had he and his partner acquired it, since their resources might not be quite as extensive as those of Disney and U? The author will have a say-so in the production and get a sizeable percentage of the profits. Miss Trahey also was afraid that her story might get lost in the shuffle of a bigger production operation and was interested in it's being done fairly soon.

The Donnellon-Babbin aim is to get the film before the cameras

(Continued on page 18)

Carl Foreman, Critic

London, June 19.

Carl Foreman, screenwriter, producer and about-to-be director, is to be guest drama critic for the New Statesman, a weekly literary and political magazine. He will be subbing for three weeks while the regular reviewer, Roger Gellert, is on vacation.

Foreman is due to start production next month on "The Victors," in which he makes his bow as a director.

Capitol Lawrence Antitruster Lost

Lawrence, Mass., June 19.

A local theatre lost a $30,000,000 antitrust suit against 20th Century Fox, Loew's Inc., et al, when the judge found that there was no evidence to sustain the contention that its losses were caused by the lack of firstrun "A" films.

Judge Andrew A. Caffrey in Federal court ordered a directed verdict in the suit brought by the Capitol. The case had been on trial for three weeks before the judge and a jury when the directed verdict was ordered following the arguing of motions by attys. Robert W. Meserve, John R. aHlly, Philip M. Cronin, Stuart H. Aarons and Max Goldstein.

Lawrence Capitol Inc., whose theatre was closed in 1954, had asked treble damages of $10,000,000 alleging that the majors had conspired from 1952 to 1954 to deny it firstrun films and to drive it out of business.

Taylor Bros. Win Unknown $

Knoxville, Tenn., June 19.

Papers were filed in Federal District Court here making provisions for an out-of-court settlement of the $1,000,000 antitrust lawsuit filed by Taylor Bros. Theatres at Kingsport and Gate City, Va., against the majors.

Adhering to lawyer-dictated conditions, no details of the settlement will be revealed. The suit involves Taylor Bros. who have operated both indoor and drive-in operations in Eastern Tennessee and Southwestern Virginia.

Wilbey-Kincey Service Corp. and the major distributors along with the King Sul Theatre were the defendants. Taylor Bros. Theatres are jointly owned by Malcom, Ralph and Bascom Taylor. The lawsuit was similar to the litigation between Walter L. Morris of New Amusement Co. in Knoxville against the majors. Pleas were based on the Paramount Case and the concent decree of the U. S. Supreme Court.

MILWAUKEE CURFEW

Under-17s Must Be Home 11 P.M.-5 A.M.

Milwaukee, June 19.

Milwaukee Common Council has approved a curfew ordinance forcing children under 17 years of age, to stay off streets and out of public places between 11 p.m. and 5 a.m., Vote was 17-2.

Existing law prohibits unescorted children, under 17 from staying on public streets after midnight.

With the new ordinance, operators of amusement spots (including theatres) may be prosecuted should they permit unescorted minors to enter their establishments during restricted hours. Parents, as well, will be liable if permitting their children to stay out during restricted hours.

Adult violators will be subject to a fine of $10 to $200, or up to 60 days in jail. Children will be prosecuted under juvenile laws for violations of the curfew.

Zanuck's 'Day' in L.A.

Darryl F. Zanuck's "The Longest Day" will be given a West Coast charity preem at the Carthay Circle Theatre, Los Angeles, Oct. 11.

The film will start its hardticket engagement the following day.

SLIGHTLY INCOHERENT FILM BOOK FROM BRAZIL

By VINCENT CANBY

Since much of the Robert Speller & Sons-published "Movies in Society" (subtitled "Sex, Crime and Censorship") is incoherent, the reader is hardput to find the point of this series of rambling essays which range from "Is The Cinema An Incitement to Chrime?" (sic) to "Adolescent Case Histories," "African Movie Problems" and "Speech By Author Before Brazilian Congress." A hint as to what Mark Koenigil may be driving at is, however, contained in the brief epilog in which he suggests that UNESCO consider the establishment of "an international censorship advisory council."

Purpose of this body, he says, would be "to help member nations control, on an enlightened basis, the public exhibition of obscenity, depravity and other antisocial manifestations. This would certainly contribute, in a major way, to relieving courts, mental institutions and law enforcement officials of their pathetic burdens."

It is the author's belief (as near as can be gathered, anyway, from the disorganized text) that most motion pictures do considerable harm to impressionable patrons. He continually puts himself on record as being "a strong partisan for intellectual freedom," but then follows with reasons why some kind of strong control of pictures must be exerted.

In one of his most piquant chapters, "Is The Cinema An Incitement to Chrime?", he apparently answers that question in the affirmative by citing a story which he says may be apocryphal. This has to do with an unscrupulous French film maker (circa 1913) who got a couple of thugs to set up a murder, which he photographed in close detail and the films of which subsequently made him rich. Who says the cinema is not an incitement to "chrime!"?

In the chapter on adolescent case histories, he relates, among other stories, the pathetic history of "a psychopath called Simone," who at age 13 "went to a dance with a boy of 16 and allowed herself to be taken to a dubious type of hotel where she remained for eight days." Simone, who also suffered from "heriditary abnormalities" (but apparently did not go to movies), went from bad to worse until she wound up in a mental institution.

The author then comments: "Cases like that of Simone are encountered every day and if we allow young women like her to go to sadistic films and those concentrating on sexual themes, we will be responsible for these future delinquents as well as for girls of the street and hardened prostitutes."

Enough said.

L. A. to N. Y.

Rae Allen
Mortimer Becker
Arthur Cantor
Edmond Cherie
Don Conaway
Bernie Cooper
Louis Doliret
Eddie Elkort
Alice Faye
Mel Ferrer
L. Wolfe Gilbert
David Hedison
Katharine Hepburn
David A. Lipton
Jeff Livingston
Charles Luftig
James Mason
C. C. Moskowitz
Pat Notaro
Hugh O'Brian
Nicolas Reisini
Paul Shyre
Ann Sothern
George Spota
Norman Twain
Jesse White
John Wilson
Mike Wise

N. Y. to L. A.

Phil Bloom
Robert Cohn
Dave Emanuel
Sam Jaffe
Arthur Kober
Gene Krupa
Sam Marx
Judge Samuel I. Rosenman
Denis Sanders
Terry Sanders
Frank Sinatra
Bill Watters
Curt Weinberg

Keeping Serene at 20th-Fox

Oh, for the life of that oft-quoted "spokesman for 20th Century-Fox!"

Perhaps the situation at the continually beleaguered company can best be understood from the following scene, freely interpreted by a VARIETY man who happened to be calling on one 20th-Fox spokesman last week:

First telephone rings. Spokesman answers: "Hello, Earl baby, how's tricks? . . . Wanger fired? No, I haven't heard anything. Probably just a rumor . . . yeah . . ."

Second telephone rings. Spokesman: "Marilyn didn't show up today? I don't know what they're going to do. Lee Remick? Why don't you quote me as saying that I decline to comment. Okay? So long baby."

First telephone rings. Spokesman: "No. I didn't know that Elizabeth was in the hospital again. Maybe it's her wisdom teeth. Why don't you check UPI?"

Second telephone rings. Spokesman: "Hi, Stanley . . . No, I haven't heard anything about a Big Shakeup, that is, nobody has mentioned it for at least 15 minutes . . . Okay, boy. Keep in touch."

First telephone rings. Spokesman: "What's that you say . . . we filed suit for $500,000? Well, off the record, of course, I hope we win . . ."

Second telephone rings. Spokesman: "As I understand it, Levathes issued a statement from Rome, or maybe it was Hollywood . . ."

First telephone rings. Spokesman: "No, honey, I'm not going to tell you what I'd like for dinner tonight. I'm sorry, but I just can't comment, you understand . . . I don't care whose wife you are! I'm not in a position to acknowledge anything."

Biz Agent Dennison Rebuts Preminger

'Featherbedding' Accusation Resented—Crafts Point To Executives' Blunders as Costing Films Millions

Hollywood, June 19.

Otto Preminger's remarks in VARIETY of June 13 on "old men" in the unions because of closed door policy to new young talent and "featherbedding" by International Photographers, Local 659 on "Advise and Consent," have been challenged by A. T. Dennison, biz manager for Studio Electrical Technicians, Local 728. Herb Aller, biz head for cameramen's union, is vacationing in Honolulu until June 25. He should be heard from them.

In a letter to Preminger, Dennison stated: "After reading and hearing on the radio where you accused the unions of featherbedding and overstaffing your company, you remind me of the little boy who lost his marbles and then ran home and said someone had cheated him."

Dennison goes on to say, "You and I can recall the mistakes of executives in this industry have made that cost studios untold millions. Is this what you mean by featherbedding?"

Getting more specific and relating to "Advise and Consent," Dennison then brings up: "You also complained about adding 50 additional employes because the union demanded it. You stated it cost you over $200,000. I wonder if you hired Senators and Congressmen because the breakdown of wages shows an average of $450 per person per week for eight weeks.

"You also commented about the Old Men in this industry," Local 728 biz head added. "It was the old man that made the first camera crane, crab dolly and many other inventions that have made this industry great. They are the finest and most proficient craftsmen in the world today. There isn't any substitute artistically or economically for these old men.

"Talk about featherbedding, today we have some personnel that will not make a picture unless they get a million or more and a percentage besides, and they also insist that you supply cards, chauffeurs, special hair dressers, makeup men, etc."

Switching to the economy of the U.S., Dennison continues: "Mr. Preminger, we do not ask you what you make, that is your business. Suppose all industries were to go to Europe for cheap labor, how long do you think this country would last? What do you want the U.S. to do, trade our economy for their economy?

"The Producers Association has agreed to all union contracts. I cannot recall your protesting to my International Union or to my local union about abuses you claim exist on the unions' side.

"We don't want to lose the title of 'Hollywood, the Motion Picture Capital of the World,' but if the American people don't wake up it will be 'Europe, the Motion Picture Capital of the United States.'"

Prem Not Informed

Hollywood.

Editor, VARIETY:

In your June 13 issue, Otto Preminger again "popped off" about his working in New York and Washington on his picture "Advise & Consent."

I would like to correct some of his misstatements. The first one, citing the unions forcing him to take stand-bys, is not true. I had meetings with Preminger before this production started and he agreed to live up to the contract, which he signed. As a matter of fact, all of the cameramen from New York Local 644 worked on this production—he had a second unit which he assigned to work on publicity. In this respect he had a truckload of equipment which included four cameras which were operated by one man with an Assistant Cameraman.

For the record, Preminger was not forced to bring one man in from Hollywood, but he insisted on doing this and agreed to hire the rest of the technicians and camera crews through the New York and Washington locals. To repeat, this situation was not forced on him and we certainly did not deserve publicity of this kind from Preminger.

In closing, I would like to say that Preminger is a producer who insists on having his own way and when he is informed of what he has to do with regard to living up to the rules of the industry, he balks and rushes into print with his "persecution by the unions" stories.

Jay Rescher
(Business Representative, International Photographers Local 644).

U. S. to Europe

Stanley Baker
Philip Barry Jr.
David Berman
Irving Brown
Carroll Carroll
Henri Deering
Fred Hift
Frank Gibney
Bonita Granville
Harold Hecht
Charlton Heston
Vladimir Nabokov
Anthony Newley
Paula Prentiss
Leontyne Price
Lionello Santi
Robert Trout
Robert Wise
Jack Wrather
Darryl F. Zanuck

Europe to U. S.

Walter Abel
Hugh Atwooll
Gilbert Bokanowski
Gertrude Fellner
Ida Haendel
Neil Hartley
Sol Hurok
Leonard Lightstone
Elaine Malbin
W. R. Marsh
Carlo Ponti
Harold Prince
Alan Schneider
Romy Schneider
John B. Spires
Michael Stringer
Bianca Stroock
James I. Stroock
Mario de Vecchi
Anna Deere Wiman

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DESI ARNAZ GOES THEATRICAL

State Dept. Cannot Secure U.S. Films To Show Their Homesick Staffs

By LEE MINOFF

Palermo, Sicily, June 19.

Families attached to the U.S. Consulate here—18 staffers with 26 dependents—feel disinherited as far as American movies are concerned. They can't get to see any.

A consul spokesman, interviewed on "The Leopard" location in Palermo, ventures that State Dept. employes on other pocket posts (e.g., in Africa) of the 257 worldwide total are similarly deprived.

Copious letter writing over the past two years by consul officials has failed to bring over a single print of an American film—*any* one. Neither the State Dept. in Washington nor the military has been able to help. Usual procedure is for consulate families to view films at nearby military posts, but this is impossible in Palermo where the nearest camp is 150 miles away over rough mountain roads.

The Navy has done its best to ship a print to Palermo but claims it's hamstrung by the U.S. film industry. Navy contracts negotiated with more than 20 film distributors specifically preclude showing fleet films except aboard ship and at naval bases. Experience has indicated that any attempt to broaden distribution would meet with strong opposition from the U.S. industry and could result in contracts less favorable to the Navy.

And Palermo isn't alone. Navy allows that similar requests for films from embassies and consulates around the world continue to be received.

Consulate families in Palermo—for two-to-four-year hitches—are starved for Yank films (as are the English here) and the only time they can see one is when a Sixth Fleeter pulls in (approximately three times a year) and they hop aboard enmasse to the ship's screening room.

Desire to see features from the States should not be categorized as "Ugly American," as the families patronize local theatres here ("one of the best ways to learn Italian") and otherwise integrate thoroughly. But films reaching Palermo, which has a population of more than 600,000, are usually cut up drastically; also, American kids—potential stateside moviegoers — especially feel the lack, not having even the benefit of sub-titles.

Diplomats here are willing to pay for round-trip shipment of print—16 or 35m—and suggest it can be sent via State Dept. pouch. They'll even pay an admission charge, though realizing they don't constitute a market. There's a screening room and projectors in the U.S.I.S. building. They've been largely gathering dust.

"Ask the Americans here what they miss most of all," says the Consul spokesman, "and they'll tell you 'American movies.'"

Consensus is that features would be an incalculable morale booster. It was learned that a couple of girls from the consulate resigned recently because of the lack of recreational facilities. "There's nothing to do here at night," they were quoted as saying. "Why we can't even see a good Western."

It would appear to boil down to this:

The Navy can see movies, the Army can see movies, the Marines can see movies, but the State Dept. in remote outposts cannot.

Columbia Execs on Coast

Hollywood, June 19.

Top brass from Columbia Pictures' homeoffice and London office are here on periodic visit for a week or 10 days of confabs with Sol H. Schwartz, veepee in charge of Coast operations.

Abe Schneider, prexy, and exec veepee Leo Jaffe arrived from Gotham, and Mike J. Frankovich from Britain.

Mama Is Mollified

Freddie Goldberg, elected a new veep of United Artists last week, says:

"My mother's happy. She don't care anymore that I'm not a dentist."

Caleb Peterson Plots Nationwide Negro Pickets

What figures to be the most massive attack yet on the Negro stereotype in American motion pictures is taking shape in New York these days. Principal weapon, as before, is to be the protest-and-pressure demonstration, moving it to the national level via coast-to-coast picketing within two months at firstrun theatres in some 60 key cities.

Intention, of course, is to hit the industry where it hurts most, at the boxoffice, and at a time of traditionally peak warm weather trade.

Planning the national picketline is the 2,500-member Hollywood Race Relations Bureau, headed by actor-singer Caleb Peterson, which till now has concentrated its fire on the Coast per studio demonstrations and picketing of last April's Academy Awards show at Santa Monica. Charging Peterson with trespassing private property, the Academy had taken him to court, but he is now free on bond and planning a $1,000,000 countersuit against the Academy and its officers for illegal arrest.

For the cross-country picketing effort, Peterson has switched his base to Gotham and is trying to rally support from other organizations have pledged support, but declines to specify them until formal announcement is made within 30 days. Peterson has been holding talks with the Congress of Racial Equality (CORE), Committee for Employment of Negro Performers (CENP) and the Negro American Labor Council (NALC). According to Peterson, none of these orgs are presently aligned in the picketing program, but swinging them behind it is the admitted aim of the current pows.

Of some pertinence, perhaps, are the reports CORE is afflicted by financial drought, said to be imperiling its southland sit-in campaign. Peterson, however, avers the picketing project is not in jeopardy, stating that basic expenditures are relatively modest. The need, rather, is for manpower, and on this score the project is said to be in pretty good shape.

As detailed by Peterson, more than 1,000 marchers are envisioned for the picketing, which would be staged on weekends—when the theatres either make the nut or don't.

The Hollywood Race Relations Bureau was formed about a year ago. Its campaign has been related in spirit, but otherwise separate from, picketing efforts spearheaded by CENP at Broadway legit theatres this past spring. Campaign to have the Negro realistically limned is requisite to the collateral push for increased employment of Negro talent.

Peterson says the film producers were cool to his movement at the start and have so remained. He contends that Eric Johnston, prez of the Motion Picture Assn. of America, is likewise aloof, although admitting there has been no correspondence or contract between them. He excepts to hear from Johnston this week, however, regarding the feasibility of parleys to resolve the issue.

As for the Academy's litigation, Peterson said the Santa Monica Municipal Court is to hand down a decision June 29.

FIRST PROJECTS MELODRAMATIC

Hollywood, June 19.

Desilu is expected this week to enter theatrical production-distribution in the U. S., after quietly prepping this move for several years. First release will be "The Scar-Faced Mob," two-parter from "Untouchables" teleseries telescoped into one feature which has been playing to buoyant b.o. in foreign countries.

Desi Arnaz, prexy, has been pushing theatrical offshoot of company over considerable period of time. He is known to have lined up number of properties—not with tv antecedents—for feature filming. One would be "Story of Eliot Ness," full biog, not just period when late Federal sleuth was racket-busting in brief. Arnaz plans rather fullscale theatrical slate, for which his Desilu is peculiarly prepared to operate with three studios available.

Richard Dinsmore, head of Desilu syndication sales, who said new facet of firm's biz "is now 99% fact, we're waiting only for clearance of 'Scar-Faced Mob' title, expected tomorrow," reported Desilu already is equipped with sales branches, six in U. S. and 13 in foreign countries. Branches were set up to handle tv syndication and also serve to quarter theatrical project. "We will form a separate sales force to do theatre-booking; the idea of jointly selling film to two media has never worked," he observed.

Associated-British Pathe distributed "Mob" in Britain but Dinsmore asserted hereafter Desilu will do its own handling of features worldwide.

Will East-West Twain In Directors Guild Ever Meet Contrary Slants?

Hollywood, June 19.

Differences between the eastern regional board and the national and western boards of Directors Guild of America flared anew with the sending of a letter to the entire membership by the DGA. East charged the western groups with issuing "distorted facts."

The letter cites what the Gotham group attempted to establish in various proposals and lack of response and guidance by the national and western boards.

As a result, the letter states, "Eastern office of DGA is now being administered on a per diem basis by personnel from the Hollywood office which, "in effect, constitutes establishment of a trusteeship—illegal under our constitution and under Federal statues."

Letter also points out contract of counsel Mortimer Wolf was summarily canceled by the national office April 30 "with no reason given" and hiring new attorneys "without consultation with anyone on the eastern board."

Same is true of recent appointment of eastern exec secretary Ernest Ricca. "Further," it is stated, "funds in the eastern bank account have been reduced to under $100, contrary to the provision of DGA constitution and to make the indignity complete, all eastern payments are being made from the Hollywood office, a notable violation of the DGA constitution."

Stanley Propper and Lilla Ellenport of eastern administrative personnel have been dropped by the west coast office "without consultation with, or satisfactory explanation to, the eastern regional board."

These all add up "to the attempt to discredit and embarrass the eastern board," according to the letter.

On April 7, it is stated, the National and western meeting of DGA opened with a resolution to expel the eastern board. Reasons given for proposed expulsion were: Constant talk in the [illegible] secession

(Continued on page 19)

Local Taboos and Sensitivities Apart, Filming in Philippines Very Smooth

Hollywood, June 19.

"Filming in the Philippines, declares director Irving Lerner, "is largely based on the budget of the film, with unions and guilds making concessions to the films' budget. It is also the basis of payment to directors and actors."

Lerner, who has just returned from Manila where he filmed "To Be A Man," with Van Heflin, Rita Moreno and James MacArthur, said "once you have government cooperation, the only worries you have are getting the censor to pass your script, making certain there are no references that are derogatory to the Filipinos or that violate their customs or strong religious feelings. This happened to us on 'Man' and almost became a national and international incident."

Event of which Lerner referred was a scene in "Man" which had Van Heflin calling the Filipinos "Flips" and prompted the Philippines Vice President to hold up visas in the United States for people planning to visit the South East Asia Republic. "We changed the word to "geeks," and added a bit of dialogue that chastised Heflin for calling them this name," Lerner explained.

"To Be A Man" was brought in for "about $500,000 and it would have easily cost double that in the U.S.," said Lerner, adding, "but since it is the story of the war in the Philippines it could not have been made anywhere else. In fact, all scenes are exteriors, even of Manila and the surrounding countryside."

Lerner said that all technicians and crewmen on "Man" were Filipinos, and all "were paid on the basis of the $500,000 budget over a 60-day shooting schedule." "Man," he said, "was a co-production with a Philippines production company, Petramonte, which meant we obtained 100% military cooperation and government assistance."

Director declared that two U.S. businessmen, famous for their roles in World War II, had roles in the pic and "they did such fine jobs we enlarged their roles. The two, Claude Wilson, and Michael Parsons, also helped us to overcome various other local problems." Because of strong nationalistic traits, films made in the Philippines must be viewed as how they will affect the Philippines population; kissing, as an example," Lerner pointed out, is taboo for their people and to have them shown in disrespectful situations "would cause havoc."

Sell Shirley as Is

Paramount has changed its ad campaign on "My Geisha," so far as Shirley MacLaine's attire in the art work is concerned.

Layouts originally had the actress in geisha garb. But Par discovered some public indifference to Miss MacLaine in Oriental dress and decided to dress her up as the American girl she is. Add copy also has added "and her guys" as a subtitle to "My Geisha."

Roth, Gerard & Co. Takes MCA Tack Vs. Schweickart

The negative voice raised in recent VARIETY by the Wall St. firm of Schweickart and Co. anent the projected MCA-Decca merger is rebutted by Roth, Gerard & Co. Schweickart said at detailed length that Decca stockholders would give up much and gain little in the merger and advised them to reject the proposition. This brokerage house offered comparative earnings estimates showing that Decca probably will contribute close to 47% of the 1962 earnings (of the merged corporation assuming the consolidation goes through) and end up with only 24% of the equity, while MCA, while contributing 53% of the total earnings, will hold 76% of the equity.

Emanuel Gerard of Roth, Gerard & Co. contends that the Schweickart analysis was "based to an important extent on inaccurate earnings estimates which invalidate the conclusions to a significant degree."

Gerard says in effect that Schweickart was offkey in saying Decca's earnings for this year likely be a minimum of $5 to $5.25 per share while MCA will be under $1.90. Gerard prefers to estimate the Decca net at $4.30 per share. Gerard estimates MCA earnings at approximately $2.20 per share.

Gerard claims it's almost impossible to figure MCA's future loss via disposition of its artists representation business, but "guesstimates" it will be about half of the $1,000,000 figured by Schweickart.

Gerard asserts that both companies benefited when MCA purchased the Universal (Decca subsidiary) studio "and the combination of MCA and Decca should result in an organization with strengths and capabilities far greater than the simple addition of their existing talents."

Gerard makes a major point of the Universal post-1948 features for television, noting that MCA has syndication sales facilities for this product, Decca-U has no such organization, and consequently the library will be worth more to an MCA-Decca combination than to Decca alone.

Gerard presented his version of the earnings estimates which see Decca producing approximately 38% of the earning power of the combined corporation and receiving 24% of the combined equity. The difference in the share of equity is justified, however, he claims, by MCA's history of an unbroken earnings uptrend since 1927, "and every prospect for continued growth."

Gerard thus offered "the other point of view on the MCA-Decca exchange offer."

JENEVEIN WITH WOLFF

Hollywood, June 19.

Walter Jenevein, formerly with the Convair motion picture department in San Diego, has been named production manager of Raphael G. Wolff Studios, producer of business films.

He had previously worked with Four Star.

Denied Seal, Abortion Pic Producer Takes a Survey

Los Angeles, June 19.

In a move designed to eventually secure a Seal from the Code Authority of the Assn. of Motion Picture Producers, producer Leo Handel completed a pubilc opininn survey as a test case for "The Case of Patty Smith," currently at the Sunset in its first U.S. engagement.

Results, according to Handel, showed 88% of filmgoers thought the picture should be given "the seal of approval." Nine percent voted no, three percent voiced no opinion. "We wanted to see what the public thinks," Handel said. "Now we have the proof."

Pic, thumbed down by the Code, was written and directed by Handel. "Denial of a seal," he stated, "is being examined in light of three current films which received the seal and deal with illegal operations." He named "Sweet Bird of Youth," "Splendor in the Grass" and "The Interns," released by major companies, adding "The TV Code Authority doesn't object to the subject matter or word of abortion as demonstrated in "Benefactor" seg of "Defender" series.

Handel's attorneys are now studying next move.

Birdman Of Alcatraz

Biopic of still-jailed, convict-they-won't forgive. Outstandingly done in all departments. Word-of-mouth should make it top b.o. attraction.

Hollywood, June 8.

United Artists release of Stuart Millar-Guy Trosper production and Harold Hecht presentation. Stars Burt Lancaster; features Karl Malden, Thelma Ritter, Neville Brand, Betty Field, Telly Savalas, Edmond O'Brien. Directed by John Frankenheimer. Screenplay, Guy Trosper, based on Thomas E. Gaddis' book; camera, Burnett Guffey; editor, Edward Mann; music, Elmer Bernstein; asst. director, Dave Silver. Reviewed at Goldwyn Studios, June 8, '62. Running time, 147 MINS.

Robert Stroud ..... Burt Lancaster
Warden Shoemaker ..... Karl Malden
Elizabeth Stroud ..... Thelma Ritter
Bull Ransom ..... Neville Brand
Stella Johnson ..... Betty Field
Feto Gomez ..... Telly Savalas
Tom Gadus ..... Edmond O'Brien
Roy Comstock ..... Hugh Marlow
Dr. Ellis ..... Whit Bissell
Kramer ..... Graham Denton
Jess Younger ..... Jame. Westerfield

"Birdman of Alcatraz" is the finest "prison" picture ever made, except that it is not really a "prison" picture in the traditional and accepted sense of the term. Heretofore, with few exceptions, the core of the "prison picture" has been prison life itself, around which has been constructed dramatizations of those who were a part of that secret sealed life on the negative side of society. Popularity of the prison film sprang from public curiosity about the shadowy penal way of life. "Birdman" reverses the formula and brings a new breadth and depth to the form. In telling, with reasonable objectivity but understandably deep compassion, the true story of Robert Stroud, it achieves a human dimension way beyond its predecessors. For the core of "Birdman" is the intimate story of one unfortunate human being, and "prison life" is only the inseparable but secondary issue against which his tragic tale is drawn.

The Stuart Millar-Guy Trosper production and Harold Hecht presentation) is certainly one of the outstanding film achievements in a thus far rather lean cinema year. Like any superior accomplishment, it will be discussed. And public discussion is the surest forerunner to the commercial success of any project. Public interest will be aroused not only because of the excellence of the film, but because it is a true story and because it contains a masterful, Oscar-calibre performance by Burt Lancaster and several noteworthy ones in support. Grimness of the story image is apt to rule out blockbuster proportions, but it's still a bright and promising contender for United Artists.

Trosper's penetrating and affecting screenplay, based on the book by Thomas E. Gaddis, delicately and artfully sketches the 53-year imprisonment of the now 72-year-old "Birdman." Stroud, illustrating the highlights and lowlights of that terrible, yet miraculously ennobling span. The screenplay's, and the film's, only real flaw is its dismissal of Stroud's background, leaving the audience to mull over psychological ramifications and expositional data by and large denied it. But this may be quibbling; the important story, with its vital sociological queries, is there for all to see in plain black and white.

There is a fascinating ironic twist in the story. Stroud spent a staggering total of 43 years in solitary confinement. The irony is that solitary appears to have been the indispensable ally that enabled him to accomplish his remarkable feats of scientific research and discovery, principally in the field of avian diseases. The film depicts his regeneration through the gentle cure of birds who share his cell after he killed two men (one of them a prison guard). The parallel between caged birds and caged men adds another note of irony to the story.

Lancaster gives a superbly natural, unaffected performance—one in which nobility and indestructibility can be seen cumulatively developing and shining from within through a weary exterior eroded by the deep scars of time and enforced privacy in a "prison within a prison." His running clash with the narrow-minded and vengeful "warden Shoemaker" is a highlight of the film, consummating in a powerful scene depicting their opposing views on penology. Karl Malden is excellent as the warden.

Four distinguished top supporting performances light up the picture. They are those of Telly Savalas as a fellow inmate and birdkeeper, Thelma Ritter (in a change of pace from her customary characterization) as Stroud's mother (whose seemingly unselfish devotion to the cause of her son ultimately grows suspect), Neville Brand as an understanding guard, and Betty Field as the woman who marries Stroud in prison, then reluctantly drifts away at his realistic request. Edmond O'Brien narrates and plays the author. Others who perform with skill are Hugh Marlow, Whit Bissell, Graham Denton and James Westerfield.

John Frankenheimer's trenchant, sensitive direction is a prime factor in the success of the production. His firm surveillance of the cast is evident in the uniform excellence of characterization, and his keen sense of visual drama keeps the picture alive for the eye in spite of the close physical quarters in which it is set. In this latter aspect, he receives the astute aid of cameraman Burnett Guffey. And production savvy is deflected in all other areas, not the least of which are Edward Mann's editing, Ferdie Carrere's art direction, Elmer Bernstein's music and George Cooper's sound, right down through Robert Schiffer's unusually adroit and realistic makeup work. *Tube.*

Sanjuro
(JAPANESE—TOHOSCOPE)

Powerful action film with human, if remarkably cerebral hero. Robin Hood Japanese style.

Hollywood, June 14.

Toho release of Kyuzo Kikushima, Tomoyuki Tanaka production. Stars Toshiro Mifune; with Tatsuya Nakadai, Reiko Dan, Yozo Kayama, Takashi Shimura. Directed by Akira Kurosawa. Screenplay, Kikushima, Hideo Oguni, Kurosawa; camera, Fukuzo Koizumi; music, Masaru Sato. Reviewed at Toho La Brea Theatre, June 14, '62. Running time, 96 MINS.

Roughly the Japanese equivalent of an American western, "Sanjuro" brines to the screen an epic hero far more formidable than the celebrated tall men and top guns of the 19th century Yankee frontier. The charm of this fascinating Toho production and release, stylishly directed by Akira Kurosawa, is the personality of this hero, powerfully played by Toshiro Fifune. Audiences may smile or scoff at his improbably bold feats with the sword, but this is only one facet of an otherwise compellingly human though absolutely heroic character. The film appears certain to be a big favorite with Japanese audiences, and is exciting and entertaining enough to please most art house browsers.

It is not inconceivable that, just as "Seven Samurai" led to "The Magnificent 7," "Sanjuro" would also lend itself to transplation into the Yankee western idiom. At any rate, it is certainly worth the attention of enterprising Hollywood screen producers on the prowl for likely action material.

Story is set in the turbulent mid-1800's of Japan, and describes the remarkable manner in which one man, the warrior "Sanjuro," destroys the wretched machinery of a corrupt ruling faction. Although an invincible swordsman, it is not this aspect of his identity that gives him his greatest appeal. Unlike many of the mighty adventure heroes of the west, he is endowed with an incredible sense of logic—a Gestaltian way of reasoning invariably correct in drawing the simplest, most natural conclusions when others have jumped to theirs emotionally and illogically. The character is also very human—especially in his appreciation of little things such as sake, sleep and money. In short, a well-rounded figure: physically epic, mentally agile, emotionally normal—a kind of cross between Robin Hood and a typical Humphrey Bogart character.

As usual, Kurosawa doesn't compromise in the battle and brutality area. This one features a rousing climactic duel between the title roleist and his chief adversary that outdoes the average western showdown by a dramatic mile. As the two old men stand intimately face to face, toe to toe, the screen freezes for what seems an eternity. Then the swords flash and, in one horrible movement, "Sanjuro" has severed an artery in his opponent's chest. There is no question that it is an artery. The audience can tell because it gushes across the screen with the sudden furious force of Old Faithful. *Tube.*

Gigot
(COLOR)

An appealing, gently-paced comedy with Jackie Gleason as a mute Parisian janitor. Star is superb when he isn't laying the pathos on with too heavy a hand. Stylish production: Good boxoffice outlook for all audiences.

20th-Fox presentation of Kenneth Hyman (Seven Arts) production. Stars Jackie Gleason; features Katherine Kath, Diane Gardner. Directed by Gene Kelly. Screenplay, John Patrick, based off a story by Gleason; camera, DeLuxe Color, Jean Bourgoin; music, Gleason arranged and conducted by Michel Magne; editor, Roger Dwyre; asst. director, Paul Feader. Reviewed in N.Y., June 12, '62. Running time, 104 MINS.

Gigot ..... Jackie Gleason
Colette ..... Katherine Kath
Mme. Brigitte ..... Gabrielle Dorziat
Gaston ..... Jean Lefebvre
Jean ..... Jacques Marin
Alphonse ..... Albert Remy
Lucille Duval ..... Yvonne Constant
Mme. Greuze ..... Germaine Delbat
Bistro Proprietor ..... Albert Dinan
Nicole ..... Diane Gardner
Priest ..... Camille Guerini
Albert ..... Rene Havard
M. Duval ..... Louis Falavigna
The Gendarme ..... Jean Michaud
Baker ..... Richard Francoeur
Baker's Wife ..... Paula Dehelly
Blade ..... Jacques Ary
Pierre ..... Franck Villard

With a little judicious pruning and a somewhat less obvious attempt to tug at the old heart strings, Jackie Gleason's "Gigot" might have emerged as a modern classic. As it is, the film is an immensely appealing but gently-paced comedy, full of good humor and wry observations on life. At its best, which is about 50% of the time, it has a sort of comic strip gaiety not seen on the American screen in several decades. This factor, coupled with the magic of the Gleason name, should assure it a welcome reception almost everywhere.

If anyone needed further evidence that Gleason is a superb actor, "Gigot" is it. But, like all great talents, Gleason needs a certain amount of discipline. From time to time throughout the film, he seems compelled to slip out of the title role—that of a mute, bedraggled Parisian janitor, the butt of all practical jokes, old and new—into his more famous public personality, that of the irrepressibly bumptious character not too far removed from Broadway and the Palace. This happens, it's true, infrequently, as when he goes into a quick soft-hoe routine to amuse a sad-faced moppet, but it's enough to destroy an illusion which, if it had been maintained throughout, would have resulted in an unalloyed delight. This also makes it a little more difficult to accept the moments of heavy pathos as anything more than play-acting affectation.

Such, however, may seem like a trivial reservation to the vast mass audience for whom the Great One can do no wrong.

John Patrick's screenplay, based on an original story by Gleason, recounts the alternately sad-then-glad adventures of Gigot (literally, "leg of lamb"), who lives in a basement hovel in a working class quarter of Paris and scrounges for a living as a general handyman. Animals, birds, and even rodents love him. Though a mute, he is not a dunce, but his eccentricities (on his days off he goes to funerals—anybody's funeral) are a source of some amusement in the neighborhood.

Finally one night he befriends an apparently consumptive streetwalker and her small daughter, whom he takes into his basement to care for. As his affection for the little girl grows, the avaricious mother threatens to walk out on Gleason unless he comes up with some cash, compelling him to steal a wad of money from the local baker and leading to a final crisis and happy ending. The latter, incidentally, is a delightful but direct steal from "Tom Sawyer," wherein the supposedly dead Gigot watches his own magnificent funeral as he hides in a cemetery tree. Unable to restrain his tears, he carefully blows his nose in a chestnut leaf.

Gleason and director Gene Kelly have filled out Patrick's somewhat thin outline with a good deal of cinema substance. Early on, when Gigot is first seen crashing a funeral, Kelly's camera, sans expositive dialog, manages to tell the funny, knife-sharp story of three generations of a French family (including a wronged wife and a not-so-bereaved mistress) standing at graveside. Later, in what may be the highpoint of the picture to many, the jokesters of the neighborhood get Gigot tight on Pernod and Eau de Vie, setting the stage for Gleason to do a set of drunken impressions and a frenzied dance of sheer happiness that hit just the right note of high humor and pathos.

Adding tremendously to the style and authenticity of the production is the fact that Gleason has surrounded himself with some of France's best character actors. Their heavily accented English is occasionally hard to understand, but their faces and their mannerisms could not be duplicated anywhere else in the world. Among the standouts are Katherine Kath as the hard-as-rocks demimondaine; Gabrielle Dorziat, as Gigot's penny-pinching employer; Jean Lefebvre, as a rather wistfully ineffectual detective, and Yvonne Constant, as the neighborhood Bardot. Besides Gleason, the only other American in the cast is tiny Diane Gardner, a sweet-faced child who seems enchanted by Gleason.

Because the film is so gently plotted, it eventually becomes somewhat repetitious and might have been more tightly edited. There is also a tendency for Gleason's musical score, full of small but charming themes, to occasionally well up in huge, elaborate orchestrations which almost overwhelm the screen images.

In making the picture in Paris, Seven Arts producer Ken Hyman obviously spared no expense on the physical production. Jean Bourgoin's color camerawork is fine, soft and mellow in the muted pastels which always seem unique to Paris. *Arby.*

It Happened In Athens
(C'SCOPE—COLOR)

Unsatisfactory dramatization of rebirth of Olympic Games in 1896.

Hollywood, June 14.

20th-Fox release of James S. Elliott production. Stars Jayne Mansfield, Trax Colton, Nico Minardos, Bob Mathias; introduces Maria Xenia. Directed by Andrew Marton. Screenplay, Laslo Vadnay; camera (De Luxe), Curtis Courtz; editor, Judie Copelan; music, Manos Hadjidakis; asst. dicetors, Foster Phinney, Henry Yatrou. Reviewed at the studio, June 14, '62. Running time, 100 MINS.

Eleni ..... Jayne Mansfield
Spiridon ..... Trax Colton
Vinardos ..... Nico Minardos
Coach Graham ..... Bob Mathias
Christina ..... Maria Xenia
Grandpa Loues ..... Ben Tricault
Maria ..... Marion Silva
Du Bois ..... Roger Fradet
Connolley ..... Ben Bennett
Mama Loues ..... Lili Valenty
De Coubertin ..... Jean Murat
O'Toole ..... Denton De Gray
Burke ..... Todd Windsor
Drake ..... Bill Browne
George ..... Gustave De Nardo
Announcer ..... George Graham
Nicos ..... Paris Alexander

Ill-conceived and clumsily executed, this James S. Elliott production very likely will have to be relegated to lower berth status, although its physical production values and running time obviously aspired to a better fate.

Laslo Vadnay's scenario, roughly based on an actual occurrence in Greece, circa 1896, depicts, without a semblance of story surprise or innovation, the events surrounding the Horatio Alger triumph of a young, untrained Greek shepherd lad in the marathon race of that year's Olympic games, the first held after a 2,672 year lapse.

Trax Colton essays the lad with boyish enthusiasm. Jayne Mansfield plays the Greek screen star who, as a publicity stunt, offers her hand in marriage to the winner of the marathon, but withdraws to allow the victorious Colton to marry his true love. Miss Mansfield, who does more posing than acting, spends mos of her footage dressing or undressing. Sometimes the story pauses just to watch pointedly as she begins peeling. This can be viewed as diversion, and male audiences won't mind, but it does not say much for Andrew Marton's direction. Marton does appreciably better with crowd reaction shots, a skill he no doubt developed as second unit helmsman on the "Ben-Hur" chariot sequence.

Nico Minardos and Bob Mathias have important roles, as does Maria Xenia, who is "introduced" by the film. Adequate is the best that can be said of their efforts.

Curtis Courant's De Luxe Color photography is a trifle dark. Manos Hadjidakis, of "Never On Sunday" fame, has composed a score in the Greek idiom for this film. Its novelty as melodic background makes it pleasant at first, but after awhile the strains grow monotonous. Other production credits are fair, at best. *Tube.*

Adventures Of A Young Man
(C'SCOPE—COLOR)

Ernest Hemingway's Nick Adams, carefully but not altogether successfully translated to the screen. Has b.o. possibilities, but needs special selling.

Hollywood, June 5.

Twentieth-Fox release of Jerry Wald production. Stars Richard Beymer, Diane Baker, Corinne Calvet, Fred Clark, Dan Dailey, James Dunn, Juano Hernandez, Arthur Kennedy, Ricardo Montalban, Susan Strasberg, Jessica Tandy, Eli Wallach; features Paul Newman. Directed by Martin Ritt. Screenplay, A. E. Hotchner, based on stories by Ernest Hemingway; camera (De Luxe), Lee Garmes; editor, Hugh S. Fowler; music, Franz Waxman; asst. director, Eli Dunn. Reviewed at the studio, June 5, '62. Running time, 145 MINS.

Nick Adams ..... Richard Beymer
Carolyn ..... Diane Baker
Contessa ..... Corinne Calvet
Mr. Turner ..... Fred Clark
Billy Campbell ..... Dan Dailey
Telegrapher ..... James Dunn
Bugs ..... Juano Hernandez
Dr. Adams ..... Arthur Kennedy
Major Padula ..... Ricardo Montalban
Rosanna ..... Susan Strasberg
Mrs. Adams ..... Jessica Tandy
John ..... Eli Wallach
Brakeman ..... Edward Binns
Ludstrum ..... Whit Bissell
Montecito ..... Philip Bourneuf
Sig. Griffi ..... Tullio Carbonari
Eddy Bolton ..... Marc Lovell
Mayor ..... Charles Fredericks
Joe Boulton ..... Simon Oakland
George ..... Michael Pollard
The Battler ..... Paul Newman

The formidable task of assembling the bits and pieces of Ernest Hemingway's autobiographical young hero, Nick Adams, and welding them into a single, substantial flesh-and-blood screen personality has nearly been accomplished in Jerry Wald's production of "Adventures of a Young Man." The potential for this achievement appears to have existed in A. E. Hotchner's screenplay. But, while the film has been executed with concern, integrity and respect for the pen from which it flows, it has a disquieting tendency to oscillate between flashes of artistry and truth and interludes of mechanics and melodramatics. Director Martin Ritt has attained some stirring moments but, by laboring several lesser passages past their emotional peaks, he has failed to regulate the picture's dramatic pulse. A penetrating and expressive performance in the central role might have carried the film over the hurdles of the basic episodic imbalance that Ritt has not corrected. But Richard Beymer's portrayal is not up to the challenge.

The artistic upshot, then, is a near-miss. Therefore, this being the sort of pretentious literary project aimed primarily at a more selective, discerning audience, it is apt to be a case of touch and go at the boxoffice. To further its wicket potential and yet remain faithful to the spirit of the enterprise, 20th-Fox would be wise to emphasize the uplifting values of the story, as a lure for the family trade prone to be less influenced by critical reservations than by the wholesome, character building, almost academic nature of the project.

Hotchner's scenario, gleaned from the prose of 10 of Hemingway's short stories, traces the path to maturity of Nick Adams. It follows him in his restless, searching pursuit of knowledge and worldly experience with which to build his character, advance his potential, shape his identity and prepare him for his destiny in the higher sphere to which he aspires. It leads him from the idyllic simplicity but domestic unrest of his rural Michigan childhood environment to trying but edifying experience with assorted lost but somehow noble personages on the open road to disappointment in the objective big-time of New York. It tags along as Nick is exposed to the passions of war and tragedy of unfulfilled first love in Italy, and follows him home for the discovery that he is a man prepared to grapple with the major challenge of life.

Beymer lacks the warmth, depth and expressiveness required for the role. The growth, the transition from boy to man, is not as gradual, as smoothly cumulative, as it should be. Since Hotchner's script employs Hemingway's patented economy of language, it is those profound feelings, thoughts and emotions that lurk beneath the spoken word. They do not surface clearly or forcibly in Beymer's delineation.

There are a host of fine performances and a few weak ones. Paul Newman, almost unrecognizable behind a masterfully grotesque yet realistic makeup mask by Ben Nye, re-creates the punch-drunk "Battler" character he en-

(Continued on page 18)

Boston Second Non-Competitive Festival Lively

Boston, June 19.

Boston's second film festival, continuing through Sunday (24) at Kresge auditorium of Massachusetts Institute of Technology in Cambridge, was livened up by the visit of Irish actress Siobhan McKenna, whose film, "Playboy of the Western World," kicked off. Also by Boston's own Joseph E. Levine, who has one of his films showing.

Levine and wife, Rosalie, flew up from New York and Miss McKenna, Brian Demond Hurst, director, and Brendan Smith, producer, of "Playboy" flew over from Ireland to attend a benefit ball and the preem. Acting consul general of Ire'and, guested Miss McKenna and guests with an "Irish Coffee Hour" at the faculty club.

Levine's "The Sky Above, the Mud Below" (French-Dutch), was shown Sunday (17) with "Missing Pencil" (Yugoslavia) at the 5:30 showing. The full length documentary is one of 12 pix, excluding features it currently has in exhibition, that Levine's Embassy Pictures will have in release between now and the yearend.

Films, entered from Italy, France, Greece, Hungary, Yugoslavia, United Arab Republic, Poland, Germany and Czechoslovakia, are shown at 7:30 and 9:30 p.m. Festival is nonprofit and designed as an international noncompetitive exhibition of features and shorts.

Films selected by Boston film critics, Elinor Hughes, Herald, Peggy Doyle, Record American, Nora Taylor, Christian Science Monitor, Alta Maloney, Traveler, Marjory Adams, Globe, Guy Livingston, VARIETY, include:

"Whalers Out of New Bedford," Francis Thompson, US.
"Lydia Ate the Apple," Waichek, Has, Poland.
"Les Enfants Des Courrant," France.
"Stranger in the Room," Luis Bunuel, France.
"The Orozco Mural," Robert Canton, US.
"Cairo Station," Youssef Shaheen, Egypt.
"Football," Joseph L. Anderson, US.
"Tojimbo," Akira Kurosawa, Japan.
"Mankinda," S. VanDerBeek, US.
"Objective Stalingrad," Falk Harnack, Germany.
"Ursula," Lloyd Michael Williams, US.
"Simitrio," Emilio Muriel Gomez, Mexico.
"Le Peau De Chagrin," L. Vranic & V. Kristl, France.
"The Sky Above, the Mud Below," Pierre-Dominique Gaisseau, France-Holland.
"Banditi Ad Orgosolo," Vittorio De Seta, Italy.
"Sin of Jesus," Robert Frank, US.
"Don't Disturb Happiness," Milo Djuranovic, Yugoslavia.
"Katie's Lot," Nicholas Webster, US.
"The Unsent Letter," USSR.
"The House," George Manupelli, US.
"El Secuestrador," Leopold Torre Nilsson, Argentina.
"Morning on the Lievre," David Bairston, Canada.
"Arms and the Man," Franz Peter Wirth, Germany.
"Terminus," John Schlesinger, Great Britain.
"Wire for Sound," Paul Cohen, US.
"Portraits of Shame," Tadashi Imai, Japan.
"Picollo," Dusan Vukotic, Yugoslavia.
"Two Half-Times in Hell," Zoltan Fabri, Hungary.

AD-PUB DIRECTORS 'STUDYING' DAILIES

Motion Picture Assn. of America, via its advertising-publicity directors committee, appears moving underway with a study of the effectiveness of newspaper advertising. Charles Einfeld, v.p. of 20th-Fox, proposed such an endeavor at a meeting in New York last week and the prevailing sentiment was on his side. Incidentally, it was the first regularly-scheduled meeting of the ad-pub committee that Einfeld has attended in several years.

The promotion execs of the film business feel that pic ads often are bunched together in the papers in untidy fashion and for this reason may lose value.

MPAA group hasn't yet decided whether to undertake the survey on its own or hire an outside agency. But various of the members do believe that now's the time to do something. They're bent on learning for sure the worth of ads in the papers in comparison, say, with the values accruing to them via television commercials.

Wald Working Up Joyce's 'Ulysses'

By WILLIAM ORNSTEIN

Hollywood, June 19.

Despite all the anti-, critics, prudes and opinionating why it can't or shouldn't be done, Jerry Wald, 20th-Fox producer, is hell-bent come Legion of Decency, M.P. Code Authority or what have you to put on celluloid what James Joyce effusively etched over 900 pages in "Ulysses," one of the most controversial literary works to arch brows, bend ears and prompt judiciary stalwarts to comment on the social, etc. significance.

So dedicated is Wald to the "Ulysses" project that he's had British director Jack Cardiff literally devour 12 interpretative volumes on Joyce's tome. With an assist by scripter John McClelland, Cardiff plus Wald have come up with a solution, prima facie for the nonce, at least, for what could very well burn the emulsion to a frazzle.

Wald can't tell you at this juncture how he'll spell out the cast or cost in cold Irish cash. But he's working up ideas on the three standard bearers: Molly and Leopold Bloom and Stephan Dedalus. Before summer turns to fall he's expected to come up with a firmed trio. Dublin, for sure, will be where the lensing will take place for authenticity.

Says Wald, "There's a wonderful rhythm and sound to Joyce's writing. The sound will be captured in the dialog and monolog of the film."

There is no room any longer for mediocre entertainment, Wald contends. That is supplied in abundance on teevee. This means audiences must have changed their attitude toward pix. "They expect something challenging and stimulating when they go out to see a film. They are, therefore, more open and receptive to the new, startling, different, more than ever before in the history of cinema. It is an ideal time to attempt to bring the complexity of a 'Ulysses' to the screen."

He admits that some Joycean purists will object to almost anything we do. Certainly, we can't and don't believe we should be wholly literal in our attempt to transfer one medium of expression to another. But we are making every effort to preserve the spirit, the substance, and much of the letter of this extraordinary work in bringing it to the screen."

He quotes from critic William Powell Jones on how the famous brothel sequence in the novel lends itself ideally to filming. Jones, states the producer, commented "that it is written with swift transformations one associates with dreams, and motion pictures and he goes on to remark that 'its technique is much like that of a well-made modern movie in which a minimum of talk is supplanted by good direction and skillful photography. The episode is written like a play with dialog and stage directions, but the quick changes of scene can only be reproduced by motion pictures.'

Wald adds, "As far back as 1935, when John Ford made his now famous 'The Informer,' critics were comparing the sequence where Victor McLaglen goes carousing through the brothels of Dublin to Joyce's 'Night Town' chapter in 'Ulysses.' More recently, this part of the book served as the basis for a successful play, and obviously the film will offer that much greater scope for dramatizing Joyce's work."

Herewith is the story line and the approach whittled to specifics on how the 18 big scenes will be handled with the three main characters.

Proposed Story Line

The unprepared reader finds it laborious to extract the action told in the novel. He finds even greater difficulties in connecting the ideas into one comprehensive whole. He is lost altogether when he tries to interpret them as to their meaning, either isolated or in view of the central idea.

Ulysses is meant to be a true report covering the activities of Leopold Bloom and Stephen Dedalus on Thursday, June 16, 1904, starting at 8 a.m., and ending at 3 a.m. the following morning. The main emphasis is placed on their sufferings and joys, their dreams, association, judgment and evaluations of what they see and of what happens. The story is told in 18 episodes. Most of the episodes are written either from the viewpoint of Bloom or of Stephen but some are written from other viewpoints. Joyce gives no warning that he has changed the viewpoint, he leaves it to the reader to detect. Each episode is characterized by specific literary techniques.

THE MARTELLO TOWER, 8 a.m. Buck Mulligan calls Stephen Dedalus to get up. They converse over breakfast.

DISSOLVE TO:

MR. DEASY'S SCHOOL, 10 a.m. Stephen teaches history. While the pupils play hockey, Stephen talks to the headmaster and receives his pay. He is asked to arrange for the publication of a letter written to Mr. Deasy. The letter deals with foot-and-mouth disease.

DISSOLVE TO:

THE BEACH ON DUBLIN BAY, 11 a.m. Stephen walks aimlessly along the beach. He confronts himself with the enigma of existence while being tormented by his conscience.

DISSOLVE TO:

THE HOUSE OF LEOPOLD BLOOM, 8 a.m. Bloom prepares breakfast for his wife and himself, and takes the mail to her. One letter is from Blazes Boylan, Molly's manager and lover.

DISSOLVE TO:

POST OFFICE, CHURCH and public bath, 10 a.m. Bloom walks to the post office. He receives a letter addressed to him as Henry Flower, sent by Martha Clifford. He enters the Church and remains there during Holy Communion. He stops at a drug store, buys lemon soap for Molly. Then he goes to a public bath.

DISSOLVE TO:

THE CEMETERY, 11 a.m. Bloom's friend, Paddy Dignam has died, this is his funeral. Bloom attends it with some friends. A collection is taken for Dignam's widow.

DISSOLVE TO:

A NEWSPAPER OFFICE, noon. Politics is discussed. Bloom tries to place an advertisment for the House of Keyes. After he has left, Stephen arrives and gives his acid commentaries regarding a speech made by MacHugh.

DISSOLVE TO:

DAVY BYRNE'S PUB, 1 p.m. Bloom walks through the streets of Dublin and decides to eat his lunch at the pub.

DISSOLVE TO:

LIBRARY, 2 p.m. Stephen presents an ingenious psycho-analysis of Hamlet-Shakespeare. He himself does not believe what he says. Mulligan gives his mocking commentary. Bloom passes the young men on his way to a newspaper file.

DISSOLVE TO:

STREETS OF DUBLIN, 3 p.m. Many people, including Bloom and Stephen, are strolling through the streets of Dublin. The Viceroy of Ireland and his retinue are on their way to a charity bazaar.

DISSOLVE TO:

ORMOND HOTEL, 4 p.m. Bloom is viewed critically by Miss Douce and Miss Kennedy. Boylan comes in on his way to his rendezvous with Molly. Bloom writes a love letter while listening to music and song.

DISSOLVE TO:

KIERNAN'S BAR, 5 p.m. Bloom enters the bar in search of Martin Cunningham. Some arrangements have to be made re Mrs. Dignam's insurance. The Citizen exhorts those present against the English. Bloom arouses the violent hate of the anti-Semitic Citizen and he has to escape.

DISSOLVE TO:

ON THE BEACH, 8 p.m. Bloom relaxes on the beach. He watches some young women playing with children. Gerty MacDowell admires Bloom from a distance, while Bloom finds excitation in her exhibitionism. After Gerty leaves, Bloom recalls scenes from his youth.

DISSOLVE TO:

MATERNITY HOSPITAL, 10 p.m. Mina Purefoy is going to give birth to her ninth child. Bloom visits her there and meets Stephen who is engaged in a lively discussion. Bloom feels a fatherly interest in Stephen. He decides to follow him to the disreputable part of Dublin.

DISSOLVE TO:

BROTHEL, midnight. Bloom searches for Stephen in Mabbot Street. Zoe invites him into Bella Cohen's brothel where he finds Stephen drunk. He sees to it that Stephen does not lose his money. Stephen runs berserk, is involved in a brawl with drunken soldiers, and is beaten unconscious. Bloom takes care of him as his son. Stephen has found his father.

DISSOLVE TO:

CABMAN'S SHELTER, 1 a.m. Bloom leads Stephen, who has recovered, to a cabman's shelter; both drink bad coffee and converse with a sailor who spins his yarns.

DISSOLVE TO:

BLOOM'S HOUSE, 2 a.m. Bloom invites Stephen to his home on Eccles Street. They discover their mutual interests and review the happenings of the day. When Stephen has left, Bloom goes to bed and speaks to his wife.

DISSOLVE TO:

MOLLY, 3 a.m. Molly reviews her life and the preceding day, her relation to her husband and lover, and falls asleep during her erotic reveries, the "yes" to life on her lips.

OCCASIONAL LEGIT

Elmwood Resumes With Film And Some Touring Shows

Buffalo, June 19.

Elmwood Theatre, west side nabe, was reopened Tuesday (29) under management of Lou Levitch who also operates the North Park and LaSalle. House has been closed since January when Loew operation under a long term lease terminated.

House will offer also five to seven touring stage productions during the coming season.

Sentence Negro Picket

Henderson, N.C., June 19.

A Negro student at Kittrell College was given a 30-day suspended sentence here on charges of violating local picketing ordinances in connection with an integration demonstration before Henderson Theatre.

The sentence, imposed on Jo Athan Hunter, 20, of Pompano Beach, Fla., was suspended by Recorder's Court Judge Tom D. Hardie on payment of a fine of $50 and costs. Hunter gave notice of appeal to Superior Court.

He was charged with picketing the theatre in defiance of an ordinance requiring all rickets to register.

'THE BIBLE IN ART'

Welsch Plots Longhair And Spiritual Soundtrack

Hollywood, June 19.

Howard Welsch, longtime producer, has disclosed plans to produce a $2,000,000-budget feature incorporating both the Old and New Testaments of the Bible, to be tabbed "The Bible in Art."

Producer reported he is seeking Leonard Bernstein with N.Y. Philharmonic Mahalia Jackson, Mormon Tabernacle Choir, and Laurence Olivier to narrate. Film is skedded to run three hours combining live action and special effects.

Art-Test 'Hunt' In Gotham After Regular Tryout

It's easy to say that there is an audience for every film, but it's sometimes quite difficult to find that audience, and to know just which approach to take in selling a film. This is especially true today when more and more so-called offbeat pix are racking up the kind of patronage which conventional films would be happy to get, and many conventional films go begging at the boxoffice.

Thus the dilemma in today's market: "Should we go the 'commercial' route, where, if we're successful, we can make bigger grosses faster, or the 'specialized' route, with its choosey artie audiences, but which allows for a longer playoff and chance for extremely important word-of-mouth on iffy product?"

A case in point is United Artists' current "War Hunt," produced and directed by the young Sanders Bros. (Terry and Denis), offbeat West Coast filmmakers ("Crime and Punishment, U.S.A.," and the Oscar-winning short, "Time Out of War").

At a New York press conference for the Sanders last week, Gabe Sumner, exec assistant to UA veep Fred Goldberg, revealed that "War Hunt," a story of the Korean War, is due to be tested as an art entry in New York, at either the Normandie or Little Carnegie Theatres, although it had performed "well" in two test dates in San Diego and Detroit when backed by a straight action film type of campaign.

Reason Enough

Why fiddle around with an art campaign (with emphasis on the "psychological makeup of the characters"), when the pic had done "well" on the other tack? Said Sumner simply: "We might turn 'well' into 'excellent'." Under the new campaign, the action, adventure and war elements will be subordinated to the film's psycho aspects which, presumably, fascinate the more discriminating artie audiences.

Though he is convinced that his picture will make the boxoffice grade, director Denis Sanders went on record as liking "to think that even if some young filmmakers' films don't click financially, everyone is the better for them." While film company stockholders might not wholeheartedly endorse this thought, it is Denis' belief that the new talent and novel film techniques which the established industry needs must come from the makers of boldly conceived low-budgeters.

Asked how much "War Hunt" had cost, producer Terry Sanders estimated roughly "somewhere under $30,000,000," indicating that the trade too often makes budget synonymous with potential boxoffice appeal.

"It doesn't really make any difference whether a picture costs $30,000,000, with locations in Europe, or was made for 25c in somebody's backyard," he said. "War Hunt" was made in Hollywood (but not the Sanders' backyard), which the two filmmakers find a great place to work, even though costs are much too high.

"War Hunt" represents the first of a two-picture commitment the Sanders have with UA. Second property hasn't been found yet. In the meantime, the brothers keep their hand in by working in allied fields. While in New York, Terry was doing research for industrial films he's doing for General Electric and IBM, and Denis directed a segment for tv's "The Defenders." Pair returned to Hollywood over the weekend.

UPA Dickers With Toei

Hollywood, June 19.

Henry Saperstein, prexy of United Productions of America, is negotiating with execs of Toei Film Co. of Japan, on a coproduction deal involving an animated feature and series of shorts. Talks are being conducted with Hiroshi Okawa, prexy, and Chiaki Imada, foreign dept. chief of Toei.

Story lines will be developed here, with UPA supervisor then going to Tokyo to work with Toei artists.

L.A. Spotty; 'Zahrain' Okay $18,000, 'Killer' Busy 13½G; 'Advise' Boffo 19G, 2d; 'Story' Mighty 30G, 27th

Los Angeles, June 19.

Firstruns here currently are still slight and spotty, with only a few situations showing any particular strength. "Escape From Zahrain" heads newcomers, with an okay $18,000 or close in three theatres. "Jack, the Giant Killer" is shaping to get a busy $13,500 in two houses.

"Five Finger Exercise," in first general release, looks fair $10,500 in two spots, also on first week. "Advise and Consent" looms boffo $19,000 or a bit over in second session at Warner Beverly.

Reissued "Ben-Hur" looks like mild $10,500 in three locations for opener. "West Side Story," starting daily matinees for the summer, is aiming at great $30,000 for 27th stanza.

Estimates for This Week

Hillstreet, Hollywood, Loyola (Metropolitan-FWC) (2,752; 856; 1,298; 90-$1.50) — "Escape from Zahrain" (Par) and "Siege of Syracuse" (Par). Okay $18,000 or near. Last week, Hillstreet with Pix, "Horror Chamber Dr. Faustus" (Lope), "Manster" (Lope), $10,800. Hollywood with Orpheum, "Ivanhoe" (MGM), "Knights of Round Table" (MGM) (reissues), $9,700. Loyola with Vogue, Four Star, Beverly, "Black Tights" (Magna) (1st wk, Loyola, Vogue, Four Star; 4th wk, Beverly), "Oklahoma" (20th) (reissue), $12,800.

Orpheum, Pix (Metropolitan-Prin) (2,213; 756; 90-$1.50)—"Jack Giant Killer" (UA) and "Mermaids of Tiburon" (UA). Busy $13,500.

Warren's Hawaii (Metropolitan-G&S) (1,757; 1,106; 90-$1.50)—"Five Finger Exercise" (Col) (1st general release) and "Rhapsody" (MGM) (reissue) (Warren's), "Walk on Wild Side" (Col) (Hawaii). Fair $10,500. Last week, Warren's, "Hell Is for Heroes" (Par), "Airborne" (Indie) (2d wk), $3,800. Hawaii with Wiltern, Baldwin, "Experiment in Terror" (Col) (2d wk), $13,500.

Wiltern, Baldwin, Iris (SW-State-FWC) (2,344; 1,800; 825; 90-$1.50) — "Ben-Hur" (MGM) (reissue). Mild $10,600. Last week, Iris with El Rey, "State Fair" (20th) (2 wk), "Liberty Valance" (Par) (Iris), "King and I" (20th) (reissue) (El Rey), $5,500.

Beverly (State) (1,150; 90-$2) —

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Key City Grosses

Estimated Total Gross

This week $2,167,100
(Based on 22 cities and 250 theatres, chiefly first runs, including N.Y.)

Last Year $2,120,700
(Based on 22 cities and 255 theatres).

'Traitor' Smart $11,000, Toronto

Toronto, June 19.

Upsurge of "Only Two Can Play," now in its 10th stanza, is standout currently. However, newcomers are off to good weekend starts. "Counterfeit Traitor" looms big at Hollywood but "Escape From Zahrain" shapes only fair at Imperial. "Burn Witch Burn" looks okay in two houses. "Sweet Bird of Youth" and "Ikiru," both in second stanzas, doing well. On hardticket "West Side Story," in fifth frame, is still doing weekend turnaway biz, with same returns as last week.

Estimates for This Week

Carlton (Rank) (2,318; $1-$1.50) —"Road to Hong Kong" (UA) (2d wk). Slow $8,000 or near. Last week, $9,000.

Downtown, State (Taylor) (1,059; 696; 75-$1)—"Burn Witch Burn" (AI) and "Devil Made a Woman" (Astral). Okay $15,000. Last week, "Lonely Are Brave" (U) and "Outsider" (U), seven-house Taylor tiein, with 6,608 capacity, $32,500.

Eglinton (FP) (919; $1.50-$2.50) —"South Seas Adventure" (Cinerama) (reissue). Slow $3,500. Last week, "Seven Wonders of World" (Cinerama) (reissue) (6th wk), $4,500.

Hollywood (FP) (1,080; $1-$1.50) —"Counterfeit Traitor" (Par). Big $11,000. Last week, "Rome Adventure" (WB) (3d wk), $3,000.

Hyland (Rank) (1,373; $1-$1.50) —"Only Two Can Play" (Col) (10th wk). Splendid $8,500. Last week, $7,000.

Imperial (FP) (3,206; $1-$1.75 — "Escape from Zahrain" (Par). Fair $13,000. Last week, "Lisa" (20th), $9,000.

International (Taylor) (557; $1-$1.25)—"Ikiru" (ICG) (2d wk). Nice $4,500. Last week, $5,000.

Loew's (Loew) (1,641; $1-$1.50)—"Sweet Bird of Youth" (MGM) (2d wk). Big $13,000. Last week, $16,000.

Tivoli (FP) (935; $1.50-$2.50 — "West Side Story" (UA) (5th wk). Still weekend turnaways at $13,000. Last week, same.

Towne (Taylor) (693; 90-$1.25 —"Cold Wind in August" (UA) (4th wk). Healthy $4,000. Last week, $5,000.

University (FP) (1,393; $1.25-$1.50) — "Summer and Smoke" (Par). Satisfactory $7,000. Last week, "Black Tights" (Magna), $5,[illegible]9.

L'VILLE LAGS BUT 'RED' HEP $7,000; 'LIEUT.' 6G

Louisville, June 19.

Wicket pace at the firstruns is slowing up this week. Lack of much hotsy product will make for a so-so round. Ideal coolish weather apparently is no help. "Big Red" shapes good, however, at the Ohio on opener. "Far Country," on reissue looks okay at the Kentucky. "Experiment in Terror" shapes bad at United Artists.

Estimates for This Week

Brown (Fourth Avenue) (900; 75-$1.25)—"Jessica" (U). Mild $5,500. Last week, "Lisa" (20th), $5,000.

Kentucky (Switow) (900; 75-$1.25) — "Far Country" (U) and "Saskatchewan" (U) (reissues). Okay $4,500. Last week, "Lonely Are Brave" (U), $5,000.

Mary Anderson (People's) (1,100; 75-$1.25)—"Horizontal Lieutenant"

(Continued on page 10)

'Hobbs' Smash $12,000, Omaha; 'Marauders' 8G

Omaha, June 19.

Biz is perking a bit at downtown firstruns. Opening of new Astro (formerly the Paramount) for first time in six years came up with "Mr. Hobbs Takes Vacation" as a boff entry. "Big Red" looks good at State on opener. "Merrill's Marauders" is just fair at Orpheum and "Lisa" is sad at the Omaha. Of hardticketers, "West Side Story" is still okay in 10th at the Admiral.

Estimates for This Week

Admiral (Blank) (1,239; $1.55-$2.20)—"West Side Story" (UA) (10th wk). Okay $4,000. Last week, $4,500.

Astro (Dubinsky) (1,465; $1-$1.25) — "Mr. Hobbs Takes Vacation" (20th). Boffo $12,000 for opening of this house.

Chief, Skyview (Blank) (1,000; 1,200; 75-$1) — "Follow That Dream" (UA) and "Alakazam" (UA) (2d wk). Fair $8,000 or near. Last week, with "Something Wild" (UA), $16,000.

Cooper (Cooper) (687; $1.55-$2.20)—"Cinerama Holiday" (Cinerama) (7th wk). Okay $5,000. Last week, $5,200.

Dundee (Cooper) (500; $1.25-$1.75) — "Oklahoma" (Todd-AO) (12th wk). Slipping to $2,200. Last week, $2,500.

Omaha (Tristates) (2,066; $1-$1.25)—"Lisa" (20th). Sad $3,500. Last week, "Lad: a Dog" (WB) and "Adventures Road Runner" (WB), $4,000.

Orpheum (Tristates) (2,877; $1-$1.25)—"Merrill's Marauders" (U) and "Couch" (WB). Fair $8,000 or near. Last week, "Lonely Are Brave (U), $5,000.

State (Cooper) (743; $1)—"Big Red" (BV). Good $6,500. Last week, "Collossus of Rhodes" (M-G), $5,800.

Rose Fest Hurts Port.; 'El Cid' Loud 11G, 2d

Portland, Ore., June 19.

City is overflowing with visitors here for annual Rose Festival but the hot weather and fest activities will hurt film biz. Only one pic out of four being launched currently is getting far. It is "Only Two Can Play," with a good take on opener at the 400-seat Guild. "El Cid" is still strong in second week at Orpheum. "Big Red" is rated moderate for first round at Paramount.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Hell Is For Heroes" (Par) and "Airborne" (Par). Slow $4,500. Last week, "Lonely Are Brave" (U) and "Night Creatures" (U) (2d wk), $2,300.

Fox (Evergreen) (1,600; $1-$1.49) —"Cabinet of Caligari" (20th) and "Hand of Death" (20th). Poor $3,000. Last week, "Experiment in Terror" (Col) and "Belle Sommers" (Col) (2d wk), $4,000.

Guild (Rosener) (400; $1.25) — "Only Two Can Play" (Indie). Nifty $3,000. Last week, "Victim" (Indie) and "Behind Great China Wall" (Cont), $2,100.

Hollywood (Evergreen) (1,180; $1.49-$2)—"Seven Wonders of the World" (Cinerama) (10th wk). Hefty $5,000. Last week, $6,200.

Music Box (Hamrick) (640; $1.50-$3)—"West Side Story" (UA) (14th wk). Big $5,000. Last week, $5,100.

Orpheum (Evergreen) (1,536; $1.49-$1.75)—"El Cid" (AA) (2d wk). Increased-scale run. Loud $10,000. Last week, $13,100.

Paramount (Port-Par) (3,006; $1-$1.50)—"Big Red" (BV) and "Living Desert" (BV) (reissue). Modest $6,500. Last week, "Escape From Zahrain" (Par) and "Matchmaker" (Par) (reissue) (2d wk), $2,000.

Balto Biz Still Limps; 'Ride' Slow at $5,000; 'Traitor' Fair 4½G, 3d

Baltimore, June 19.

Firstrun biz is slowing down with new films not so strong here. "Ride High Country" is drab in first week at the Hipp. "Cabinet of Caligari" is mild in opener at the New.

"Forever My Love" looks fair in first at the Little. "Counterfeit Traitor" is slowing down in third week at the Town. "Lonely Are Brave" is mild in second at the Stanton. "Last Year at Marienbad" is rated good in second at the Charles. "Many Ways to Sin" looks good in first at the Rex.

Estimates for This Week

Avalon (Freedman) (860; $1.50) —"Lovers" (Zenith) (2d wk). Slow $1,800. Last week, $3,000.

Aurora (Rappaport) (367; 90-$1.50)—"3 Strange Loves" (Janus) (2d wk) (reissue). Fair $1,200. Last week, $1,600.

Charles (Fruchtman) (500; 90-$1.50)—"Last Year at Marienbad" (Astor) (2d wk). Good $3,000. Last week, $4,000.

Cinema (Schwaber) (460; 90-$1.50)—"Devil's Eye" (Janus). Fair $2,500. Last week, "Judgment at Nuremberg" (UA) (8th wk), $2,000.

Hippodrome (Rappaport) (2,200; 90-$1.50) — "Ride High Country" (MGM). Drab $5,000. Last week, "Hell is for Heroes" (Par), $7,000.

Five West (Schwaber) (435; $1.50-$2) — "Judgment at Nuremberg" (UA) (9th wk). Oke $3,100. Last week, $2,500.

Little (Rappaport) (300; 90-$1.50) —"Forever, My Love" (Par). Fair $2,000. Last week, "Weekend With Lulu" (Col) (2d wk), $1,800.

Mayfair (Fruchtman) (700; 90-$1.50)—"Oklahoma" (Magna). Good $7,000. Last week, "West Side Story" (UA) (17th wk), $5,500.

New (Fruchtman) (1,600; 90-$1.50) — "Cabinet of Caligari" (20th). Mild $4,500 or near. Last week, "Lisa" (20th) (2d wk), $3,500.

Playhouse (Schwaber) (355; 90-$1.50)—"Victim" (Indie) (4th wk). Slowing down to $1,900. Last week, $2,300.

Rex (Freedman) (500; $1.50)—"Many Ways to Sin" (Indie). Good $3,000. Last week, "Shameless" (Indie) (2d wk), $1,500.

Stanton (Fruchtman) (2,800; 90-$1.50)—"Lonely Are Brave" (U) (2d wk). Mild $5,500. Last week, $5,000.

Town (Rappaport) (1,125; 90-$1.50)—"Counterfeit Traitor" (Par) (3d wk). Down to fair $4,500. Last week, $8,000.

Fresh Fare Helping St. Loo; 'Hobbs' Boffo $20,000, 'Marauders' Good 13G

St. Louis, June 19.

There are three new pictures here currently but only two of them are measuring up to hopes. "Mr. Hobbs Takes a Vacation" shapes sockeroo at the Fox while "Merrill's Marauders" looms fine at the St. Louis. But "Cabinet of Caligari" is very slow on initialer at Ambassador.

"Children's Hour" is hotsy in third at Esquire while "Follow That Dream" is good in third at State. "La Belle Americaine" is rated good in third at arty Shady Oak.

Estimates for This Week

Ambassador (Arthur) (2,970; 90-$1.25)—"Cabinet of Caligari" (20th). Sad $5,000. Last week, "Lisa" (20th) (2d wk), $7,000.

Apollo Art (Grace) (700; 90-$1.25) —"Black Tights" (Magna) (6th wk). Good $2,000. Last week, $2,200.

Esquire (Schuchart-Levin) (1,800; 90-$1.25)—"Children's Hour" (UA) (3d wk). Hot $8,500. Last week, $10,000.

Fox (Arthur) (5,000; 90-$1.25)—"Mr. Hobbs Takes Vacation" (20th). Sock $20,000. Last week, "Hell is for Heroes" (Par) and "Siege of Syracuse" (Par), $13,000.

Loew's Mid-City (Loew) (1,160; $1.25-$2.50)—"West Side Story" (UA) (16th wk). Neat $7,000. Last week, $7,500.

State (Loew) (3,600; 60-90)—"Follow That Dream" (UA) (3d wk). Nice $8,000. Last week, $9,000.

Pageant (Arthur) (1,000; 90-$1.25) —"Whistle Down Wind" (Indie) (2d wk). Good $3,000. Last week, $3,500.

St. Louis (Arthur) (3,800; 75-90) "Merrill's Marauders" (WB). Fine $13,000. Last week, "Spartacus" (U) (reissue), (3d wk), $8,500.

Shady Oak (Arthur) (760; 90-$1.25)—"La Belle Americaine" (Cont) (3d wk). Good $2,200. Last week, $2,500.

Broadway Grosses

Estimated Total Gross

This Week $630,400
(Based on 28 theatres)

Last Year $467,800
(Based in 29 theatres)

'Lonely' Good 7G, K.C.; 'Red' $12,000

Kansas City, June 19.

The number of new films is largest in several weeks here currently, and biz shows it. "Lonely Are Brave" at Paramount looks good. "Big Red" at Uptown and Granada is nice. "Night Creatures" at Saxon shapes mild. "Premature Burial" in combination of four drive-ins and three hard-tops is rated fine. Six situations continue with holdovers, "El Cid" being trim in third.

Estimates for This Week

Brookside (Fox Midwest-Nat. Theatres) (800; $1.25-$1.50)—"El Cid" (AA) (3d wk). Pleasing $5,000; holds. Last week, $6,000.

Capri (Durwood) (1,260; 90c-$2) —"Oklahoma" (20th) (reissue) (2d wk). Good $4,000; stays. Last week, $5,000.

Empire (Durwood) (1,200; 90-$2) —"Windjammer" (Cinerama) (reissue) (2d wk). Oke $5,000; holds. Last week, $5,500.

Isis, Vista, Fairway (FMW-NT) (1,360; 700; 700), Boulevard (Rosedale) (750 cars), Crest, Riverside (Commonwealth) 900 cars each), Heart (Noah-Wiles) (1,500 cars) ($1 each) — "Premature Burial" (AI) and secondruns of horror pix, nice $21,000 for 7 spots. Last week, Isis, Vista, Fairway, Crest, Riverside, Boulevard and Hi-Way 40 (General) (1,000 cars) "Three Stooges Meet Hercules" (Col) and "Everything's Ducky" (Col), $25,000.

Kimo (Dickinson) (504; $1.25-$1.50)—"Les Liaisons" (Astor) (6th wk). Showing staying power, $1,200; holds again. Last week, $1,400.

Paramount (Blank-UP) (1,900; $1-$1.25)—"Lonely Are Brave" (U). Good take behind strong reviews at $7,000; may stay on. Last week, "Lad: a Dog" (WB) and "Adventures Road Runner" (WB), $7,500.

Plaza (FMW-NT) (1,630; $1.50-$2.50)—"West Side Story" (UA) (13th wk). Okay $5,000. Last week, $6,000.

Roxy (Durwood) (850; 75c-$1.50) —"Experiment in Terror" (Col) (4th wk). Light $4,000. Last week, same.

Saxon (Durwood) (1,600; 75-$1.50)—"Night Creatures" (U) and "6 Black Horses" (U). Mild $6,000. Last week, "Cape Fear" (U) (4th wk), $4,000.

Studio (Durwood) (150; $1.25-$1.50)—"Two Women" (Embassy) (5th wk). Surprisingly stout at $1,500. Last week, same.

Uptown, Granada (FMW-NT) (2,043; 1,217; $1-$1.25)—"Big Red" (BV). Good moppet play for nice $12,000; holds. Last week, Uptown only, "Trapeze" (UA) and "Vikings" (UA) (reissues), $6,000.

'JESSICA' SMOOTH 7G, PROV.; 'BRAVE' $6,500

Providence, June 19.

Current film fare is no match for hot summery weather which has the beach-conscious folks here heading for the ocean and other outdoor spots. Majestic's "Jessica" shapes good; ditto Albee's "Lonely Are The Brave." State's reissue of "Africa Ablaze" is rated mild. "West Side Story" in 10th week is nice at Elmwood.

Estimates for This Week

Albee (RKO) (2,200; 65-90)—"Lonely [illegible] Brave" (U) and "Night Creature" (U). Good $6,500 or over. Last week, "Frankenstein" (U) and "Dracula" (U) (reissues), $4,500.

Elmwood (Snyder) (724; $2-$2.50) —"West [illegible] 10th

(Continued on page 10)

'Big Red' Hotsy $14,000, Denver; 'Marauders' 13G

Denver, June 19.

Some fresh screen fare is improving firstrun picture biz here this stanza but some of the extended-runs are starting to taper. "Merrill's Marauders" shapes sharp at Paramount while "Big Red" looks big at the Denham. "Counterfeit Traitor" looms lusty in fourth at Centre.

Estimates for This Week

Aladdin (Fox) (900; $1.25-$1.45) "El Cid" (AA) (popscale run). Stout $5,500. Last week, "Judgment at Nuremberg" (10th wk), $3,300.

Centre (Fox) (1,270; $1.25-$1.45) —"Counterfeit Traitor" (Par) (4th wk). Tall $7,000. Last week, $7,300.

Cooper (Cooper) (814; $1.65-$2.50)—"Cinerama Holiday" (Cinerama) (3d wk). Lofty $17,500. Last week, $18,000.

Crest (Wolfberg) (750; $1.25) — "Cape Fear" (U) m.o. and "Romanoff and Juliet" (U) reissue). Neat $4,000. Last week, "Royal Ballet" (UA), $4,200.

Denham (Indie) (800; $1.25-$2.50) —"West Side Story" (UA) (7th wk). Stout $10,000. Last week, $11,000.

Denver (Fox) (2,432; $1.25 — "Big Red" (BV) and "Living Desert" (BV). Big $14,000. Last week, "Lonely Are Brave" (U) and "Blast of Silence" (U), $8,500.

Esquire (Fox) (600; $1.25 — "La Belle Americaine" (Cont). Fine $2,500. Last week, "La Dolce Vita" (Astor) (rerun), $2,000.

Orpheum (RKO) (2,690; $1-$1.25) —"Naked and Dead" (WB) and "Pete Kelly's Blues" (WB) reissues). Fair $5,500. Last week, "Lisa" (20th) and "Hand of Death" (Indie), $5,700.

Paramount (Wolfberg) (2,100; 90-$1.25) — "Merrill's Marauders" (WB) and "Ocean 11" (WB) (reissue). Sharp $13,000. Last week, "Cape Fear" (U) and "World in Pocket" (MGM), $10,000.

Towne (Indie) (600; $1.25-$1.45) —"Jack, Giant Killer" (UA). Near $4,500. Last week, "Cabinet of Caligari" (20th), $3,000.

Vogue (Art Theatre Guild) (450; $1.25) — "View From Bridge" (Cont). Good $1,400. Last week, "Last Year at Marienbad" (Astor) (2d wk), $1,800.

Chi Hits 3-Month Peak; 'Mink' Wham $40,000, 'Big Red' Hefty 15G, 'Hobbs' Hot 19G, 4th; 'Advise' Tall 19G, 2d

Chicago, June 19.

Some school vacations are beginning this round and the juvenile trade is buoying firstrun biz here to its highest level in several months. "Touch of Mink" is the big preemer this sesh, with a wow $40,000 on tap at the United Artists. "Big Red" is off to land a hefty $15,000 at the Roosevelt. "Cabinet of Caligari" shapes fast in its Surf bow.

Monroe tandem of "Belle Sommers" and "Cash On Demand" looms okay on first.

"Advise and Consent" registered a hefty fall-off, but is still rated tall in second Woods session. "Geronimo" continues light in its second Oriental stanza. World tandem of "Through a Glass Darkly" and "Virgin Spring" is lively in third lap.

"Mr. Hobbs Takes a Vacation" remains the hottest holdover in city in fourth State-Lake stanza. "Road To Hong Kong" is good at the Chicago in fourth while "Only Two Can Play" continues sharp in its Esquire sixth.

Both hardticketers are potent, with "Judgment At Nuremberg" notching a tall fourth canto at the Cinestage, and "West Side Story" still torrid in Todd 17th round.

Estimates for This Week

Carnegie (Telem't) (495; $1.25-$1.80)—"The Swan" (MGM) and "Tea and Sympathy" (MGM) (reissues). Oke $2,500. Last week, "Operation Bullshine" (Ajay), $3,000.

Chicago (B&K) (3,900; 90-$1.80)—"Road To Hong Kong" (UA) (4th wk). Lively $15,000. Last week, $18,000.

Cinestage (Todd) (1,038; $1.75-$3.50)—"Judgment At Nuremberg" (UA) (4th wk). Excellent $19,000. Last week, $19,000.

Cinema (Stern) (500; $1.50)—"Mon Oncle" (Cont) and "Gervaise" (Cont) (reissues). Trim $2,500. Last week, "Never Let Go" (Indie) (2d wk), $2,600.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"Only Two Can Play" (Kings) (6th wk). Nifty $5,000. Last week, $6,000.

Loop (Telem't) (606; $1.25-$1.80)—"After Mein Kampf" (Indie) and "Karate" (Indie) (3d wk). Fair $5,000. Last week, $7,000.

Monroe (Jovan) (1,000; 65-90)—

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Heat Hobbles Hub But 'Road' Sockeroo $18,000; 'Story' Big at $12,000

Boston, June 19.

Weekend heat wave again is sloughing biz in Boston currently. Mercury went over 90 degrees Saturday and Sunday, and hurt usual big weekend take. Newcomers managed to get some biz Saturday night due to cooling east breeze, but on the whole competition of beaches, parks and pools proved too much. "Road To Hong Kong" leads the city with a sock total at Orpheum. "Lisa" is okay at Mayflower. "Horror Chamber of Dr. Faustus" is rated cool at Paramount. "Lonely Are Brave" is okay at the Pilgrim.

Memorial returned "Flower Drum Song" for a fair first week. Holdovers are mostly mild, but "West Side Story" still has strength in 33d round at Gary. "Taste of Honey" is holding solidly at Kenmore in fifth. "Sweet Bird of Youth" is good at Beacon Hill in sixth session.

Estimates for This Week

Astor (B&Q) (1,170; 90-$1.50)—"Oklahoma" (Indie) (reissue) (4th wk). Fair $4,000. Last week, $4,200.

Beacon Hill (Sack) (900; $1-$1.50)—"Sweet Bird of Youth" (MGM) (6th wk). Good $6,500. Last week, $7,500.

Boston (Cinerama, Inc.) (1,354; $1.75-$2.65)—"Holiday in Spain" (Nat'l Th.) (7th wk). Sixth week ended Monday (18) was fair $6,000. Last week, $7,300.

Capri (Sack) (900; $1.50)—Closed on Sunday (17) ending run of "Children's Hour" (UA), awaiting demolition for the new toll road. New Capri Theatre, a few blocks west on Huntington Ave., opens

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Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Marauders' Trim $12,000 in Philly

Philadelphia, June 19.

There's a slight spurt in trade at several spots currently but many of new entries are disappointing. "Merrill's Marauders" looks fine on opener at Goldman while "Hell Is for Heroes" is barely good at Stanton. "Whistle Down Wind" is rated strong at arty World. Other newcomers are drab to light.

Both "Cape Fear" and "West Side Story" are perking ahead of last week's biz. "Road to Hong Kong" shapes trim in fourth at Randolph.

Estimates for This Week

Arcadia (S&S) (622; 95-$1.80)—"Cape Fear" (U) (5th wk). Hep $5,500. Last week, $5,000.

Boyd (SW) (1,536; $2-$2.75)—"Judgment at Nuremberg" (UA) (17th wk). Nearing end of run $6,500, okay, after $6,200 last week.

Fox (Milgram) (2,200; 95-$1.80)—"Reprieve" (AA). Light $9,000 or close. Last week, "Counterfeit Traitor" (Par) (4th wk), $8,500.

Goldman (Goldman) (1,000; 95-$1.80)—"Merrill's Marauders" (WB). Fine $12,000. Last week, "Lisa" (20th) (2d wk), $11,000.

Midtown (Goldman) (1,200; $2-$2.75)—"West Side Story" (UA) (32d wk). Fine $12,000 or over after $9,000 last week.

Randolph (Goldman) (2,200; 95-$1.80)—"Road to Hong Kong" (UA) (4th wk). Trim $8,000 after $9,000 last week.

Stanley (SW) (2,500; 95-$1.80)—"Miracle Worker" (UA) (4th wk). Neat $8,000. Last week, $13,000.

Stanton (SW) (1,483; 95-$1.80)—"Hell Is for Heroes" (Par). Good $9,000. Last week, "Lonely Are Brave" (U) (2d wk), $7,000.

Trans-Lux (T-L) (500; 95-$1.80)—"World in My Pocket" (MGM). Small $4,000. Last week, "Savage Eye" (Indie), $6,000.

Studio (383; 95-$1.80)—"Haunted Strangler" (Indie) and "Fiend Without Face" (Indie). Fair $2,300 in 4 days. Last week, "Hunza" (Indie) and "Maraziana" (Indie), $6,500.

Viking (Sley) (1,000; 95-$1.80)—"Five Finger Exercise" (2d wk). Good $8,500. Last week, $10,000.

World (R&B-Pathe) (499; 95-$1.80)—"Whistle Down Wind" (Pathe). Strong $6,000. Last week, "Through Glass Darkly" (Janus) (4th wk), $2,900.

'Big Red' Tame $4,500, Indpls.; 'Judgment' 7G

Indianapolis, June 19.

"Judgment at Nuremberg" in second week at Loew's, continues to lead firstrun field here again this stanza, and may go a third. Situation otherwise is slow. "Big Red" at Circle shapes slight. "Hell Is for Heroes" is barely okay at Keith's.

Estimates For This Week

Circle (Cockrill-Dolle) (2,800; $1-$1.25)—"Big Red" (BV). Dull $4,500. Last week, "Cabinet of Caligari" (20th), $4,000.

Indiana (C-D) (1,100; $1.25-$2.50)—"Windjammer" (Cinerama) (2d wk). Fair $5,000. Last week, $6,000.

Keith's (C-D) (1,300; $1-$1.25)—"Hell Is for Heroes" (Par). Oke $4,500. Last week, "King Solomon's Mines" (M-G) and "Naked Spur" (M-G) (reissues), $4,300.

Loew's (Loew) (2,427; $1-$1.25)—"Judgment at Nuremberg" (UA) (2d wk). Fine $7,000. Last week, $10,000.

Buff. Way Off; 'Story' Good $6,000, 'Lad' 5G

Buffalo, June 19.

Biz is sliding further here this round, with some amazingly low grosses on tap. "Hell Is for Heroes" is slow at Paramount but "West Side Story" still is good in 14th session at the Teck. Elsewhere it is mostly sad news, with "Lad: A Dog" credited with a fairly okay take at Center.

Estimates for This Week

Buffalo (Loew) (3,500; 90-$1.25)—"Ride High Country" (MGM) and "Hired Gun" (MGM). Sad $4,500. Last week, "All Fall Down" (MGM) and "Proper Time" (Indie), $6,000.

Center (AB-PT) (2,500; 90-$1.25)—"Lad: A Dog" (WB). Okay $5,000. Last week, "Counterfeit Traitor" (Par) (3d wk), $5,200.

Century (UATC) (2,700; 90-$1.25) — "Battleground" (MGM) and "Go For Broke" (MGM) (reissues). Sad $3,000 or less. Last week, "Safe at Home" (Col) "Don't Knock Twist" (Col), $3,200.

Lafayette (Basil) (3,000; 90-$1.25)—"Far Country" (U) (reissue). Bad $3,000. Last week, "Night Creatures" (U) and "Dead One" (U), $3,500.

Paramount (AB-PT) (3,000; 90-$1.25)—"Hell Is for Heroes" (Par). Slow $6,000. Last week, "Lisa" (20th), $6,100.

Teck (Loew) (1,200; $1.50-$2.75)—"West Side Story" (UA) (14th wk). Good $6,000. Last week, $5,000.

Cinema (Martina) (450; 90-$1.25)—"Doctor In Love" (Gov) (4th wk). Perky $2,000. Last week, $1,800.

'Advise' Boff 25G, D.C.; 'El Cid' 22G

Washington, June 19.

Mainstem is holding its own this stanza on the strength of some boff product in a few locations. "El Cid" bowed in at the Warner with a sock initial week. "Advise and Consent" still is boff in second lap at two small Trans-Lux houses. Playing in two deluxers, "Story of Count of Monte Christo" is dull on initial session.

"Geronimo" is quiet in Keith's second week. "Whistle Down Wind" at the MacArthur still is good in fourth frame. "Lloyd's World of Comedy" still is torrid in second at the Ontario.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; $1-$1.49)—"Story of Count of Monte Christo" (WB). Light $7,000. Last week, "Lonely Are Brave" (U), $7,500.

Apex (KB) (940; $1.25-$1.40)—"My Turn" (Indie) (2d wk). Hotsy $5,000. Last week, $6,500.

Capitol (Loew) (3,420; $1-$1.49)—"Magic Sword" (UA) and "Mighty Ursus" (UA). Fair $11,000 or less. Last week, "It Happened in Athens" (20th), $8,500.

Dupont (Mann-KB) (400; $1-$1.65)—"La Notte" (Leport) (3d wk). So-so $3,300. Last week, $3,500.

Keith (RKO) (1,839; $1-$1.49)—"Geronimo" (UA) (2d wk). Modest $7,000 after $9,000 opener.

MacArthur (KB) (900; $1.25-$1.40)—"Whistle Down Wind" (Pathe) (4th wk). Good $6,000. Last week, $7,000.

Ontario (KB) (1,240; $1-$1.49)—"World of Comedy" (Cont) (2d wk). Fat $8,500 after $9,700 opener.

Palace (Loew) (2,360; $1-$1.49)—"Vikings" (UA) and "Trapeze" (UA) (reissues). Good $11,000 or close. Last week, "Hell Is for Heroes" (Par), $9,700.

Playhouse (TL) (459; $1.49-$2)—"Advise and Consent" (Col) (2d wk). Sock $11,000 after $13,500 in first, not as big as expected.

Plaza (TL) (278; $1.49-$1.80)—"Five Sinner" (Astor). Okay $4,000. Last week, "Sweet Ecstasy" (Indie) (2d wk), $3,300.

Town (King) (800; 90-$1.25)—"Spartacus" (U) (subrun) (2d wk). Fair $3,000. Last week, $3,300.

Trans-Lux (TL) (599; $1.49-$2)—"Advise and Consent" (Col) (2d wk). Boff $14,000 after $16,500 preem, below hopes.

Uptown (SW) (1,300; $1.49-$2.75)—"West Side Story" (UA) (31st wk). Hep $10,000. Last week, $9,500.

Warner (SW) (1,250; $1.25-$1.60)—"El Cid" (AA). Sock $22,000. Last week, "Judgment at Nuremberg" (UA) (32d wk), $7,400 in 6 days.

New Pix Boost B'way; 'Mink'-Stage Wow $200,000, 'Lolita' Socko 72G, 'Geisha' Lively 36G, 'Hobbs' 25G

Return of torrid weather, with the mercury soaring above 90 degrees for four successive days, is not hurting Broadway deluxers as much as might be expected. Preeming of four new bills in the current stanza is spelling the difference because all of the newcomers are doing well. Regents Week is also helping.

Standout is "That Touch of Mink" with stageshow, which is soaring to a wow $200,000 or near in first session at the Music Hall. Pic hit new non-holiday week highs on Saturday and Sunday. Film looks in for a long run. "Lolita" also is smash with $72,000 in sight for initial round, daydating the State and arty Murray Hill.

"My Geisha" shapes fine $36,000 opening week daydating the DeMille and arty Fine Arts. "Mr. Hobbs Takes a Vacation" is heading for a good $35,000 in first stanza at the Paramount.

"Harold Lloyd's World of Comedy" held with great $30,000 in second round daydating the Embassy and Beekman. "Advise and Consent" looks solid $33,5000 for first holdover week at the Criterion and big $22,700 for same round at the arty Sutton.

"The Valiant" did very well with $7,500 opening week at the arty Trans-Lux 85th St. "Taste of Honey" continues to amaze, hitting $11,500 in seventh session at the Paris, and now in eighth week.

"Miracle Worker" held with good $26,000 in fourth stanza, daydating the Astor and Trans-Lux 52d St. "Sky Above" opened yesterday (Tues.) at the Forum and Normandie.

The Victoria brings in "Boys Night Out" tomorrow (Thurs.), daydating with the Guild.

Estimates for This Week

Astor (City Inv.) (1,094; $1.25-$2)—"Miracle Worker" (UA) (5th wk). Fourth round ended yesterday (Tues.) was still good at $17,000 or close after $20,500 for third week. Daydating with Trans-Lux 52d Street. Stays indef.

Capitol (Loew) (4,820; $1-$2.50)—"Liberty Valance" (Par) (4th-final wk). This session of eight days winding today (Wed.) looks like mild $12,000 after $17,000 for regular third week. House closes after today to prep for launching of "Wonderful World of Brothers Grimm" (MGM), in Cinerama. Booth and other changes must be made for showing Cinerama.

Criterion (Moss) (1,520; $1.25-$2.50) — "Advise and Consent" (Col) (3d wk). Second session completed yesterday (Tues.) held with great $33,000 or near, after $38,000 for opening week. Daydating with the Sutton.

DeMille (Reade) (1,463; 90-$2.75)—"My Geisha" (Par) (2d wk). Initial week finished yesterday (Tues.) was big $25,000 or near. In ahead, "Counterfeit Traitor" (Par) (8th wk), $14,500, for highly successful run here.

Embassy (Guild Enterprises) (500; $1.50-$2.50)—"Harold Lloyd's World of Comedy" (Cont) (3d wk). First holdover round finished Sunday (17) was socko $15,000 after $17,500 for opener.

Palace (RKO) (1,642; $1.50-$3.50)—Judgment at Nuremburg" (UA) (27th wk). The 26th stanza ended yesterday (Tues.) was sturdy $24,500 or close after $27,000 for 25th week. Now set to hold at least until Aug. 21.

Forum (Moss) (813; $1.25-$1.80)—"Sky Above" (Embassy). Opened yesterday (Tues.) In ahead, "3 Coins in Fountain" (20th), "Love Is Splendored Thing" (20th) (reissues) (3d wk-6 days). Okay $7,500.

Paramount (AB-PT) (3,665; $1-$2)—"Mr. Hobbs Takes a Vacation" (20th). First session winding up tomorrow (Thurs.) looks like good $35,000 or close. Holding.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75) — "That Touch of Mink" (U) with stageshow. Initial week finishing today (Wed.) is heading for a wham $200,000 or close. In ahead, "Bon Voyage" (BV) and stageshow (4th wk), $129,500. "Mink" hit non-holiday highs for Hall on both Saturday and Sunday, meaning a peak for a four-show Saturday and high for any Sunday not preceding a holiday.

Rivoli (UAT) (1,545; $1.50-$3.50)—"West Side Story" (UA) (35th wk). Current round ending today (Wed.) looks like great $40,000 for 11 shows after $42,000 for 34th week, which covered 12 performances. Stays indef.

State (Loew) (1,900 $1.50-$2.50)—"Lolita"" (MGM). First frame winding today (Wed.) looks like big $52,000. Holds. Pic opened with invitational preem Wednesday (13) night.

Victoria (City Inv.) (1,003 $1.25-$2)—"Horse Soldiers" (UA) and "Magnificent Seven" (UA) (reissues) (2d wk). This round finishing today (Wed.) is heading for okay $7,000 in six days after $11,000 for first week. "Boys Night Out" (MGM) opens tomorrow (Thurs.), daydating with Guild.

Warner (SW) (1,813; $1.50-$2.50)—"El Cid" (AA) (27th wk). The second week on three-a-day, lower-scale policy ending tomorrow (Thurs.) looks like rousing $18,000 or close after $19,500 last week, first session on new policy. Continues.

First-Run Arties

Fine Arts (Davis) (468; $1.80-$2)—"My Geisha" (Par) (2d wk). Initial round ended yesterday (Tues.) was fine $11,000. In ahead, "Only Two Can Play" (Col) (12th wk), $6,200.

Beekman (Rugoff-Th.) (590 $1.50-$2)—"Lloyd's World of Comedy" (Cont) (3d wk). First holdover session finished Sunday (17) was smash $15,000 after $17,000 opener. Daydating with Embassy.

Carnegie Hall Cinema (F&A) (300; $1.50-$2)—"Last Year at Marienbad" (Astor) (15th wk). This frame ending today (Wed.) looks

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New Pix Up Mpls.; 'Red' Fast $6,000, 'Geronimo' Good 5G, 'Lisa' $4,000

Minneapolis, June 19.

Another flock of newcomers this round and many stack up nicely. Fresh entries which appear to be set for firstrate showings include "Big Red," "Geronimo," and "Lisa." Also new, "Lonely Are the Brave" shapes dull at Orpheum.

However, the continued non-publication of the struck regular daily newspapers, now in third month, is hurting everybody. Warm weather also is a cinema handicap. The remarkable "West Side Story" is potent in the 18th week.

Estimates for This Week

Academy (Mann) (1,000; $1.25-$1.75)—"Judgment at Nuremberg" (UA) (3d wk). Fair $6,000. Last week, $8,000.

Century (Par) (1,300; $1.25-$1.50)—"Escape From Zahrain" (Par) (2d wk). Slow $4,000. Last week, $4,500.

Gopher (Berger) (1,000; $1-$1.25)—"Big Red" (BV). Fine $6,000 or over. Last week, "Green Helmet" (MGM) and "Secret Monte Cristo" (MGM), $3,000.

Lyric (Par) (1,000; $1-$1.25)—"Geronimo" (UA). Good $5,000. Last week, "Cape Fear" (U) (5th wk), $4,500.

Mann (Mann) (1,000; $1.50-$2.75)—"West Side Story" (UA) (18th wk). Powerful $3,000. Last week, $8,500.

Orpheum (Mann) (2,800; $1-$1.25)—"Lonely Are Brave" (U). Drab $4,000. Last week, "Road Hong Kong" (UA) (3d wk), $5,000.

Park (Field) (1,000; $1.50)—"A Summer to Remember" (Indie). Mild $2,800. Last week, "Sweet Bird of Youth" (MGM) (10th wk), $2,500.

State (Par) (2,200; $1.25-$1.50)—"Follow That Dream" (UA) (4th wk). Brisk $4,500. Last week, $5,000.

Suburban World (Mann) (800; $1.25)—"Double Bunk" (Show). Satisfactory $3,000. Last week, "Five-Day Lover" (Union), $2,000.

Uptown (Field) (1,000; $1.50)—"Nearly a Nasty Accident" (U). Slow $2,800. Last week, "Victim" (Pathe) (3d wk), $2,500.

World (Mann) (400; $1.25-$1.50)—"Lisa" (20th). Fair $4,000. Last week, "Black Tights" (Magna) (2d wk), $3,000.

New Films Boost Det.; 'Brave' Fine 16G, 'Red' Big 14G, 'Traitor' 10G, 3d

Detroit, June 19.

Fair overall biz prevails again this week among downtowners despite several newcomers. "Lonely Are the Brave" is fine at Fox. "Big Red" shapes big at the Michigan. "Merrill's Marauders" looks okay at Palms.

"West Side Story" holds strongly in 18th week at Madison. "Counterfeit Traitor" still is fast in third session at Grand Circus. "Paradisio" seeks a lower level in second round at Adams. "Holiday in Spain" continues bright in fourth week at the Music Hall.

Estimates for This Week

Fox (Woodmont Corp) (5,041; $1.25-$1.49) — "Lonely Are the Brave" (U) and "Twist All Night" (AI). Hep $16,000 or near. Last week, "Hitler" (AA) and "Hands of Stranger" (AA) (2d wk), $7,500.

Michigan (United Detroit) (4,026; $1.25-$1.49)—"Big Red" (BV). Big $14,000. Last week, "Road to Hong Kong" (UA) (3d wk), $12,000.

Palms (UD) (2,995; $1.25-$1.49)—"Merrill's Marauders" (WB). Okay $12,000 or close. Last week, "Escape from Zohrain" (Par), $11,000.

Madison (UD) (1,408; $1.50-$2.65) —"West Side Story" (UA) (18th wk). Snappy $11,600. Last week, $12,000.

Grand Circus (UD) (1,400; $1.25-$1.49)—"Counterfeit Traitor" (Par) (3d wk). Fast $10,000. Last week, $11,500.

Adams (Balaban) (1,700; $1.25-$1.50)—"Paradisio" (Indie) and "Secret File Hollywood" (Allied) (2d wk). Good $8,500. Last week, $11,000.

United Artists (UA) (1,667; $1.25-$1.50)—"Vikings" (UA) and "Trapeze" (UA) (reissues). Fair $4,000. Last week, "Five Finger Exercise" (Col), $3,400.

Music Hall (Cinerama, Inc.) (1,213; $1.20-$2.65) — "Holiday in Spain" (Nat'l Th.) (4th wk). Fine $13,500. Last week, $12,500.

Mercury (UM) (1,465; $1-$1.50)—"Valiant" (UA). Fair $6,000. Last week, "Whistle Down Wind" (Indie) (2d wk), $6,000.

CHICAGO

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"Belle Sommers" (Indie) and "Cash On Demand" (Indie). Neat $4,000. Last week, "Heat of Summer" (Indie) and "Satan In High Heels" (Indie) (reissues), $4,500.

Oriental (Indie) (3,400; 90-$1.80) —"Geronimo" (UA) (2d wk). Tapering to slow $10,000 in 5 days. Last week, $17,000.

Roosevelt (B&K) (1,400; 90-$1.80) — "Big Red" (BV) and "Living Desert" (BV) (reissue). Bright $15,000. Last week, "Escape From Zahrain" (Par) (2d wk), $9,000.

State-Lake (B&K) (2,400; 90-$1.80) — "Mr. Hobbs Takes Vacation" (20th) (4th wk). Big $19,000. Last week, $25,000.

Surf (H&E Balaban) (685; $1.50-$1.80) — "Cabinet of Caligari" (20th). Hotsy $6,000. Last week, "Last Year at Marienbad" (Astor) (5th wk), $3,800.

Todd (Todd) (1,089; $2.20-$3.50) —"West Side Story" (UA) (17th wk). Great $21,000. Last week, $24,000.

Town (Teitel) (640; $1.25-$1.80) —"Tomorrow Is My Turn" (Shaw) (2d wk). Nice $3,800. Last week, $4,200.

United Artists (B&K) (1,700; 90-$1.80)—"That Touch of Mink" (U). Wham $40,000 or close. Last week, "Hell Is For Heroes" (Par) (2d wk), $12,000.

Woods (Essaness) (1,200; 90-$1.80)—"Advise and Consent" (Col) (2d wk). Tall $19,000. Last week, $25,000.

World (Teitel) (606; 90-$1.25) — "Through Glass Darkly" (Janus) (3d wk) and "Virgin Spring" (Janus) (reissue). Frisky $4,700. Last week, "Darkly" (2d wk), $5,000.

PROVIDENCE

(Continued from page 8)

wk). Good $5,000 or close. Last week, $5,300.

Majestic (SW) (2,200; 65-90)—"Jessica" (UA) and "Incident In An Alley" (Indie). Good $7,000. Last week, "Five Finger Exercise" (Col) and "Hellions" (20th), $6,000.

State (Loew) (3,200; 65-90)—"Africa Ablaze" (MGM) and "The Rack" (MGM) (reissues). Mild $5,000. Last week, "Sweet Bird of Youth" (MGM) (2d wk), $6,500.

Pastor Stirs Trouble

Houston, June 19.

H. E. Foster, manager of the Paris Theatre, whose films have touched off complaints of obscenity said he doesn't even watch his own features. "I can't judge whether they're obscene," said Foster. "I don't book them. That's all done in Dallas. We show 'em, but I've never watched one."

But both Justice Dave Thompson and Rev. Lloyd T. Watson, pastor of the Bellaire Christian Church, said they've seen some and consider them obscene.

Pastor Watson said he complained to Thompson after he tried unsuccessfully to get action by local police, the district attorney's office and the United States attorney's office. He declined to say who or what will be subpoenaed to the court of inquiry. Justices of the peace are empowered by law to hold such inquiries.

Pitt Picks Up Albeit 'Marauders' Modest 9G; 'Fear' Fast $7,000, 3d

Pittsburgh, June 19.

With school out and crowds in town for the U. S. Golf Open, wicket activity stepped up over weekend. But newcomers are little help. "Merrill's Marauders" rates mild at Stanley while "Lisa" looms drab at Fulton, both being openers. "Vikings" and "Trapeze" in tandem reissue is light at Penn.

Holdovers are getting good action. "West Side Story" getting renewed strength in 19th round at Nixon. "Cape Fear" shapes better than last week in third at Gateway. "Taste of Honey" continues socko in second at Squirrel Hill. "Through Glass Darkly" is fast in fourth at Shadyside.

Estimates for This Week

Fulton (Assoc.) (1,530; $1-$1.50) —"Lisa" (20th). Dull $6,000. Last week, "El Cid" (AA) (15th wk), $5,700.

Gateway (Assoc.) (1,900; $1-$1.50)—"Cape Fear" (U) (3d wk). Fancy $7,000. Last week, $6,700.

Nixon (Rubin) (1,760; $1.50-$2.75) —"West Side Story" (UA) (19th wk). Glittering $8,000. Last week, $6,600.

Penn (UATC) (3,300; $1-$1.50)—"Vikings" (UA) and "Trapeze" (UA) (reissues). Soft $7,500. Last week, "Cabinet of Caligari" (20th), $7,000.

Shadyside (MOTC) (750; $1.25)—"Through Glass Darkly" (Janus) (4th wk). Tall $2,000. Last week, $2,700.

Squirrel Hill (SW) (834; $1.25)—"Taste of Honey" (Cont) (2d wk). Sock $4,800. Last week, $5,000.

Stanley (SW) (3,700; $1-$1.50)—"Merrill's Marauders" (WB). Mild $9,000 or close. Last week, "Hell is for Heroes" (Par) $6,600.

WILLIAM LEVY HEADS AIP SALES IN EUROPE

William M. Levy has been appointed to newly created American International Pictures post of director of European distribution and sales. He'll headquarter in London.

Most recently Levy has been connected with United Artists and Columbia in Europe and the United Kingdom.

LOUISVILLE

(Continued from page 8)

(MGM) (2d wk). Neat $6,000 after last week's $7,500.

Ohio (Settos) (900; 75-$1.25) — "Big Red" (BV) and "Living Desert" (BV) (reissue). Good $7,000 or near. Last week "Man Who Shot Liberty Valance" (Par) (4th wk), $3,500.

Rialto (Fourth Avenue) (1,100; $1.25-$2.50) — "Windjammer" (Cinerama) (3d wk). Okay $6,500 after second week's $6,700.

United Artists (Fourth Avenue) (3,000; 75-$1.25)—"Experiment In Terror" (Col). Bad $5,000 or less in sight. Last week, "Follow That Dream" (UA) (2d wk), $7,000.

LOS ANGELES

(Continued from page 8)

"Spartacus" (U) (reissue). Dull $2,000.

El Rey (FWC) (861; 90-$1.50) — "Experiment in Terror" (Col) (m.o.) and "Four Horsemen" (MGM). Slim $2,500.

Warner Beverly (SW) (1,316; 90-$2.40) — "Advise and Consent" (Col) (2d wk). Boffo $19,000 or over. Last week, $20,800.

Los Angeles (Metropolitan) (2,017; 90-$1.50)—"Jessica" (UA) (2d wk). Wan $2,600. Last week, $4,700.

Crest (State) (750; 90-$1.50) — "Carry On, Teacher" (Gov) (3d wk). Smooth $5,200. Last week, $5,500.

Fine Arts (FWC) (631; $1.49-$2.40) — "Miracle Worker" (UA) (4th wk). Fine $7,500. Last week, $6,400.

Hollywood Paramount (State) (1,468; $1-$1.80)—"Cabinet of Caligari" (20th) (4th wk). Dim $3,500 in 5 days. Last week, $5,400.

Fox Wilshire (FWC) (1,990; $1.49-$2.40) — "Mr. Hobbs Takes Vacation" (20th) (4th wk). Boffo $3,000. Last week, $8,100.

Music Hall (Ros) (720; $2-$2.40) —"Only Two Can Play" (Kings) 9th wk). Handy $4,000. Last week, $4,000.

Egyptian (UATC) (1,392; $2-$2.40) — "Sweet Bird of Youth" (MGM) (13th wk). Pale $5,000. Last week, $5,400.

Carthay (FWC) (1,138; $1.80-$3.50)—"El Cid" (AA) (26th wk). Mild $7,000. Last week, $5,000.

Pantages (RKO) (1,512; $1.25-$2.75)—"Judgment at Nuremberg" (UA) 26th wk). Bulky $9,000. Last week, $9,800.

Chinese (FWC) (1,408; $1.25-$3.50) — "West Side Story" (UA) (27th wk). Great $30,000. Last week, $23,400.

Lido (FWC) (876; $2)—"Taste of Honey" (Cont) (2d wk). Socko $8,000. Last week, $8,200.

Cinema (Art Theatre) (600; $1.75)—"What a Carve-Up" (Indie). Soft $2,000. Last week, "Through a Glass Darkly" (Janus) (9th wk), $2,800.

Four Star, State, Vogue (UATC-FWC) (868; 2,404; 810; 90-$1.50) — "Black Tights" (Magna) and "Oklahoma" (20th) (reissue) (2d wk). Four Star, Vogue, 1st wk, State. Wobbly $8,800. Last week, State, "King of Kings" (MGM), "East of Kilimanjaro" (Indie) (3d wk), $5,200.

'El Cid' Firstruns Week Behind Hard Ticket Run

St. Paul, June 19.

One week after the end of its 14-week roadshow hardticket $2.65 top Minneapolis Academy theatre engagement, Sam Bronston's "El Cid" (AA) last week (8) opened its local loop firstrun at the Minnesota Amusement Co. - United Paramount circuit Paramount.

In St. Paul the policy for "El Cid" is a non-hardticket grind at only slightly higher than normal admission. The after 5 p.m. adults' tab is $1.50 just 25c more than ordinarily is charged except for especially meritorious non-roadshow offerings.

As far as the Twin Cities are concerned, the roadshowing of pictures with hardtickets has been confined exclusively to Minneapolis. St. Paul has been getting these pictures on a grind policy only after their long Minneapolis roadshow runs' conclusions. Localites who wait to see them here save considerably in admission costs. The same goes, of course, for Minneapolitans and out-of-towners. This could mean that patronage for these attractions might suffer in the other Twin. But the fact is that practically all of the Minneapolis Academy's many roadshow pictures have enjoyed hefty grosses and profitable long runs.

However, "Judgment at Nuremberg" (UA) last week (8) opened an exclusive Twin Cities engagement at Ted Mann's film firstrun roadshow house, the Minneapolis Academy, on a grind non-hardticket policy. Admission is only $1.75, just 25c more than is being charged in the other Twin for the cream of the non-roadshow releases.

In Minneapolis currently, in fact, no less than six of the 12 firstrun movie houses, each with a different attraction, is getting the advanced $1.50 for adults after 5 p.m. And at another, the Mann, there's a $2.75 top for the "West Side Story" (UA) roadshow.

Seattle Biz Stronger; 'Marauders' Hep $6,000

Seattle, June 19.

Some new screen fare is bringing encouragement to exhibs here this stanza after many sad sessions since the World's Fair opened this spring. Best showing is being made by "Merrill's Marauders," rated good at the Blue Mouse. "Cabinet of Caligari" looks okay, also on opener, at Coliseum. "West Side Story" is big in 17th session at Music Box.

Estimates for This Week

Blue Mouse (Hamrick) (739; $1.25-$1.50) — "Merrill's Marauders" (WB). Good $6,000 or over. Last week, "Nuremberg" (UA) (11th wk-5 days), $3,200 at $1.75 top.

Coliseum (Fox-Evergreen) (1,870; $1.25-$1.50) — "Cabinet of Caligari" (20th) and "Hand of Death" (20th). Okay $7,000 or close. Last week, "Follow That Dream" (UA) and "Hired Gun" (MGM) (2d wk), $6,200.

Fifth Avenue (Fox-Evergreen) (2,500; $1.25-$1.50) — "Big Red" (BV) and "Living Desert" (BV). Fair $7,500. Last week, "Hell Is for Heroes" (Par), and "Deadly Duo" (UA), $5,300.

Music Box (Hamrick) (738; $1.50-$3)—"West Side Story" (UA) (17th wk). Big $7,500. Last week, $7,100.

Music Hall (Hamrick) (2,200; $1.25-$1.50) — "Geronimo" (UA) and "Night Creatures" (UA). Dull $4,500. Last week, "Lad" (WB) and "Road Runner" (WB), $5,200.

BROADWAY

(Continued from page 9)

like solid $6,000 same as for 14th week. Continues indef.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2)—"Through Glass Darkly" (Janus) (m.o.) (3d wk). Second week ended Sunday (17) was big $6,500 after $7,000 for initial session.

Normandie (T-L) (592; $1.25-$2) —"Sky Above" (Embassy). Opened yesterday (Tues.) daydating with Forum. In ahead, "Summerskin" (Film Reps) (3d wk-8 days), mild $5,000.

Guild (Guild) (450; $1-$1.75)—"Jules and Jim" (Janus) (9th wk). Eighth round ended Sunday (17) was okay $6,500 after $7,500 for seventh week. Stays only three days of ninth week to open "Boys Night Out" (MGM) tomorrow (Thurs.), daydating with Victoria.

Murray Hill (Rugoff Th.) (565; $1.50-$2)—"Lolita" (MGM). Initial week ending today (Wed.) looks to hit socko $20,000. Stays, of course. Daydating with State.

Paris (Pathe Cinema) (588; $1.50-$2)—"Taste of Honey" (Cont) (8th wk). Seventh session completed Sunday (17) was smash $11,500 after $12,500 for sixth week. Continues.

Plaza (Lopert) (525; $1.50-$2)—"Stowaway in Sky" (Lope). Opened Monday (18). In ahead, "I Like Money" (20th) (4th wk-10 days), okay $4,800 after $6,500 for third regular week.

68th St. Playhouse (Leo Brecher) (370; $1.50-$2) — "Lover Come Back" (U) (subrun) (2d wk). This session winding up today (Wed.) is heading for nice $4,900 after $5,800 for initial week. "Important Man" (UA) comes in June 25. "Lover," which had played two weeks previously subsequent-run, runs on four days past the second week.

Sutton (Rugoff Th.) (561; $1.50-$2)—"Advise and Consent" (Col) (3d wk). Initial holdover week finished yesterday (Tues.) was socko $22,700 after $22,500 for first week.

72d St. Playhouse (Baker) (440; $1.50-$2) — "Counterfeit Traitor" (Par) (8th wk). Seventh week was good $6,000 after $6,700 for last week. Stays at least through July 17.

Trans-Lux 52d St. (T-L) (540; $1.25-$2)—"Miracle Worker" (UA) (5th wk). Fourth round completed yesterday (Tues.) was fine $9,000 after $12,000 for third week.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Valiant" (UA) (2d wk). First stanza ended yesterday (Tues.) was very good $7,500. In for only two weeks, with "Road to Hong Kong" (UA) opening on June 27.

World (Perfecto) (390; 90-$1.50) —"Many Ways to Sin" (Mishkin) (11th wk). Current round ending tomorrow (Thurs.) looks to hold with trim $8,000 after $8,500 for 10th week. Stays.

Cincy Climbs; 'Big Red' Big $7,500, 'Marauders' 8G, 'Count' Nice 6½G

Cincinnati, June 19.

Vacationing students will brighten Cincy's cinema trade currently. "Merrill's Marauders" shapes good at the Palace in bid to top the openers. "Big Red" looks big at Keith's while "Story of Count of Monte Cristo" and "Malaga" rate nice at Grand. Twin ozoner reflects the weather's help for pleasing gaits of "Hand of Death" and "Cabinet of Caligari" backed by "13 West Street" and "Mothra." Holdovers of "Road to Hong Kong" at the Albee in third is pleasing.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50)—"Road to Hong Kong" (UA) (3d wk). Pleasing $8,000 after $10,000 for second week.

Capitol (SW-Cinerama) (1,340; $1.25-$1.80) — "Windjammer" (Cinerama) (reissue) (3d wk). Ten days to June 21 looms good $9,000. Popscale "Advise and Consent" (Col) follows for three weeks.

Esquire Art (Cin-T-Co) (500; $1.25)—"Five Finger Exercise" (Col). Brisk $1,500. Last week, "Black Tights" (Magna) (3d wk), $1,200.

Grand (RKO) (1,300; $1-$1.25)—"Story of Count Monte Cristo" (WB) and "Malaga" (WB). Nice $6,500. Last week, "Hell Is for Heroes" (Par) and "Couch" (WB), $6,000.

Guild (Vance) (300; $1.25)—"Only Two Can Play" (9th wk). Still sturdy at $1,500. Last week, $1,600.

Hyde Park Art (Cin-T-Co) (500; $1.25)—"Mark" (Cont) (subrun). Okay $1,200. Last week, "Third Man" (Indie) (reissue), $800.

Keith's (Cin-T-Co) (1,500; 90-$1.25)—"Big Red" (BV). Big $7,500. Last week, "Jessica" (UA), $5,000.

Palace (RKO) (2,600; $1-$1.25)—"Merrill's Marauders" (WB). Good $8,000 or close. Last week, "Written on Wind" (U) and "Glenn Miller Story" (U) (reissues), $5,500.

Twin Drive-In (Cin-T-Co) (800 cars each side; 90c)—West: "Hand of Death" (20th) and "Cabinet of Caligari" (20th). Hotsy $7,000. Last week, "Night Creatures" (U) and "Six Black Horses" (U), $4,000. East: "13 West Street" (Col) and "Mothra" (Col). Okay $5,000. Last week, "Wild For Kicks" (Indie) and "Choppers" (Indie), $7,000.

Valley (Cin-T-Co) (1,275; $1.50-$2.50)—"West Side Story" (UA) (13th wk). Potent $8,000. Last week, same.

BOSTON

(Continued from page 9)

July 6 with "Lolita" (MGM). Last week, "Hour" (7th wk), okay $4,000.

Exeter (Indie) (1,376; 90-$1.49) —"Only Two Can Play" (Col) 4th wk). Third week was nice $6,500. Last week, $7,000.

Fenway (Indie) (1,300; $1.50)—"Big Deal on Madonna Street" (Indie) (reissue) (3d wk). Mild $2,800. Last week, $3,100.

Gary (Sack) (1,277; $1.50-$3)—"West Side Story" (UA) (33d wk). Potent $12,000. Last week, ditto.

Kenmore (Indie) (700; $1.50 — "Taste of Honey" (Cont) 5th wk). Sweet $6,500. Last week, $7,000.

Mayflower (ATC) (689; 90-$1.50) —"Lisa" (20th). Good $6,500. Last week, "Doctor in Love" (Gov) and "Carry On Sergeant" (Gov) (reissues), $3,100.

Memorial (RKO) (3,000; 90-$1.49)—"Flower Drum Song" (U) (reissue). Fair $7,000. Last week, "Cape Fear" (U) and "Sergeant Was Lady" (U) 4th wk), $6,000.

Orpheum (Loew) (2,900; 90-$1.49)—"Road to Hong Kong" (UA) and "One Plus One" (Indie). Looks sock $18,000 or near. Last week, "Geronimo" (UA) and "Clown and Kid" (Indie), $7,000.

Paramount (NET) (2,357; 70-$1.25)—"Horror Chamber of Dr. Faustus" (Lope) and "Mansion" (Indie). Cool $12,000. Last week, "Burn Witch Burn" (AI) and "Twist All Night" (Indie), $13,000.

Pilgrim (ATC) (1,909; 75-$1.25) —"Lonely Are Brave" (U) and "Night Creatures" (U). Okay $7,000 or close. Last week, "Lad: A Dog" (WB) and "Scarlet Message" (Indie), $6,000.

Saxon (Sack) (1,100; $1.50-$1.80) — "Five Finger Exercise" (Col) (4th wk). Oke $5,500. Last week, 7,000.

State (Trans-Lux) (730; 75-$1.25) —"Erotica" (Indie) and "Girls Inc." (Indie) 3d wk). Nifty $4,000. Last week, $4,600.

Seider Leasing 19 in Wisconsin

Milwaukee, June 19.

Prudential Theatre Co. of New York has assumed operation of some 19 Wisconsin film houses (8 in Milwaukee and one in West Allis, a Milwaukee suburb), with signing of lease June 12.

Houses involved included the chain which Joseph J. Zilber, president of Towne Realty Co., of Milwaukee secured in 1959 through purchase of the stock of Fox-Wisconsin Amusement Corp., from National Theatre & Television Corp., Los Angeles.

Believed that other houses operated by Wisconsin Theatres Inc., a Towne affiliate were leased with a deal for leasing of four Milwaukee houses (operated by L. F. Gran) under consideration.

Prudential Theatre Co., operates 58 houses in New York, New Jersey and Connecticut. J. M. Seider of Hempstead, N. Y., is president.

Seider designated Al P. Frank of Milwaukee, current general manager of Wisconsin Amusement Corp. as general manager of theatres to be operated by Prudential.

Seider would not answer questions on the financing. Trade hears percentage of theatre earnings was up front in finalizing the Prudential deal. According to Zilber (Towne Realty) no property sale was involved, witht Wisconsin Theatres Inc., keeping ownership of buildings housing some of the theatres.

Film houses included in the leasing deal are the Palace, Strand, Wisconsin and Park (all Milwaukee), Paradise (West Allis), Strand and Starlight Outdoor (Green Bay), Orpheum (Kenosha), Myers, Jefris & Hi-Way 26 Outdoor (Janesville), Lyric (Fox) & Hi-Way 51 Outdoor (Stevens Point) & Wausau (Wausau).

Other Milwaukee houses involved (leases not signed as yet, according to L. F. Gran, current operator) are Uptown, Princess, Modjeska and Garfield.

Gran operates houses in Wisconsin, in addition to Milwaukee, continuing operation of the Juneau (Milwaukee).

According to Seider, plans are developing for constructing new theatres in Wisconsin. Seiled has built eight new theatres in the east as part of, or adjacent to, shopping centers, with seating facilities averaging 600.

GIBRALTER CIRCUIT OFFICES SHUTTERED

Denver, June 19.

The corporations formerly affiliated with Gibralter Enterprises Inc. of Denver, controlling theatres in Scottsbluff, Nebr., Casper, Gillette and Wheatland, Wyo., have been purchased by Commonwealth Theatres Inc., of Kansas City, Mo.

Fred L. Knill, one of the founders of Gibraltar in 1938 and its general manager has been made head of the Denver division of Commonwealth with offices here.

Knill indicated that the acquisition of the theatres in Nebraska and Wyoming was only a part of the planned expansion of the company in this area and that other theatre acquisitions and new theatre construction was in the planning stage for the Kansas City company which now controls over 100 theatres.

Miss Marguerite Fitzsimmons, formerly with Gibralter will be booker for Commonwealth in its Denver offices.

Gibralter offices here have been closed and what disposition will be made of the other theatres owned or controlled by that company has not been announced.

Look-Alike MacLaine

Honolulu, June 19.

American premiere of "My Geisha" (Par) is under way in three Royal circuit locations, the downtown King, midtown Palace and nabe Waialae drive-in theatres.

Picture was launched with promotional campaign that included a Shirley MacLaine "Miss Look-Alike" contest, with the winner getting an expense-paid vacation on Hawaii island, cosmetics, a kimono—and a season pass to the Royal theatres.

'Lawrence of Arabia' A Man-Breaking Party In Grim Desert and Spain

By HANK WERBA

Almeria, Spain, June 12.

Sam Spiegel-David Lean tandem, reunited for over two years on "Lawrence of Arabia," after their successful partnering on "Bridge of the River Kwai," are pushing ahead on location in the eastern province of Almeria. An initial visit there last month was frustrated by flash floods that filled desert-like arroyos with raging waters. The location area some 25 kilometers in the parched hills behind the provincial capital of Almeria presented the rather unusual spectacle of dripping camels, soaking-wet film principals and water-logged equipment.

One of hundreds of incidents, the unexpected production halt gave the staff and crew the entire afternoon to prepare for another solemn event—a memorial dinner reunion organized by director Lean to celebrate a full year of "Lawrence of Arabia" in production.

Some 70 stalwart veterans gathered on the terrace of Almeria's Club del Mar, wearing battle stars that dated back to the Jordanian desert outpost at Gebel Tubeiq and including such little-known, far-off location spots as Jaffe, Aqaba, Quiveria, Wadi Rumm, Amman, and a weird wilderness of eroded badlands east of Amman, merely identified on production charts as "H 4." There were no speeches; just warm (too hot) memories, a solid British menu supervised by that wandering caterer, Phil Hobbs, and a fireworks display that lit Almeria skies.

Film-Making Stamina

Conjunction of this "anniversary" and the Speigel invasion of southeastern Spain dramatizes beyond normal focus the potential of human endurance in film-making. The Speigel-Lean bivouacs on the Jordan desert rightfully deserve to enter motion picture lore for all times. To hear the Club del Mar fete guests rehash it, the Lawrence exploits were small potatoes compared to the feats Lean and his mobile unit achieved on uncharted desert flats, first brought to geographical light when the director and his director of photography, Freddy Young, established their camera setups. Sand-seered vets recalled tent cities hundreds of miles from the nearest Bedouin and logistics that staggered the imagination and Columbia bank accounts.

After the unit had returned home to recover from dehydration, dysentery and exhaustion, filming was resumed in Seville, Spain, on Dec. 18. Resumption of filming in the unit's first brush with a civilized, if flamboyant, metropolis, was initially bogged down when Seville experienced its worst floods in over 100 years. But the Andalucian capital city regaled producer and director with an Arabic-Moorish architectural heritage to provide natural interior settings for "Lawrence" reproducing story locales laid in Cairo, Damascus and Jerusalem in the years 1916-18. Grim desert memories gave way to "ole's" in Seville.

No Fixed Budget

"Lawrence of Arabia" is a film with no fixed budget. The only financial statistics available at location headquarters is the figure of "over $5,000,000" that producer Spiegel bank-rolled for preparation and four months of shooting in the Middle East. Preparation and production moves in Spain, where cameras have been turning since December on colossal sets make it relatively safe to assume that when the Spiegel-Lean juggernaut leaves Spain for more desert locations in Morocco, the figure of $5,000,000 will have tripled.

Curiously this gigantic project will terminate without having spent a day on sound stages anywhere. Around this bizarre detail, it would be possible to write a thesis on the internationalization of present-day motion picture financing. "Runaway production" blasts sound as backdated on location here as the wail of milennium tribal chants.

At the moment David Lean is filming what Spiegelites refer to as the film's chariot race. This sequence involves the explosion of a Turkish "40 and 8" by Lawrence and his desert raiders. To film this bit of action, a mile anl a half of solid railway track has been laid in the sand-dune expanse east of Almeria, geographically identified as Cabo del Gato. As a run through for this colorful action sequence, David Lean is presently filming a Lawrence raid on a train convoy carrying a cargo of cavalry mounts. Raiding party travels on 130 camels, driven by hastily-trained aficionados after Spanish immigration officials denied entry to skilled Moroccan camel herders last week. Ban on North African camel drivers still stands, despite production plea to the new Yank Ambassador in Spain, Robert F. Woodward.

In Middle of Nowhere

Further east from Cabo del Gato, or an hour and a half on narrow third-class roads, is the city of Carboneras. Here, the Spiegel-Lean art department has constructed the biggest set of the film—a complete replica of the Near Eastern city of Aqaba. The set merely contains 300 individual edifices, 40-foot cannon emplacements, and a complete Turkish military camp. This is the setting for another daredevil "Lawrence" raid on superior Turkish forces dominating the sea lanes with cannon power but unable to conceive that their positions of strength could be challenged from impenetrable deserts at their rear.

As pieced together by "Lawrence" scriptwriter John Bolt, the story of Lawrence's adventure is that of an intelligent, educated Englishman who becomes drunk with power and a prophet in his own eyes. The film takes Lawrence to the height of power as a prime mover of Arabs in their struggle against the Ottoman Empire during the very early stages of national regrouping. Then Lawrence is made painfuddy aware of his own human failings and his own position as a pawn on the bewildering political chessboard of the Middle East. Symbolically, "Lawrence" will end with its hero on the road to Damascus—humiliated, unrecognized and defeated after a three and one-half year reign as a superman, combining the traits of a zealot, missionary and sublime warrior who dominated Arabia during World War I.

Principle theme of the film will accent the destructive influence that war exercises on human beings in perverting man's noblest qualities. The delicate puzzle of Lawrence's homosexuality will be treated so sotto voce that only "Ross" playgoers will get the drift.

To Run 3½ Hours

Originally conceived as a four-hour spectacle, "Lawrence" is now being trimmed, frame by frame, to a three and one-half hour maximum. Considering the terrible toll of physical and moral sacrifice that has gone into the past 13 month period of production it is understandable that editing out a half-hour cannot be done lightly overnight.

Peter O'Tool is in the starring role. He's backed by Sir Alec Guinness, Anthony Quinn, Jack Hawkins, Claude Rains, Anthony Quayle, Arthur Kennedy, Jose Ferrer, Omar Sharif.

Although a December world premiere this year is predicted, the end is only relatively in sight. After Almeria, "Lawrence" heads for more desert stretches at Ouarzazate—roughly located as "across the mountains from Marrakesh," where the film's second chariot race sequence will pit thousands of camel-riding Arabs in a blood-bath battle with the Turks. Spiegel himself has been negotiating official Moroccan cooperation with the King and Prince. Regardless of the outcome, however, the final sequences will be shot in all their spectacular Panovision grandeur, since this is a showmanship project that defies human and chronological limitations.

Morocco is the next-to-last "Lawrence" move. After desert sands have again turned red with "Lawrence's" blood, Spiegel and Lean sometime in August (?) will take their long voyage home to England for final wrap-up scenes.

The end is in sight. However, a visitor, making the encouraging remark: "Cheer up! It can't last forever," invariably draws a straight-faced reply "Why not?" from battle-weary film makers.

WILBY-KINCEY SHUFFLE OF THEATRE MANAGERS

Atlanta, June 19.

James H. Harrison, general manager of Wilby-Kincey Service Corp., has made a series of changes in theatre personnel, involving shifts in three states.

Jim Demos, manager of 1,800-seat Roxy here, has been switched to Kingsport, Tenn., where he will succeed Clyde Hawkins as manager of 1,000-seat State. Hawkins, formerly manager of chain's 4,400-seat Fox and Roxy here, has been sent to Chattanooga to handle Rogers, vice George Deavours, transferred Montgomery, Ala., as city manager of Paramount and Charles Theatres.

Cecil Brown, city manager at Montgomery, was shifted to Wilby-Kincey's Ritz in Birmingham, which is undergoing facelift and necessary remodeling to convert it into a Cinerama theatre. Brown has been named circuit's director of Cinerama for Alabama. Ritz is scheduled to open in late June.

On the Atlanta scene, Larry Pittman, house manager at Fox, has been placed in charge of Roxy, while Aaron Boldin, assistant manager of Roxy, was transferred to Fox as manager.

The Issue Joined

Washington, June 19.

National Catholic Welfare Conference takes note of Italy's new censorship law creating a commission to pass judgment on plays and films. In a press release issued here, it said the opposition to the bill came from Communist deputies.

Latter claimed, according to NCWC, that artistic expression would be muffled. But, the release went on to say that "L'Osservatore Romano," the Vatican daily, pointed out it can be concern for free expression, once they gain power."

Pub Weekly's Nathan Turns Disney Editor

Paul Nathan, columnist for Publisher's Weekly, has been appointed eastern story editor for Walt Disney Productions, headquartering at the New York home-office of Buena Vista Distribution Co., Disney subsidiary.

Newly-created post covers both theatrical and television story possibilities, with Nathan to report daily to the Burbank studio.

'SELECTIVE' SABBATH ORDINANCE TABLED

Knoxville, June 18.

Knoxville City Council has stalled on the proposal to have "selective" closing of businesses on Sunday. The "blue law" was tabled on second reading with the majority bloc asking that a new ordinance be offered at the June 19 meeting calling for a referendum in November.

Precise wording of the ordinance was not outlined by the council. Supreme Court rulings direct any law unconstitutional which does not cover all areas of business.

Theatres and other places of amusement including baseball parks would require coverage to make the enactment legal. Councilman Ernest J. O'Connor introduced an amendment to the pending ordinance asking that all activities be included.

"My purpose was to kill the bill altogether," he said. O'Conner said the best idea for Knoxville would be to forget the matter. It is entirely possible that the latest action for a referendum, which must come up before two meetings of the council, has killed the proposal.

Unite to Combat L.A. Censorship

Los Angeles, June 19.

Several dozen offbeat house operators, distribs and two producers of pix of that genre are forming a "united front" with primary purpose "to oppose all forms of censorship by public authorities or private, self appointed censors, and at the same time comply with all laws affecting the distribution and exhibition of motion pictures, reserving the right accorded to all persons to test the validity of censorship laws as applied in particular situations."

The two producers are Russ Myers ("Immoral Mr. Teas") and Ted Paramore ("Not Tonight, Henry").

Exhibs sparking project are Frank Seltzer, of the Monica theatre, which has had many a brush with Sheriff's Dept. over some of the pix it has shown; Samuel Stiefel, who runs arties here, upstate and in Phoenix; Alex Cooperman and Shan Shayles.

Org hopes to line up all offbeat exhibs along entire coast. At first formal meet, late this month, officers will be elected.

SENECA FILM TRIO TURN TO DISTRIBUTION

Seneca Productions, formed last year by a trio of young New York filmmakers for the production of features, is now getting into film distribution. Company has acquired U.S. distribution rights to Japanese director Akira Kurosawa's "Yojimbo" (Bodyguard), originally slated for release this side by Lopert.

Guiding lights of Seneca are Bill Kronich, documentary filmmaker and whose "Bowl of Cherries" short received much critical attention last year; Bob McCarty, an industrial filmmaker whose satiric short, "Rooftops of New York," was picked up for distribution by Columbia, and Robert Gaffney, also an industrial filmmaker and alumnus of the Louis DeRochemont organization.

Previous Kurosawa pix seen this side include "Rashomon" and "Seven Samurai," latter refilmed by United Artists as "The Magnificent Seven." Seneca's acquisition of "Yojimbo" is described as a cash deal, made directly with the director himself.

Seneca expects to launch the film in New York this fall, and will handle the release in the rest of the country directly out of the New York office. The picture has been a big grosser in Japan, where Kurosawa's pix, while critically acclaimed, have seldom done outstanding business. For this reason, the Seneca exees hope to attract a U.S. audience beyond the usual and very limited Japanese-art-film audience.

WHB-Durwood Unite For 'Boys Night Out' Preem

Kansas City, June 19.

WHB Radio and Durwood Theatres are combining in a push to make "Boys Night Out" premier an especially heavy take for benefit of the new Research Hospital building fund. Preem will be held next Tuesday (26) at the downtown Roxy Theatre.

Members of the Women's Auxiliary and also of the Service Auxiliary are combining a poolside champagne party with dancing at the new Downtowner Motel from 7-8:30 preceeding the premier, with WHB disk jockeys as hosts. Trio of men's wardrobes by Eagle clothes also are being offered in a drawing, all facilities, prizes and costs being donated so that entire proceeds go to benefit the hospital fund according to Bob Goodtriend of the Durwood organization and George Armstrong, g.m. of WHB.

Tickets are going at $5 per head. Pre-premier events hold the showing off till 9, against the usual 8 o'clock showings.

Carrier's Spoleto Pick

"Strangers in the City," the made-in-Manhattan film of Rick Carrier (he wrote and directed), has been chosen official U.S. entry at the Spoleto (Italy) Film Fest June 21-July 22.

Picture is to be distributed by Embassy Pictures, with a preem this side planned for early August.

Mex Distrib Outfit Answers Critics Of Native Films; Sez Many Good B.O.

Mexico City, June 12.

Smarting because of recent charges that Mexican films do not do well at the boxoffice, Peliculas Nacionales has released a series of statistics comparing them with Hollywood pictures. These show that in many cases native product has done equally as good or better than highly touted American productions. Figures covering first-runs in this capital city gave "Quinceanera" (Debutante) an almost equal footing with "Around the World in 80 Days" (UA). The former grossed nearly $160,000 in round figures, and latter $169,735.

"Macario," prize-winning film also came close to $160,000 in first-run showings, according to the distributorship as compared with $115,257 grossed by Hollywood's "The Sleeping Beauty." The life story of ex-singer turned monk, Friar Mojica, under the title of "Yo, Pecador" (I, Sinner) is credited with grossing $152,000 in firstruns.

And "La Cucaracha," Mexican revolutionary opus starring Maria Felix did business in excess of $80,000 whereas "Pepe," turned in only $101,026.08 and "King of Kings," $115,593.

In a batch of 16 films made in Mexico, all grossed more than $40,000 on initial runs. While the distributorship admits that Hollywood's 20 films under review had a boxoffice edge, this is accounted for by the fact that included are some of the top pictures made recently in the U.S.

The Mexican film industry, from producers, directors and technicians to federal officials, are highly touchy these days about so-called adverse criticism in the foreign trade and general press of the generally low quality standards of local efforts.

KNIGHTHOOD FOR N.Z. SHOWMAN KERRIDGE

Sydney, June 19.

Robert Kerridge, managing director of Kerridge-Odeon cinema loop in New Zealand, has been given a knighthood by Queen Elizabeth of Great Britain, in honor of his service to the public over the years.

Sir Robert Kerridge operates a loop of some 150 cinemas in New Zealand. The Kerridge-Odeon chain has the J. Arthur Rank Organization as its New Zealand partner.

Milan Film Trade Fall Fair Opens on Oct. 10

Rome, June 12.

Continued upswing in attendance at Milan's semiannual Film Trade Fair, the MIFED, has prompted advance announcement of fall dates for the North Italian mart. It unrolls Oct. 10 to 20.

Windup figures for the last April event show a sharp rise in almost all sectors of the event. About 559 film officials (173 producers and 386 buyers and sellers) attended this year versus only 394 for 1961. Number of items screened also rose, from 921 for April 1961 to 1,022 for this year's MIFED.

Marcel Hamel to Manage Paramount's Paris House

Marcel Hamel, formerly an assistant, has been appointed general manager of the Paramount Theatre in Paris, a showcase and one of the few theatres owned by Paramount Pictures.

Hamel succeeds Rene Lebreton who has retired after 33 years with this and other Par situations.

'Mink' Boff in London

London, June 12.

Universal reports its "That Touch of Mink," Doris Day-Cary Grant starrer, established a new company record at the Odeon Leicester Square Theatre here in its first six days following the world preem.

The picture, says U, not only topped the previous U record-holder, "Lover Come Back," which set a new mark for the company at the 2,113-seat house earlier this year, but also exceeded all U records ever established at a West End house for a comparable six-day period.

Ask Director of 'Owl' To Do Civil War Pic

Paris, June 12.

Robert Enrico, the young French pic director who copped the top prize for the best short at the recent Cannes Film Fest for his "La Riviere Du Hibou" (Owl River), has been asked to do two more U.S. Civil War tales to make up a feature with "Owl." These are the Ambrose Bierce stories.

Actor-director Robert Hossein was so impressed with "Owl" that he is willing to back two more half-hour Bierce Civil War pic adaptations to make this feature pic. "Owl" concerns the hanging of a Southerner during the Civil War for trespassing on a bridge.

Disney Distrib Quits Finnish Distrib. Assn. Over Split Programs

Helsinki, June 12.

Suomi-Filmi, the distributor of Walt Disney's pictures in Finland, has left the Finnish Distributors Assn. as a result of a vote whereby the company was forbidden to arrange separate afternoon programs.

Disregarding the decision, the company continues its policy of separate programs (one for matinees, one at night) and also has broken the agreement concerning a common advertisement chart in the Helsinki daily papers.

During the last World War II, the motion picture branch built up a rather intricate system of cooperation with the aim to cut down unnecessary expenses and to avoid unfair competition. This system has long been under severe criticism, but only a few unessential changes and corrections have been made. With the competition of the tele companies growing bigger, the situation became unbearable. The action of Suomi-Filmi has to be seen against such background.

'Lawrence' Preem Set For London Dec. 10

London, June 12.

Sam Spiegel's "Lawrence of Arabia" is to be launched with a royal charity preem at the Odeon, Leicester Square, Dec. 10, to be attended by the Queen.

Proceeds will be shared by the Save the Children Fund and the Soldiers, Sailors and Airmen Family Assn.

Margo Lion Back to Berlin

Berlin, June 12.

Margo Lion, another name personality of Berlin's golden twenties, has returned, if only temporarily, to this city. French-born actress, who lives in Paris, has a leading role in Jacques Audiberti's play, "The Ant in the Flesh" which is to have its local preem June 22 at Schiller Theatre. It's her first Berlin appearance after 30 years.

When Miss Lion lived in Berlin from 1924 to 1932, she was considered one of the city's most popular satirical chansonettes and revue stars. One of her biggest hits was the revue, "Es liegt was in der Luft" (There's Something In the Air)) in which she was costarred with Marlene Dietrich. Miss Lion also played in the French version of G. W. Pabst's "Three Penny Opera," her first film.

Zanuck's 'If'

continued from page 3

New York by board chairman Judge Samuel I. Rosenman, returned to his Paris base over the weekend following consultations with the former and with Spyros P. Skouras, company president, at his Westchester manse. Latter is just out of the hospital following a prostate operation which kept him from accompanying Judge Rosenman to the Coast for the latter's studio powwow with Peter G. Levathes and other execs. (Incidentally, Judge Rosenman, who is special advisor to N. Y. World's Fair 1964 prexy Robert Moses and one of the executive committee, will detour to the Seattle Exposition, en route back to New York the end of this week, since he's wearing two hats as a showman, besides heading his Madison Ave. firm.)

"Any idea of 'drafting' me," says Zanuck, "is ridiculous. I'm not to be 'drafted' despite the fact my heart and career, not to mention my money as the biggest single stockholder in the company, are with 20th. I volunteered for 'Longest Day' and whatever I do will be voluntary."

Zanuck conceded 20th has been talking to him about its "problems" but he has problems of his own. Right now it's getting "The Longest Day" finalized, "because it's those little finishing touches that make the big difference," he stresses. "I can't think of anything else, nor do I want to, until my re-recording on 'Day' is done in August. I have the company's three top sound cutters from Hollywood working in Paris for the next seven weeks. I have perhaps 3½ minutes of music, per se, in the film: my sound effects are the music. I've cut it to three hours and five minutes and that's final. I spoke to the judge, the board, the sales and advertising-publicity departments on the 15 key cities where the film will be roadshown."

At this point Zanuck conceded many broad areas were discussed "but frankly I'm not interested—at least not now. I'm not interested in heading the studio, or becoming president of the company, or anything like that. Maybe on the advisory capacity aspect, where I could exert influence on the officers, board and production, that's for the future. Yes, that would mean my return to New York as a base but that doesn't mean I'd be anchored there. I could be in Rome or the Orient or wherever there might be a 'problem' production."

No 'Cleo' Connection

He doesn't know why ("except what I read in the papers") Walter Wanger was taken off "Cleopatra" but, while envisioning the $30,000,000 company headache as "not being ready until March of 1963," he scoffs at the idea of "taking hold of it now." However, Zanuck seemed to have knowledge in depth that the Elizabeth Taylor starrer "still had no miniatures and still had no big battle scenes shot."

Zanuck stressed the need for 100% automomy, if and when anything happens—"I'm certainly not gonna phone nobody if I want to hire anybody or buy anything; that's the way it was for 25 years."

"If they (meaning the company) need me, as you say—and so do others—I know this; I also need myself."

Conclusion would be that the vet producer "is in the mood to dicker" comes the completion of "Longest Day" which, incidentally, "came in at just under $10,000,000," says he.

Inside Stuff—International

Leonide Massine has been preparing in Holland a program in commemoration of Michael Fokine, with the Netherlands National Ballet Company. It will be 20 years ago that the Russian choreographer died. Massine is rehearsing "Petroushka," "Spectre De La Rose" and "Sylphides." Main ballet will be "L'Epreuve De L'Amour" (Proof Of Love) that has not been performed in 20 years. This ballet is danced to music by Mozart. The costumes and sets as originally designed by Andre Derain will be used in the National Ballet programme. Massine is reconstructing "L'Epreuve De L'Amour" from a motion picture he made, when the ballet was executed with Rene Blum's company.

Mary Garden, now 85, once a world name prima donna at Metropolitan Opera, was taken to Aberdeen Royal Infirmary after breaking her arms in a fall. As she recovered, nurses and patients begged her to sing. Politely but firmly she refused.

Then, as she sat in the sunshine on a hospital balcony, she began to sing. Soon the balcony was packed with a silent audience of nurses and patients.

International Sound Track

Paris

Monte-Carlo may offer free film shows to combat Nice and Cannes casino competition . . . French Film Exhibs holding a big exhib referendum to hear their ideas on needed detaxation and freeing of admission price ceilings to combat falling filmgoing and rising costs . . . 31 French and French majority co-productions started during '62 so far which is 17 less than at same time in '61 and 20 less than '60. So about 90 pix are expected this year, much less than previous years.

For its 50th anni, Universal Films had a big party at the local offices this week with most French exhibs attending . . . TV producer **Francois Chalais** quitting to make his first feature "The Black Angel" about a woman torn between two loves, one a boy of 20 and a man of 40. **Elke Sommers** and rock and roll star **Johnny Halliday** star . . . The '62 convention of 20th-Fox took place in a picnic atmosphere along the Marne River. Hopes were high for the two blockbusters envisaged in "The Longest Day" and "Cleopatra" plus some other Yank pix and some European pix picked up for distrib . . . **Laurence Harvey** in to confab with **Sir Carol Reed** on a pic they make together which will be situated all over the Continent and involve a man on the run . . . Yank tv and film thesp **James Garner** telling the press that he thinks the public rates the pic actor over the tv player because he does not have to pay to see the latter. Garner, who made it from tv to pix, goes to West Germany to star in the Mirisch Bros. production "The Great Escape" (UA).

Rome

MIFED—Milan's Film Trade Mart—has set date for fall event for Oct. 10-20 . . . **Riccardo Fellini**, brother of "Dolce Vita" director, winds his first pic effort, "Three Stories in the Sand," this month for Cinerix release . . . Titanus has three pix in as many fests: "The Island of Arturo" at San Sebastian, "Smog" (An Italian in America) at Spoleto, and "The Desperate Days" at Karlovy Vary . . . "Cleoptra" production off to Ischia this week to film Battle of Actium sequences . . . **Dick Burton** makes trip. **Rex Harrison** stays behind in Rome, having completed his stint . . . **Bruno Vailati** set for several pix after his upcoming "Beta Som": "Sleight of Hand," "The Adventures of Nasreddin," and "Honeymoon on Capri" . . . July 7-15 are dates for Porretta Terme "Free Cinema" Festival, announced as a "non-conformist" event . . . "Strangers in the City," "The Damned," "The Young One" are three of the Yank pix to be screened at Spoleto Festival this summer.

John Barrymore Jr. signed by **George Solomos** to costar with **Maureen Gavin** in Yank filmmakers first feature, "Natika," set to roll here July 1 . . . Participation of "The Redhead," directed by **Helmut Kautner**, at Berlin Fest denied by producers here, Magic and Champion Films, despite reports . . . **Eleanor Parker's** illness has delayed **Ron Gorton's** "Panic Button" a few days, with **Akim Tamiroff** skied in hurry to allow production to go on around her . . . Gorton, whose first production this is, also plans "Parasite" as a Rome baser, with two set thereafter for the US ;"Crime and Politics" based on life of **William O'Dwyer**, and "The Oddballs," a musicomedy.

"Europe's First Soundproof Studios" is current billing for **Dino De-Laurentiis'** a-building complex 13 miles outside Rome, which will be designed to lock out even jet sounds which penetrate normally "proofed" stages. Seven hundred-fifty-acre site is expected to be ready for partial occupancy (administration buildings and two sound stages) by early 1963.

Berlin

The 20th-Fox release, "Mr. Hobbs Takes a Vacation," will be one of the official U. S. entries at upcoming 12th Berlin International Film Festival (June 22-July 3). Pic's stars, **James Stewart** and **Maureen O'Hara**, will attend the performance. Stewart will be here anyway. He heads the U. S. delegation to the fest. Other U. S. stars that are expected are **Tony Curtis** and **Jennifer Jones** . . . The United Kingdom is going to show "A Kind of Loving." Film's principal players, **Alan Bates, June Ritchie** and **Thora Hird** reportedly will come to Berlin, too.

All four Scandinavian countries will be repped by a feature at the Berlin film fest. The most noteworthy feature will be **Ingmar Bergman's** "Through a Glass Darkly." It's hoped that Bergman will be present . . . Denmark is showing "The Duel," the first directorial job of a feature film of **Knut Leif Thomsen**. Norway's entry is "Tenny" while Finland is coming along with "The Foundling." Finland, which never misses a Berlin film festival, will send to Berlin pic's director, **Jack Wittikka**, actresses **Tea Ista** and **Elsa Turakainen** as well as moppet **Tuukka Tanna**.

For the first time, such countries as Bolivia, Mauretania, Senegal and Syria will take part via shorts.

Mexico City

Mexican producers such as **Juan Orol, Gilberto Martinez Solares, Ramon Pereda, Gonzalo Elvira, Emilio Gomez Muriel**, etc., who have initiated or plan to leave Mexico for other production centers because of crisis conditions here, received this caustic statement from **Federico Heuer**, head of the Film Bank: "Mexican motion picture activity will not end because certain producers leave the country. Those that go are ones who don't want to reinvest their money in the industry. And also the cowards who have no confidence in an industry that they, themselves, bathed in an aura of blood and tequila. Let them go, and I wish them well in their new activities."

Emilio Azcarraga Jr. has paid $800,000 to **Gabriel Alarcon** for lot on Lieja Street where it was originally projected to raise the Diana Theatre, with sum also giving Azcarraga the Bucareli Theatre . . . Alarcon, for his part, has announced resumption of theatre building, with initial house in Nogales, Sonora, which he will lease either to the federal or independent circuits. Touching on current industry problems, Alarcon said "it's time producers stop whining and asking the Government to resolve all of their problems. Instead they should cooperate with authorities to resolve other problems of the republic. The film industry must pull itself out of crisis by efforts of its leaders and not via federal aid."

Peliculas Mexicanas has given out news that the Venezuelan market, one of the best for Mexico, has worsened recently because of recent political developments, and official distributorship has not received funds from exhibition of Mexican product in past three months . . . Mexico's best market today is in Europe, and precisely behind the Iron Curtain, according to **Luis Anciola**, head of the Cimex distributorship. Executive said that were it not for sales to Russia, Czechoslovakia, Roumania, Poland and Hungry, it could just as well close up shop and seek a new type of business. Sales are also being pushed in Red China and despite all opposition here to expanding Red-dominated nations as markets, Anciola said Mexico will continue policy of selling pictures wherever it can, despite certain arguments and fears "of what our neighbors will say," and he also labeled the anti-Red market agitation as motivated by "absurd prejudices" . . . For the first time in Mexico an exhibition chain will award a Mexican producer with a cash prize, with **Ismael Rodriguez** selected for this distinction for his prize-winning "Animas Trujano" (The Important Man).

John Gavin exploring possibilities of doing "Jungle Bridge," a **B. Traven** novel, in Mexico as a coproduction, with collaboration of cameraman **Gilberto Figueroa** and director **Roberto Gavaldon**. Actor talks of a $800,000 picture budget and his intentions to star. He also seems serious in plans to set up home base in Mexico, leaving for Hollywood and other centers only when picture commitments call him away . . .

Graf Resigns From Zurich Opera

Zurich, June 19.

Herbert Graf, ex-Met stage director in charge of the Zurich Opera top post since August, 1960, has informed the administrative council of the Stadttheatre of his decision not to renew his Zurich contract beyond its expiration date, July 31, 1963. At the same time, he has requested the council to release him from his present post as early as practically feasible prior to that date.

According to Graf, one of the main reasons of his resignation is the fact that "the administrative basic premises indispensable for the direction of an opera house and which were accepted as the basis of my signing for this post, have not been lived up to." These shortcomings, he affirms, are also to blame, among other reasons, for the recent forced cancellation of the Zurich June Festival's opening performance of "Fidelio," to be conducted by Otto Klemperer, due to the vet conductor's hassle with the Tonhalle symphony orchestra. The latter's unbending attitude (they refused a rehearsal with Klemperer prior to the performance which had been batoned by other conductors since last fall) has unleashed a blast from Rafael Kubelik who threatened to withdraw from conducting this orchestra at his scheduled July 3 concert here as well as at a new production of the Smetana opera, "Dalibor," at the Stadttheatre in 1963-'64.

Says Graf, "I could never again face my friends whom I bring to Zurich to conduct a series of performances if I lack the possibility at my theatre to do what I consider artistically necessary."

Apart from the imminent problems resulting from this development, particularly that of finding a suitable successor in a short time, the general standing of the Zurich Opera now looks to be seriously jeopardized. Graf is credited with the almost overnight, spectacular artistic upswing of the Stadttheatre in less than two years via a large group of promising young singers, stage directors etc., many from the U.S.

However, despite his successful efforts to breathe new life into an until-then faltering segment of the Swiss show biz scene, Graf has encountered, especially durin- the current season (this second in Zurich), numerous difficulties, both from the theatre's own administrative council in financial as well as artistic matters, and from part of the press seeking to undermine his authority and artistic decisions.

On the other hand, the public, including the Stadttheatre's subscribers, seems to have been with Graf all the way. Most of his own productions have been sellouts.

Everywhere, Angles; Look For a Motive in Banning Of Belgians' 'Hoffman'

Paris, June 12.

"Tales of Hoffman," as produced by the Belgian Royal Theatre de la Monnaie (review in Variety Feb. 21) will not be seen in Paris next month as a major item of the Theatre des Nations festival season. The heirs to the libretto have refused their sanction, saying that the Paris Opera has exclusive rights. Which may or may not be so.

The opera was staged in Brussells by Maurice Bejart, choreographer, in a new and startling fashion and has garnered a great deal of attention in the music and opera world. It is in the repertory of the Opera Comique here in its normal and indistinguished version. Georges Auric, head of the Opera and Opera Comique, says he has no objection to the Brussels version playing for a week, as scheduled, at the Theatre des Nations but that the decision is entirely up to the authors, not to him.

But officials, and the Brussels Opera, are wondering whether an unstated element in the cancellation is not the fact that A. M. Julien was, until recently, the head of the Paris Opera and it is he, Julien, who heads the theatre festival (Theatres des Nations). Fact is that in the past few years many out of town opera companies have been seen in Paris playing opposition to the local opera houses without a beef.

Arg. Pic. Director Sees Fests as Aiding Tyros

Paris, June 12.

Leopoldo Torre Nilsson, the Argentine pic director who has won international recognition and prizes at film festivals, says that such fests are not only springboards for directors from small producing countries but necessities which may mean the future of the industries in such countries. Nilsson cites that film conditions in Argentina make it precarious for local filmmakers. His fest critical nods, he says, helped him get more acceptance in his country.

He found producers more ready to give him bigger films to do and also helped bring more attention and boxoffice to his prizewinners. His "Summerskin," which was shown at Venice last year, got worldwide sales and just opened in N.Y. for good crix appraisal.

Yank Italo Key Take to New Low

Rome, June 19.

The Yank percentage slice of Italian key city firstrun totals hit a new low in May, recent statistics here reveal. U.S. cut of biz for month dropped to an unprecedented 27.41% vs. the over 46% registered in May last year.

The drop was almost entirely compensated by the rise in the Italian figures. Italian films rose from 31.44% in 1961 to 53.13% last May. If one adds to these the co-produced Franco-Italian pix (which get full Italo citizenship in this country), then the local coup rises to an impressive 60.17%.

This is the first time that Italian pix, which usually hit top figures over Christmas and Easter, have showed lasting strength. In previous years, Yank pix traditionally took over the market in late spring and well into the summer reissue period.

Films from other nations such as Britain and Germany, also dropped a few percentage points during the month in question. Total boxoffice in key firstruns covered dropped somewhat from the 1961 May total of $2,976,000 to $2,747,000 in May this year.

Aussie Actors' Equity In Membership Fight With Moscow Troupe

Sydney, June 12.

Actors' Equity here issued an edict to all members of the Moscow State Variety Theatre, currently playing at Her Majesty's under the J. C. Williamson-Edgely-Aztec banner, that unless they poined A.E. the show would be shuttered pronto. Spokesman for the troupe said Australia was the only country in which such an edict had been issued, pointing out that Australian artists appearing in Russia had not been compelled to join any union.

Hal Alexander, Equity prexy, said that all overseas performers had to join the local setup during their stay in this country. This applied to all branches of show biz. He pointed out that local performers, technicians and stage crews would refuse to work with non-members irrespective of how short their stay was in this territory. It made no difference what the nationality of an artist was, he or she must join A.E. and there was no exception for performers from the Soviet, according to Alexander.

Alexander further pointed out that American performers always joined A.E. within a few days of arrival here, whether for legit, vaude-revue or nightclub dates. British artists did likewise plus those from European countries. He said that A.E. was determined to protect the local performer.

After a lengthy hassle, members of the Red group joined A.E. at the cost of $200.

'So. Pacific' Hits New Record on Aussie Date

Sydney, June 12.

"South Pacific" (20th) wound up an alltime record run of 180 weeks for Hoyts at the Mayfair, a 1,000-seat house last week (5). Interesting to recall that one film critic panned the pic at its preem, and couldn't see "much of a success" for the production.

"West Side Story" (UA) moved in on June 6 and swings into two-a-day, hard ticket policy.

All Foreign Awards To U.S. in Exhib-Backed Italo David Contest

Rome, June 12.

The U.S. today swept all foreign awards in the exhib-sponsored Donatello David prizes for outstanding filmic achievement during 1961. Gold replicas of the famed statue, as determined by vote of 54,700 members of Rome's Open Gate Club and International Film Society, will go to Aurdey Hepburn, as best actress for "Breakfast at Tiffany" (Par), to both Anthony Perkins for his stint in "Goodbye Again" (UA) and to Spencer Tracy for "Judgment at Nuremberg" (UA). One also goes to United Artists for "Judgment," voted best foreign film of the year.

Special award went to Marlene Dietrich, also for her work in "Judgment."

Italo kudos went to "Mondo Cane" (Cineriz) and to "Vita Difficile" (DeLaurentiis), as best Italo productions of the 12-month period, with Ermanno Olmi winning the "David" as best director for "Ul Posto" (Titanus), and Raf Vallone the best acting award for "View From Bridge" (Cont). Finally, Lea Massari was signaled out for special attention thanks for her stints in two local releases, "Vita Difficile" (DeLaurentiis) and "Dreams Die at Dawn" (Cineriz).

ALBION FILM STARTS 1ST PROD. IN BRITAIN

London, June 12.

Hal E. Chester's newly formed production-distribution outfit, Albion Film Distribs., started its first picture today at Shepperton Studios. It is "Hide and Seek," directed by Cy Enfield, starring Ian Carmichael, Hugh Griffiths and Curt Jurgens.

Five other subjects have been lined up by the producer to follow this initial pic. Next on the roster will be a British western, "Affair at Assino," which will have locations in southern Spain. It will be followed by "A Place of Dragons." Also on the slate are "Black Pawn," "Walkabout" and "All the Loyal People," to be adapted by David Stone from his own novel of the same name.

Explaining his reasons for setting up his own distribution company, Chester said it was the only way to get more freedom in the choice of material. Albion's product will be distributed in association with British Lion through BLC.

Ferretis' First Lieut. Heads Mex Film Bureau

Mexico City, June 12.

Carmen Baez, who was chief lieutenant to the late Jorge Ferretis for the last two years in the Film Bureau, has been appointed as his successor by Secretary of State Gustavo Diaz Ordaz. Feeling in film circles is that the choice is a happy one, since Miss Baez is fully acquainted with the programs initiated by Ferretis, and is best able to follow through.

The Film Bureau had two major outstanding projects. To make the fifth World Review of Film Fest the most outstanding of all these festivals, and to further the program of film interchange pacts with foreign nations. A French pact is soon to be signed with this in ratio of one Mexican picture for three French films.

Miss Baez, with a newspaper and writing background, first came to the Bureau six years ago, working as a film censor. In 1959 she became head of the censorship division and the following year was named right hand man to Ferretis.

New Arg. Screen Institute Prexy, Board Named; New Chief Starts Slow

Buenos Aires, June 12.

The Argentine screen Institute president and board have now been appointed, the jobs having been technically empty since Frondizi's removal on March 29. In the interim, industry anxiety has grown as to a possible replacement, when it became known that Enrique Felix Taurel could not accept if his appointment was confirmed because of ill health.

In the last 18 years, there have been no less than 20 different Entertainment Board or Institute Boards. This lack of continuity undoubtedly detracts from efficiency or a uniform policy. For that reason many connected with the pix industry were seeking appointment of someone for the industry, yet no longer actually in it, who would understand all problems and possibly stay in office for years.

The choice they sought was Alberto de Zavalia, who filled all the requirements. Instead, the government appointed tax expert author and university professor Carlos Goti Aguilar. Refreshingly, he refused to make the usual grandiose statements on taking office, remarking that the times call for action rather than words.

In contrast, outgoing Delegate Taurel and his board issued a voluminous report on achievements of their 14 months in office. These include loans of 164,556,195.41 pesos (dollar rate now fluctuates between 99 to 115 pesos to the dollar) to cover 50% of production cost on 47 films. Cash prizes were also awarded to 15 native films. It's also claimed that obligatory exhibition was in the discard early in 1961 (when Taurel took over) but his board managed to achieve a compromise between exhibitors and producers, apart from classifying 112 features for compulsory exhibition.

Taurel also claimed that the attendance at international pix festivals, with INC financial help, resulted in the native industry garnering 13 awards in 1961 (the INC officials also went on plenty of these foreign junkets). Also between 1960 and 1962, Argentina was favored with 17 coproduction deals, compared to five under the previous regime.

The industry, in reply, cites that in the same period some 56 cinemas have shuttered in Buenos Aires and another 19 on the outskirts of the city. Some evenings the deluxe firstruns don't have as many as 100 patrons but nothing has been done as to the long-debated tax rebate essential to counter tele competition.

Over in Uruguay taxes have been cut from 38% to 21%, with good results, whereas Uruguayan tele must now make up the difference by paying a proportionate tax.

Buenos Aires' Censors Tighten 'Under 18' Rule

Buenos Aires, June 12.

Regulations being enforced by the Buenos Aires Municipal censors were stymied by a dodge resorted to by a few Argentine teenagers for a time. When advant garde films were classified for "under 18 years," many such teenagers, who are married, overcame exhibitors' objections to granting them admission by exhibiting their "marriage books."

This evasion came to the city censors' notice. Legal specialists, psychiatrists, sociologists and other pundits were consulted with none able to agree definitely if marriage overcame the ban. The municipality then took a firm independent stand, definitely ruling out marriage lines as justification for evasion of their age qualifications.

Par-Lux Merger On Italo Distrib

Rome, June 12.

Merger of Italo distrib facilities of two major companies, Paramount and Lux Films, has become a fact as of June 1 in 12 key cities of the Italian release network. The net will operate under name of Paramount Films of Italy Inc. Paramount in near future will reveal its 1962-63 release slate, and its program will include latest Par releases from the U.S. together with a group of new Italian pix under the Lux aegis.

Recent announcement that Galatea Films, Rome, had concluded a deal for release of its product in Italy via Warner Brothers, has meanwhile brought talk that this will eventually lead to a similar merger move, with Warners and Galatea pooling their Italo release organizations.

Also in the wind are similar moves, spurred by general economy wave, involving other Yank companies with established Italian firms. Figured here that much could be gained by merging of U.S. distribs facilities, currently short of Yank product, with Italo companies which don't have similarly expanded and established release networks, but boast impressive product lineups.

Preem of 'Spartacus' Finally Held in Mex With Upped Admission

Mexico City, June 12.

At last the long delayed opening of the new Diana Theatre on Paseo de la Reforma has become a reality. With union difficulties finally straightened out the preem of "Spartacus" (U) opened the new house a couple of weeks ago.

The local press was invited to a film preview the night before, and to give the new cinema palace a first hand appraisal. Theatre is functional, severely modern, with a ample lobby and wide staircases designed to handle peak audience of approximately 3,000, in round figures, with the minium of congestion.

This house inaugurates several firsts. A 64c boxoffice admission, and the regular sale of advance tickets for specific performances. This latter virtually eliminates block-long lines before the boxoffice. Theatre has two entrances, one on Paseo and the other on Mississippi Street. Theatre has no garish decor that has been rule in some Mexican houses. Seats are wide and comfortable.

The unusually widescreen was the object of unusual admiration. This was first time Mexican patrons got a look at 70m projection.

Opening night, a gala affair with officials, diplomatic corps and social set in attendance, also marked delivery of the Cuauhtemoc Award given by the Mexican Assn. of Film Newspapermen for outstanding achievements in 1961.

Ray Stross Launching Wife, Anne Heywood, As Int'l Star in His Pix

London, June 12.

Raymond Stross has a tough program lined up for his wife, Anne Heywood, involving her in three of the next four pix he is due to make. First, "Over My Dead Body," stars Miss Heywood as the daughter of a tycoon, opposite Peter Van Eyck.

Then comes "The Very Edge," the first which has been completely tailored for the actress in Stross's campaign to launch her as an international star. In this she will be a young housewife happily married to Richard Todd.

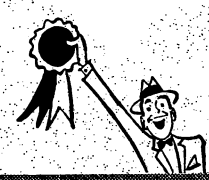
"I've had a great deal to do with this film right from its conception," Miss Heywood told VARIETY, "and I think it will be the most worthwhile thing I've done to date."

Miss Heywood's third picture will have her as a bad woman in "Angel," with an as yet unnamed American star. In between "Edge" and "Angel," Stross will make "Leather Boys" with Rita Tushingham and some newcomers. Sidney J. Furie is directing.

Stross says: "The four will cost about $1,680,000 with "Angel" the most expensive. This is budgeted at $560,000 plus the cost of the American male star which will be met from the U.S. end."

20th Century-Fox presents

THE INDUSTRY'S MOST HONORED ATTRACTION!



JERRY WALD'S PRODUCTION OF

HEMINGWAY'S ADVENTURES OF A YOUNG MAN

SELECTED *for special tribute in the Congressional Record by Sen. Everett M. Dirkson!*

SELECTED *as first official United States entry for the Czechoslovakian Film Festival!*

SELECTED *by the Seattle World's Fair as Best Picture of 1962!*

SELECTED *for special 10-city pre-release engagements!*

With The Most Exciting Cast Of The Season!

DIRECTED BY MARTIN RITT

SCREENPLAY BY A. E. HOTCHNER

CINEMASCOPE COLOR by DE LUXE

New York Sound Track

The late **Sir Alexander Korda's** collection of impressionist and post-impressionist paintings and sculpture fetched $1,300,316 at Sotheby's, the London auctioneers, last week. Highest price was $224,000 for a Van Gogh still life. Sale of the later film producer-director's art was expected to exceed the $1,466,064 paid for the Somerset **Maugham** collection last April but, at the last moment the showman's widow, now Mrs. **David Metcalfe**, wife of a London stockbroker, decided to keep a Cezanne still life.

Charlton Heston, wife Lydia and the two kids off to Spain, where he goes before the cameras shortly in **Samuel Bronston's** "55 Days at Peking" . . . Embassy sales v.p. **Len Lightstone** weekended in Rome onceovering product for possible acquisition . . . Production team of **Wes Ruggles Jr.** and **Tim Whelan Jr.**, came in en route to Germany, where their "Out of the Tiger's Mouth" feature unreels as official U.S. entry at the Berlin Film Fest. Pathe-America has it down for August release this side . . . **Romy Schneider**, one of the "Boccaccio 70" stars, in from Europe for the publicity marathon and pic's June 26 premiere . . .

Playwright-humorist **Arthur Kober**, who started as a legit press-agent, completes the cycle with a two-week stint (at fancy fee) for **Stanley Kramer's** "Mad Mad World" (UA) comiklatsch currently shooting in Palm Springs. Apart from **Spencer Tracy** and **Peter Falk**, the following comedians are in the cast: **Milton Berle, Buddy Hackett, Ethel Merman, Sid Caesar, Phil Silvers, Jimmy Durante, Edie Adams, Mickey Rooney, Eddie (Rochester) Anderson, Ben Blue, Terry-Thomas** (the English comedy star), **Dorothy Provine, Paul Ford, Jonathan Winters, Jackie Mason, Dick Shawn,** and **Arnold Stang. Kober**, who has been a frequent New Yorker byliner, will do special stories, presumably ghosting for one or another of these personalities, to be planted as cuffo publicity yarns. Kramer produces and directs. Script is by **William** and **Tania Rose** (British) who authored "Lavender Hill Mob" and "Genevieve." Because action takes place in a mythical desert California town known as Santa Rosita, all are based at the Riviera, Palm Springs, admittedly a hot location at this time of the year. Kober wants to be back east in two weeks, having taken a house at Truro, Mass., where he'll hole up for the month of July to work on a book of humorous reminiscenses as legit and film p.a., playwright, etc. for Little, Brown.

Vienna Express film critic's review of "The 13 Victims of Dr. Desmond" (U.S.): "I was the 14th."

Legion of Decency has given an A-I (morally unobjectionable for general patronage) rating to 20th's **Jackie Gleason** starrer, "Gigot," and added the following recommendation: "Eloquent in its simplicity, innocence and compassion, the film should prove a memorable experience to all who see it". . . Advance (way in advance) sales for the hardticket engagement of Zanuck's "Longest Day" were launched with full-page ads in the local papers this past weekend. Film opens Oct. 4 at the Warner.

Now winding his round-the-world business trip, Universal International veep and foreign general manager **Americo Aboaf** was in Tokyo last week for the company's annual Japanese sales conference.

Harold Lloyd's retrospective film, now in release, is stirring considerable memory-searching by oldtimers, both in show biz and among the laity, who attempt to match up suddenly-remembered faces with the forgotten names. The cad who is marrying **Jobyna Ralston** in the "Girl Shy" sequence turns out to be the late **C. Elliott Griffin**, of vaudeville prior to Hollywood, who was the second husband of the late **Pauline Saxon.**

Ned Depinet and **Sam Dembow** of New York were in Dallas recently for a meeting of the board of directors of the Lone Star Theatres Circuit.

Bob Hope inked to star in "Largely a Question of Love," **Robert J. Enders** production for Metro . . . Metro registered "Everything-A-Okay" and "Everything Is God" with MPAA as possible titles for space pix . . . **Roberta Sherwood** signed for her first film role, joining **Glenn Ford** and **Shirley Jones** in Metro's "The Courtship of Eddie's Father" . . . **William Castle** bought **Paul Gallico's** book, "Too Many Ghosts," for Indie production . . . **Kirk Douglas** to star in U's "Three on a Match," **David Niven** joins **Charlton Heston** and **Ave Gardner** in **Sampel Bronston's** "55 Days at Peking" . . . **Norman Taurog** to direct "Take Me to the Fair," **Ted Richmond** production starring **Elvis Presley** for Metro . . . **Ron Randell** added to cast of Metro's "Follow the Boys."

Word From Lisbon, Portugal: German features are imported in increasing number in Portugal and now the Germans are third in the list of importers, after Italy and France. Of course the Hollywood product, with an average of 300 titles per year is almost ten times bigger than its nearest competitor: the films from Rome studios. Portugal is selling abroad, especially to Brazil and Spain, some of his documentaries and occasionally a feature. Many Portuguese documentaries will be this year presented in the Filmfests of Valladolid, Cannes, San Sebastian (also a feature film), Berlin, Locarno, Venice, Trento and others.

Argentine director **Leopoldo Torre Nilsson** and his novelist wife, **Beatriz Guido**, arrived in town last week en route back to Buenos Aires after attending the Cannes Fest . . . A. T. U. Productions, producers of tv film commercials, has signed **Joseph Kohn** to direct the firm's first theatrical feature, "The Woman and the Whale," set to be filmed in Greece this summer . . . **Denis Sanders**, director of UA's "War Hunt," in town for press meetings.

Indie filmmaker (liveaction and animated) **Ernie Pintoff** has been invited to serve as the U.S. rep on the jury of the upcoming International Animation Festival at Annecy, France, starting July 1.

Producer **Gilbert Bokanowski** returning to his Paris base after talks with **Joe E. Levine** on coproduction, also distribution of former's "Crime Does Not Pay" . . . "L'Amour a Vingt Ans" (Love at Twenty), the sketch pic and official French entry at the Berlin Fest, is one of Levine's recent pickups, slated to launch this fall . . . **David Lipton**, Universal v.p., in from the Coast for a week of h.o. pows . . . **Bob Bowman**, Stanley Warner district manager at Erie, Pa., and the missus back from a European holiday, exec's prize from the circuit for winning a biz-building competition . . . **Michael Gordon**, who directed "Pillow Talk," set to reprise on the Universal comedy "Three on a Match," which **Robert Arthur** produces . . . **Rod Taylor** joins **Rock Hudson** and **Mary Peach** in U's "Gathering of Eagles," Strategic Air Command yarn.

Exuberant pressagent dept.: "**Howard Wells**, Los Angeles concert pianist who wrote and directed the *authentic* Chinese score for 'Out of the Tiger's Mouth' . . . Leave it to a Caucasian . . . Associated Motion Picture Advertisers boasting its "international membership" with recent enrollment of India's **Satish Kumar**, exec with the Roopy Advertising Co. in Bangalore . . . Embassy's French-made full length documentary of uncharted Dutch New Guinea, "Sky Above — the Mud Below," daydating the Forum and Normandie.

There was a sort of Battle of the marquees up on 86th St. last week. When Brandt's 86th Street played "La Belle Americaine," Loew's Orpheum, across the street, had "Belle Sommers." When the Orpheum switched to "Five Finger Exercise," the Brandt house went to "Five Day Lover." Don't get those titles mixed up . . . Beautiful Brazilian non-pro, **Suzana de Mello**, has been signed by **Jerome Hill** for his currently shooting (in Connecticut) "The Identical Twins." Suzana's father, **Vinicius de Moraes**, wrote the original play on which "Black Orpheus" was based.

Chinese Dragon Dancers, who usually perform locally only during the Chinese New Year's celebration, have been persuaded to clash them cymbals outside the Beacon Theatre the evening of June 27, marking the preem of "Road to Hong Kong" at that "Premiere Showcase" house.

Union Films has acquired the new Rank comedy, "Very Important Person," for the U.S., but will come up with a new title for the local release . . . **James Mason** reportedly discussing a starring role in 20th's upcoming remake of **Ernest Hemingway's** "The Short Happy Life of Francis Macomber." It was called "The Macomber Affair" in its first film version, with "African Adventure" the remake title.

Governor Films prexy **Dave Emanuel** off to the Coast this week . . . **Harry Fellerman**, formerly with Universal, has joined Astor Pictures sales staff . . . Seven Arts has signed **Robert Mitchum** to star in "The Enchantress" to be made in Malaya and Munich . . . Astor Pictures veep **Mario de Vecchi** back from Europe.

New York University's fifth annual summer motion picture workshop in creative filmmaking will take place July 23-Aug. 31. Among guest lecturers will be **Leo Hurwitz, Sidney Meyers, Arthur J. Ornitz, George C. Stoney, Albert Wasserman.**

Educational program by assistant directors group in Directors Guild of America will be continued under the new administrations. Latest proposal by assistants is to get together with Screen Extras Guild for setting up a cooperative committee to study how best to improve relations and work out conflicts arising from day to day relationships between the two groups.

Allied Producers of America formed by **Carroll Case, Sanford A. Specht** and **Johnny Maschio** for program of four features for the first year, six thereafter . . . **Maureen O'Hara** joins **Henry Fonda** is lineup of Warner Bros.' "Spencer's Mountain"... **Lewis Milestone** signed **Anna Maria Alberghetti** for "The Girl on the Riviera," indie he'll make next year in France . . . **Philip Barry Jr.** wound up twoyear producing pact at Columbia Pictures and prepping an indie slate under Philip Barry Productions . . . **Natalie Wood** expected to get **Herman Wouk** novel, "**Youngblood Hawke**," for final pic of her exclusive WB pact . . . **Charlton Heston** returns to Biblical roles for part of John the Baptist in **George Stevens'** "Greatest Story Ever Told" . . . **Robert Ryan** did the part in **Nick Ray's** "King of Kings" for Metro . . . **Glynis Johns**, in interview with **Frank Blair** on "Today" over NBC-TV, said she had faced and conquered three fears: "of war, of childbirth and of snakes" . . . **Barbara McLean's** pact as film editorial head at 20th-Fox has been picked up for another year's semester.

Mineral Wells (Texas) reader **Lawrence M. Beyer** writes: "VARIETY can sometimes get as confused—almost—as the Kennedy administration . . . In the June 3 issue, the Broadway play, 'Gideon,' is referred to as a 'hit.' Same issue (legit section) says this same 'Gideon' 'closed last Saturday at an estimated $30,000 deficit on its $150,000 investment . . .' Reader Beyer has a point unless, of course, the **Walter Reade Jr.** filmization gets "Gideon" out of its 30G red and into the black, story, datelined London, mentioned Reade plans filming the **Paddy Chayefsky** play in Israel.

Max E. Youngstein, Cinerama exec veep, has agreed to help the newly formed Actors Studio Theatre raise $1,000,000, or half of its projected capital. Youngstein, currently abroad, is due back in town Monday (25).

Critics Quip on Ads

Several of New York's newspaper critics, as the Times' Bosley Crowther has been doing for some time, have taken to commenting on film ads within their appraisals of the pictures at hand. This was particularly noticeable last week in the instance of Metro's "Lolita."

They alluded to the MGM ad copy line, "How Did They Ever Make a Picture of Lolita?" Crowther picked up the line and provided his own answer: "They didn't."

Meanwhile several ad-pub execs at the distribution companies would like it fine if the fourthestaters would stick to their business of reviewing only the pictures, and not the ad campaigns.

The promotion boys say the critics comment on the ads only when they have something disparaging to say. Otherwise, they say nothing. "We just can't win," moaned one ad-pub rep.

UNIVERSAL PRIMES ITS GOLDEN ANNI 2D HALF

A four-day powwow of Universal sales and ad-pub execs starts next Tuesday (26) at the New York homeoffice. This is for campaigns during second half of company's golden Jubilee year. Meets will be attended by U prexy Milton Rackmil and his exec assistant, Charles Simonelli, Philip Gerard, eastern ad-pub director, will outline advertising-exploitation plans for upcoming releases.

Key sales execs in the huddles will include F. J. A. McCarthy, James J. Jordan, Joseph B. Rosen, P. F. Rosian, R. N. Wilkinson, Barney Rose and Mark Plottel, latter the g.m. of Empire-Universal, U's Canadian distribution arm. H.o. promo execs attending will be Herman Kass, Paul Kamey and Jerome Evans.

Quick-Frozen Out

Sid Blumenstock, named only last week to act as ad-pub field coordination on Darryl Zanuck's "The Longest Day," was a quick casualty of 20th-Fox's new austerity drive.

The vet industry exec has been let go, apparently as a result of decision of company's executive committee which is paring costs in all departments.

Fresh Overtures Made to Combine Brit. Film Prods., Film Makers Group; May Overcome B.F.P.A.'s Exhib Slant

By HAROLD MYERS

London, June 19.

New overtures are being made to bring about an amalgamation between the British Film Producers Assn. and the Federation of British Film Makers.

Latest move, it is understood, is sparked by the impending retirement of BFPA prexy Arthur Watkins, who has already notified some of his association's top brass that he will have to quit in the near future because of ill health. His impending retirement as president of the International Federation of Film Producers Assns. has already been announced, and will become effective after the next general assembly meet here later in year.

A prelim discussion on the merger suggestion took place at the Federation's monthly executive meeting a fortnight ago, and although there was a lukewarm reaction to the idea, it was felt the matter was too important to be brushed off with a hasty discussion on a crowded agenda. It was, therefore, decided to convene a special council meeting, at which the amalgamation proposal would be the only item. This confab was held yesterday (Mon.).

Though there are obvious advantages in having one organization to speak for the production industry, the producers who are in FBFM membership would not seriously consider a merger without adequate safeguards. After all, it is recalled, the Federation came into existence because of some dissatisfaction with the BFPA constitution. One of its clauses accepts into membership producers with exhibiting interests—i.e., the Rank Organization and the Associated British Picture Corp. Indie producers had complained that when challenging the views of these organizations, they were openly arguing with their own potential customers, and that could possibly have adverse effects on their business prospects.

There was, at the time, the additional beef that the BFPA declined to accept into membership British production companies which were helmed by Americans, though the rules on that score have since been modified.

The first major sign of a break in the BFPA ranks came in 1956 when Ealing Studios, headed by Reginald P. Baker and Sir Michael Balcon, decided to quit the association. A few months later, early in 1957, the Federation came into existence and Baker was one of its first officers.

Lord Archibald, a former Rank exec at Pinewood studios, was named chairman, and Andrew Filson, previously with the BFPA, joined the Federation as general secretary.

Right from the outset, the Federation accepted Yank-helmed British companies into membership, but denied admission to filmmaking outfits which were allied to exhibiting interests. The latter condition still holds good, and has hitherto been a stumbling block to several previous attempts to bring about an amalgamation of the two organizations.

Now, however, it is believed that a new formula has been devised which might satisfy Federation members. It is being suggested, for example, that the Rank Organization and Associated British each would be restricted to having two companies in membership, one repping the studios (Pinewood and Elstree respectively) and the other a production company. So-called "satellite" production outfits would be excluded, the reasoning being that this would preclude any domination by the two combines which, between them, control the main exhibition outlets in the country.

At the same time, according to reliable sources, both John Davis, chairman-elect of the Rank Organization, and Robert Clark, a member of the ABPC board and a former BFPA prez, are prepared to give assurances that they will take no direct part in the affairs of the new organization, and will not seek election to its executive council. Such assurances, it is being suggested, should be more than adequate to take care of any embarrassment producers may have in "speaking their minds" in the presence of their customers.

At the present time, the Federation has about 50 producers in membership, somewhat fewer than the number enrolled in the BFPA, though it is generally conceded that the more active production companies are in membership of the association. It is fairly common knowledge, however, that the BFPA has been having economic problems of late, and that many of its members would welcome a merger as one practical means of cutting overhead without reducing service to its members.

CANNATA IN POSSESSION

Old Uptown Now In Good State Thanks To Rowley

Houston, June 19.

Fred Cannata has reopened the Rivoli Theatre here on an art film policy. House has been closed since December when Major Productions, a legit stock group, went out of existence.

Cannata had been operating the theatre as a film house for some months before that. He took it back from Rowley United Theatres, which had operated it as a roadshow and Cinerama theatre for three years.

Rowley renovated the theatre, which had for years been called the Uptown, and renamed it the Rivoli. Cannata said the house was in excellent condition after the Rowley renovation. Major Productions altered it somewhat for its stage productions.

Jerry Levine to Par

Jerry Levine, assistant ad manager at Columbia, is switching to the ad-pub department at Paramount under ad-pub chief Martin Davis. He'll have various assignments, with specifics unset.

Levine's background includes a former association at Par as assistant to Sid Blumenstock when the latter was ad manager. Post of ad manager now is open.

Isobel Lennart, scenarist of the upcoming Mirisch-Seven Arts "Two for the Seesaw," is now completing a Broadway musical based on incidents in the life of Fanny Brice. Upon its completion she devotes her talents to a screenplay, "SETTLED OUT OF COURT," based on the Henry Cecil-William Saroyan story...for Seven Arts.

SEVEN ARTS PRODUCTIONS

Amusement Stock Quotations

Week Ended Tues. (19)

N. Y. Stock Exchange

1962 High	1962 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
21⅞	13⅛	ABC Vending	122	15	13½	14	— ½
47½	24¼	Am Br-P'r Th	292	26¾	24¼	26⅝	+ ⅝
20⅝	10	Ampex	1029	11¾	10¼	11½	+ ¼
43⅞	31½	CBS	284	35⅞	33⅛	34½	—1
33⅞	11	Chris Craft	332	16½	13¾	15¾	+1⅜
31	15⅛	Col Pix	112	16⅝	15¼	15¾	— ⅝
51⅜	34½	Decca	399	40½	36	37⅜	—2⅝
40⅝	26	Disney	117	29⅞	26	29	— ⅞
115⅞	87	Eastman Kdk.	1159	94⅜	87	91⅝	— ½
6¼	4½	EMI	434	5	4⅝	4⅞	.
14⅝	8⅝	Glen Alden	482	9½	8⅝	9	— ¾
47½	22⅜	Loew's Thea.	493	25½	22⅜	24¼	—1
78⅞	36⅛	MCA Inc.	178	40¼	36⅛	38½	—1¼
58⅛	30	Metro GM	340	32¼	30	31¾	— ⅞
9¼	6⅛	Nat. GenCorp.	112	6¾	6¼	6⅜	— ⅜
25½	19	Outlet	†1380	20¼	19	20¼	+ ⅜
58½	38⅛	Paramount	102	40⅞	38⅛	39⅞	—1⅛
221	81½	Polaroid	4462	100	81½	99¼	+1⅛
63⅞	42	RCA	1632	45⅞	42	44	— ¾
12⅝	7⅜	Republic	178	8⅝	7¾	8	— ⅝
17	13	Rep. pfd.	8	17⅝	14⅜	17⅝	+2⅝
40¼	19½	Stanley War.	149	22⅛	19½	22	+ ½
33¼	27¼	Storer	18	29¾	28¼	28¾	— ½
39⅜	18¾	20th-Fox	404	21	18¾	20½	— ¾
35⅜	25	United Arti's	‡143	28½	27¼	27½	— ⅛
20¾	11¼	Warner Bros.	89	13	12	13	+ ¾
75⅝	45½	Zenith	2258	51⅝	47¼	50¼	+1

American Stock Exchange

6⅝	2½	Allied Artist	166	3⅛	2½	2⅞	— ¼
9	3¾	BalM'nt GAC	27	4⅝	3¾	4	— ⅝
21⅜	10¼	Cap. Cit. Bdc.	105	13	11⅝	11¾	—1⅜
20⅜	9⅛	Cinerama Inc.	625	11⅜	9½	10⅞	.
12	6½	Desilu Prods.	45	8	7⅝	7¾	— ⅜
9⅜	4½	Filmways	57	6⅛	5	6¼	+ ⅛
14⅜	6	MPO Vid.	6	7⅝	7½	7¾	— ⅜
14	11½	Movielab	9	9½	9	9½	.
2¾	1⅛	Nat'l Telefilm	32	1¼	1⅛	1⅛	— ⅛
5⅛	2½	Reeves Bdcst.	27	3⅛	3	3¼	— ⅛
7½	2¾	Reeves Snd.	181	3⅞	3⅜	3¾	— ⅛
22¾	13	Screen Gems	15	14¾	14¼	14½	.
26⅝	9⅛	Technicolor	440	10¾	9½	9¾	— ¼
16⅞	7⅝	Teleprompter	69	8⅝	7⅝	7⅝	— ½
3	1⅛	Tele Indus	16	1¾	1½	1¾	.
18¾	10⅜	Trans-Lux	90	13⅞	11½	13⅝	+1¾

* Week Ended Mon. (18).
† Actual Volume.
‡ Ex-dividend.

(*Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.*)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	2⅛	2½	— ⅜
Commonwealth Theatres of Puerto Rico	6¼	7¾	— ½
Four Star Television	11	13⅛	—2½
Gen Aniline & FA	172	206	—28
General Drive-in	8¼	9⅛	— ¾
Magna Pictures	1⅞	2¼	.
Medallion Pictures	4½	5¼	— ¼
Metromedia, Inc.	12⅝	13¾	— ⅝
Official Films	⅞	1¼	— ⅜
Premier Albums	7¾	8⅝	.
Rapid Film Technique	1½	2½	+ ½
Seven Arts Productions	9⅛	10⅛	— ¼
Sterling Television	1½	2⅜	.
Transcontinent Television	8	8¾	— ¼
U. A. Theatres	6½	7¼	— ⅛
Universal Pictures	52	59½	—3
Wometco Enterprises	19	21	—1½
Wrather Corp.	3¼	4	— ½

(*Source: National Assn. of Securities Dealers Inc.*)

Lloyd on Film Comedy

Continued from page 2

terrific expense at the time, he remade a '28 silent pic, "Grandma's Boy," into a talker. He says it paid off albeit less than his other films due to the costs. His high-pitched voice fitted his go-getting, optimistic screen character and, he noted, Laurel & Hardy also took the transition easily. Chaplin held out since his voice did not quite jibe with the tramp character.

But Chaplin, too, gave in although his first sound film used only sounds, and the second only a song, and even this was in doubletalk. But the great American visual comedy, that had conquered the world, began to give way to situation comedy, with dialog soon taking precedence over sight bits.

Lloyd said he was convinced that the silent comedy could have been carried over to sound but general film thinking and patterns changed and almost ruined the golden vein of picture comedy. Lloyd made 10 sound features, the last one in '39.

There was an attempt at a comeback in '49 with the late writer-director, Preston Sturges, via "Mad Wednesday" (UA-RKO). Here, Lloyd thought, the whole problem showed itself anew. Sturges was mainly concerned with polished dialog while Lloyd still thought in sight gags. They clashed but he finally had to give in.

The film just did not come off. Lloyd thought the first part was successful but then bogged down into the new emphasis which conflicted with his kind of comedy.

"Wednesday" was produced under the Howard Hughes banner and started out as an United Artists release. It was switched to RKO when the latter now defunct) picture company was taken over by Hughes.

Sitting in his Hotel Raphael suite, drinking mineral water, Lloyd mused that maybe it was the fact the oldtime comics did practically everything, as far as their films were concerned that the films were concerned, and couldn't adjust to the post-sound filmmaking theories.

For example, he used directors and always gave them credit but he really made the film since the conceptions, character, use of gags and general feeling all emanated from him. When comedians, who evolved in the visual era, found themselves tied down by too many complicated side aspects, things began to change.

Of course public tastes also changed along with films, said Lloyd, but he was convinced that his type of comedy was still possible to do. What altered was the ability to do it and the attitudes towards film comedy.

As an example he mentioned a film he produced for RKO in '42, "A Girl, A Guy and A Gob," which Richard Wallace directed. There was a comic scene in which a sailor claimed he could grow three inches and it developed into betting and a free-for-all mob scene.

In '39 he had an idea to do a film on a king forced to abdicate. Coincidentally the now Duke of Windsor was doing so in reality at the time and the idea was shelved. He filled in with "Professor Beware" (Par) which did well but not as well as others.

He was convinced comedians could age and be as funny as their youthful escapades.

He did a 40-minute compilation of scenes from his past pix. It went over well. Then he upped it to 80 minutes and played around with it. Finally he decided to turn it into a film.

Lloyd thought it was time to release it for he felt that audiences were getting a bit tired of the violence, perversion and pessimism that had been unleashed in American films since the last war.

At the recent Cannes Film Fest, where art and a picture's depth and film buffs were the thing, he found great laughter welling up for his film at its special showing at the Film Palace one afternoon. It proved to him that comedy was just as effective today. The opening in New York last week and critical talk that it was fine for the nostalgic, as well as the new, filmgoers were also particularly gratifying to him.

Lloyd makes the point that the early film comedians created characters that were logical, even if their escapades were improbable. They almost could have happened—thus his teeterings on a skyscraper building were not illogical.

Lloyd was first an actor who did all types of roles and then did a brief film stint with Sennett via the use of outlandish clothes in 1911. He was the first to switch to ordinary dress and a typical American character with only the lensless glasses as a trademark.

Lloyd stresses that the great comedians have people laughing with and not at them. He thinks French comic Jacques Tati is somewhat in that groove but has a tendency to squander good gags. He doesn't exploit them and allow them to build. Robert Dhery comes closer in his stage work, he feels.

He cites comics like the Marx Bros., late W. C. Fields, Jack Benny and Red Skelton who used slapstick just for their own sake.

Lloyd is now in London where his picture opened Saturday (17). Then he heads stateside for Yank press appearances.

Lloyd had a few more reflections to make. He said that comic strips and animated pix had superficially taken over the old comedy methods but lacked the human qualities. Chaplin had gone on to other facets of his talents but he thought the veering away was a big Hollywood mistake.

MCA-Decca

Continued from page 1

sent voiced. Opposition contended that the corporate blending would prove inequitable for Decca stockholders, principally in terms of present book values of the two stocks.

Merger automatically puts two Decca directors on the new MCA board—Decca-U prexy Milton R. Rackmil, and Albert Garthwaite. Former is also listed as vicechairman of the board, with expectation he will continue to function as chief officer of the disk subsid. MCA founder-chairman Jules C. Stein and Wasserman retain their respective titles.

Much speculation infratrade on how the merger will effect, if at all, Universal's picture production remains unanswered. Assumption in most quarters is that the new corporation will go along with a "good thing"—U being very much an upbeat producer, with prospects of extending the continuity. Filmery's first-half net hit a boff $3,371,000, or just about 13% better than the entire fiscal '61 earnings.

Disk operations are also on the upcurve, via some new partees and potent single sellers.

Suspect Theatres Fight Novelty In Playoff by Conditioned Reflex; 'State Fair' Defies Allied Assn.

Chicago, June 19.

"State Fair" opened its Chicago outlying run last Friday (15) with a deadlock on the terms for the picture between 20th-Fox and Allied Theatres of Illinois. With neither side yielding, both claim a moral victory, but it's readily apparent that both sides were losers as a result of their intransigence.

Terms set by the Chi branch of 20th included a $2,000 minimum against 40% of the gross, a clearance radius of two miles between theatres showing the picture, and a 13% maximum deduction for the second feature. In addition, (and probably most important to Allied), 20th refused to consider 25 of the usual 65 first run theatres for the first outlying showing.

Jack Clark, Allied prexy, advised the members not to take the picture on those terms. The boycott was effective except for six Allied theatres, all in one area. Clark said one house broke ranks and bought the pic and five neighboring houses followed suit.

20th branch manager Henry Harrell had said that he would have 40 theatres for the film on his terms regardless of Allied. "State Fair" opened in only 29 houses. However, a new factor entered in when indie booker Sl Greiver refused the picture independently of Allied. Greiver said that he just didn't like the terms and was in no way involved in the difference between 20th and Allied. Among the theatre circuits which bought the picture were Balaban & Katz, Warners, and Coston Enterprises.

When it was suggested to Clark that a preliminary conference might have avoided the costly deadlock, the Allied head agreed. "It would seem only proper," Clark said, "that new concepts could be better worked out in an informal meeting. I don't think 20th would have handled it this way if we had sat down beforehand and discussed the problems."

"I would have handled it exactly the same way," was Harrell's response. "I'm not against such meetings, but I find that when a really new idea is introduced you get a lot of argument and very little agreement."

20th's next outlying entry is "Mr. Hobbs Takes A Vacation," currently doing excellent business at the downtown State-Lake theatre and skedded for the nabes and suburbs July 20. Terms for the picture are 35% of the net, no guarantee, no second feature deduction, and the same 40-house limit as for "State Fair." Allied's response to these terms indicates no resistance on their part.

Although Harrell said that the terms for "Hobbs" were conceived entirely independent of "State Fair" hassle, it's apparent that some compromises have been made. The lack of guarantee is a break for the smaller theatres, a key concern of Allied. On the other hand, 20th is sticking by its 40-theatre limit, a precedent that has longrange implications for the theatres, put in the second-run category.

Clark indicated that Allied might be willing to give ground if 20th would make it easier for them. "Being put back into a second-run classification is too much of set back under current 20th terms," Clark said. "If 20th would make the later run more financially attractive, the smaller theatres might be more willing to go along with the change." Second run terms for "State Fair" were a $500 guarantee against 30% of the gross.

One for Art, One for Nudes

Baltimore, June 19.

Ronald Freedman, operator of the Rex, former art house-turned-nudie, has taken over as operator of the Avalon, the town's newest art theatre formerly operated by Roy Hyatt who couldn't make art policy stick there.

Freedman says he will keep the Rex as an all-nudie house and put only art films in the Avalon. Both Rex and Avalon are owned by Jack Fruchtman, owner-operator of four downtown houses. Freedman is leasing buildings from him.

Exhibs Compel Tax-Exempt Hall To Quit Policy

Pittsburgh, June 19.

Pittsburgh Playhouse will abandon its five year summer program this year and will shutter for the summer this year during the months of July and August.

Dick Hoover, director of the Playhouse, said that the restaurant business is off every summer and without the aid of film fare in the theatre it would be economically unwise to keep the building open during the warm months.

Both the Theatre Owners of America and the Western Pennsylvania branch of Allied Motion Picture Theatre Owners had registered protests with distributors to keep films out of the tax-exempt civic playhouse. Exhibs maintained that the Playhouse was unfair competition due to its tax status.

For the past five years when these so-called summer "film festivals" were held there was little objection from the exhibs since the playhouse showed dated arties on 16 mm prints. However, when the civic org wanted to go with 35mm prints and were trying to buy such products as "Breakfast at Tiffany's" and "Never on Sunday," both TOA and AMPTO complained Neither of films were released to the Playhouse.

Rather than get into dispute over the matter, Hoover decided to forget about the whole thing and close the operation down for the summer.

Can't Enforce Sale

Calgary, Alta., June 19.

After a three-year legal battle, the abandoned Realto has landed back in the lap of the former owner, Woodrow P. Laboret.

Alberta Appeal Court has ruled that a Calgary couple, Arthur and Maria Szabo, are not bound by a 1959 written agreement to purchase the 365-seat theatre from Laboret.

The court allowed an appeal by the Szabos against a Supreme Court ruling that they transfer five acres of property as part payment for the theatre. In a written agreement April 15, 1959, the Szabos agreed to purchase the theatre for $60,000, with $35,000 of this being payable by conveyance of title to their property.

They were to receive possession upon execution of formal documents of sale.

The Szabos took possession of the Realto immediately and found it was not a paying business. When a formal agreement was submitted, they refused to sign, and moved out of the theatre May 21, 1959. Since then, it has been empty.

When the Szabos refused to convey the property mentioned in the written agreement, Laboret launched an action against them.

A Supreme Court hearing granted Laboret specific performance of the section of the agreement, requiring the Szabos to turn over the five-acre property to Laboret. The decision was appealed.

AB-PT's New Comptroller

John Ragazzi, a Price Waterhouse & Co. manager since '46, has been elected comptroller of American Broadcasting-Paramount Theatres, commencing June 25. He reports directly to AB-PT treasurer Martin Brown.

Ragazzi is a v.p. of the National Assn. of Cost Accountants, and a member of the American Institute of Certified Public Accountants.

Film Reviews

Continued from page 6

Adventures Of A Young Man

ago. It's a colorful and compassionate acting cameo, and Newman merits credit not only for the performance but for the fact that, as a top star, he's not above the undertaking of a small character role when it represents an artistic challenge.

Other important standouts are Ricardo Montalban as a perceptive Italian officer, Fred Clark as a slick but sympathetic burlesque promoter, Dan Dailey as a down-and-out advance man, Juano Hernandez as the Battler's devoted watchdog "trainer," and Eli Wallach as a practical but kind Italian Army orderly. Probably the finest performance in the film is Arthur Kennedy's as Nick's peace-loving, recessive father. And Jessica Tandy is excellent as the fanatical, domineering mother who leads Kennedy to his self-destruction.

James Dunn is affecting in a small role, and others who attract favorable attention in parts of some consequence are Edward Binns, Simon Oakland and Corinne Calvet. Diane Baker and Michael Pollard are unfortunately implicated in scenes that leave something to be desired. Susan Strasberg shares with Beymer the weakest and most lethargic passage (World War One) of the picture, a lengthy romantic interlude in the latter part that stalls the film's momentum. Miss Strasberg's characterization is wooden.

The picture is beautifully mounted and photographed. De Luxe Color camerawork by Lee Garmes is extremely sensitive to the temperament of the weather and the natural splendor of the wide open country, and it seems as if, almost miraculously, he has managed to capture Hemingway's weather and Hemingway's country. Except for those deliberate passages toward the end, which could have been trimmed, Hugh S. Fowler's editing of the long 145-minute film is adroitly executed.

Truly outstanding contributions are the meticulous, meaningful art direction and set decoration by the respective teams of Jack Martin Smith-Paul Groesse and Walter M. Scott-Robert Priestly. Also excellent is Don Feld's accurate, perceptive costuming. Franz Waxman has composed a hauntingly plaintive, pastoral score, highlighting the flute. Other fine efforts are those of soundmen E. Clayton Ward and Warren B. Delaplain and special photographic effects team L. B. Abbott and Emil Kosa. *Tube.*

Le Monte-Charge
(The Freight Elevator)
(FRENCH)

Paris, June 12.

Gaumont release of SNEG-Marianne-Galatea production. Stars Robert Hossein, Lea Massari; features Maurice Biraud, Robert Dalban. Directed by Marcel Bluwal. Screenplay, Frederic Dard, Bluwal from a novel by Dard; camera, Andre Bac; editor, G. Vaury. At Ambassade-Gaumont, Paris. Running time, 85 MINS.

Herbin ..... Robert Hossein
Marta ..... Lea Massari
Ferry ..... Maurice Biraud
Inspector ..... Robert Dalban

Combo drama and whodunit sometimes over reaches in coincidence and narration. But it has a flair for atmosphere which keeps this fairly absorbing throughout. So it looms a good playoff bet but does not wield the weight for likely art house chances.

Marcel Bluwal, tele director, makes a nice transposition to feature films. He uses the economy of means in unfolding this tale of a strange murder on Christmas Eve. He also reflects a neat feeling for mood and is aided by some fine acting.

A young man comes home from prison and is not allowed into the Paris area since on probation. He picks up a richly dressed girl who is with her daughter. They go to her place, then out and back to find her husband dead on a sofa. However, he will not call the police and rushes off.

But he is drawn back and follows her as she goes out again and picks up another man. He then goes up and hears the same scene reenacted and hides in a nearby apartment. It seems she had planned this elaborate affair to kill her husband and pass it off as suicide. Somewhat over-elaborate in plotting, this still holds interest.

Robert Hossein, as the man who eventually gets trapped in the crime, and Lea Massari, as the woman, are effective with a neat assist from Maurice Biraud as the man who calls the police. Pic is expertly lensed.

This is also a solid playoff item. Paramount has the film for marts outside of France and should be able to use it effectively for some spots. Incidentally, the freight elevator of the title is the one used to go up to the woman's apartment. *Mosk.*

The Sky Above — The Mud Below
(FRENCH DOCUMENTARY —COLOR)

Absorbing footage, at times beautiful and repellent, of an heroic French-Dutch expedition into uncharted jungle. Recent Oscar wreath and strong exploitation make it a promising b.o. contender.

Embassy Pictures release of an Ardennes Film Production, with cooperation of Michael Arthur Films. Produced by Arthur Cohn and Rene LaFuite. Written and directed by Pierre-Dominique Gaisseau. Camera (Agfacolor), Gilbert Sarthre; editor, Georges Arnstam; narration, William Peacock; asst. director Gerard Dellcye. Reviewed in N.Y., June 18, '62. Running time, 90 MINS.

An adventurous team of French documentarians set out in 1959 to make a south-to-north bisection of Dutch New Guinea, 435 miles (as the crow flies) of largely uncharted jungle, replete with such obstacles as tricky rivers and head-hunting primitives. The expedition, or rather its remnants, finally made it seven months and 1,000 circuitous miles later. "The Sky Above—the Mud Below" (originally "Le Ciel et la Boue") is the filmed record of that heroic saga, and easily one of the best such documents in cinema annals. It is being released by Embassy Pictures.

The picture, which took the Academy Award this year for best feature-length documentary, is always compelling, often lyrically beautiful, occasionally repugnant. Its dramatic force operates on two levels—as, per the soundtrack, a fascinating "leap backwards in time," and as the chronicle of persevering explorers. The two are intertwined, and it is this that endows the film with its sustained impact.

The saga is one of statistics as much as human valor. Starting out with 60 Papuan porters and four soldiers as escort for the journey's early legs, the expedition ultimately succeeded at a cost of three dead, eight wounded, 22 felled by illness. By the end, of the seven Frenchmen who set out, only two—including Pierre-Dominique Gaisseau, the organizer-leader—had completed the journey. By rafts, dug-out canoes and by foot, the expedition traversed mountains as high as 16,400 feet, and faced a temperature range of 35 to 132 degrees.

The Agfacolor camera of Gilbert Sarthre (one of those forced back in the later stages) is remarkably observant, avidly recording the sidebar incident as well as the main event. The sense of the primeval is conveyed with impressive effect. Scenes of assorted natives—pygmies and taller specimens—performing their rituals of war and fertility, or poking about the expedition camp wide-eyed, are by turns startling and amusing. And always in focus as a prime character, the inhospitable New Guinea terrain—vaulting up, swooping down, strangling with its dense underbrush.

A few scenes—an explorer frantically hacking leeches in an emotional binge, or hordes of flies swarming around the heads of the men—are repellent, however pertinent to all the grim documentation. Regrettably, the calm English narration delivered by William Peacock gets a bit coy and patronizing in spots, but this is a decidedly minor flaw. Georges Arnstam's editing dallies in a few places, but is plenty trenchant for the most part.

Strong exploitation and the Oscar laurel should get this one off the ground nicely in most situations, and the word-of-mouth should take over from there. *Pit.*

Madame Sans-Gene
(ITALO-FRENCH-SPANISH)
(Color)

Paris, June 19.

Cinedis release of GESI-Champion-Cine Alliance-Agata Films production. Stars Sophia Loren, Robert Hossein; features Renaud Mary, Marina Berti, Carlo Giuffre, Julien Bertheau. Directed by Christian-Jaque. Screenplay, Jean Ferry, Henri Jeanson, Christian-Jaque based on play by Victorien Sardou, Emile Moreau; camera (Technicolor), Roberto Gerardi; editor, Jacques Desagneau, Eraldo Da Roma. At Gaumont-Palace, Paris. Running time, 97 MINS.

Madame Sans-Gene ..... Sophia Loren
Lefebvre ..... Robert Hossein
Napoleon ..... Julian Bertheau
Fouche ..... Renaud Mary

Oscar-winner for role in "Two Women," Sophia Loren now gets a chance to play an earthy laundress of the Napoleonic times. Pic is a goodnatured, operetta-like romp. On its color, names and respectable production values, this could be an okay worldwide payoff item. But this film would need good-selling tactics while arty chances appear slim.

Miss Loren has been doing a little lieutenant's laundry for some time when the French Revolution breaks out. He is Napoleon but she loses sight of him. She falls for a professional soldier, Robert Hossein, who she follows about. He is finally made a nobleman when Napoleon comes to full power.

Napoleon decides to make him a king of a territory coveted by his sisters. But Miss Loren's frank talk at court starts an incident that almost loses her man. But Napoleon recognizes her, and all is straightened out.

Film is tongue-in-cheek all the way. As such, it is fairly diverting. History is reduced to simple terms and there is no attempt to recreate the times. It is mainly a vehicle for Miss Loren's fiery, bosomy and earthy attributes and she acquits herself well. Others are adequate but she is the mainstay.

Director Christian-Jaque has given this a disarming, hokey treatment that makes it easy on the eyes with production rated okay. Battles are kept down to a personal exploit of Miss Loren and her hubby while court scenes are properly lush.

In short, this is an oldfashioned costumer with enough inventiveness to give it the finish that could make it a good item in today's actioner marts. Color is good as are technical credits. Title literally means "Mrs. Flippant." *Mosk.*

Hermaids of Tiburon
(AQUASCOPE-COLOR)

For lower berth purposes, adequate underwater meller.

Hollywood, June 13.

Filmgroup release of John Lamb production. No stars. Directed and screenplay by Lamb; camera (Eastman), Lamb, Hal McAlpin, Brydon Baker; editor, Bert Honey; music, Richard La Salle. Reviewed at Pix Theatre, June 13, '62. Running time, 77 MINS.

Mermaid Queen ..... Diane Webber
Dr. Samuel Jamison ..... George Rowe
Milo Sangster ..... Timothy Carey
Pepe Gallardo ..... Jose Gonzales-Gonzales
Ernst Steinhauer ..... John Mylong
Senor Barquero ..... Gil Baretto
Mermaids ..... Vicki Kantenwine, Nani Morissey, Judy Edwards, Jean Carroll, Diana Cook, Karen Goodman, Nancy Burns

Dramatically it is little more than a glorified "Sea Hunt," but John Lamb's production of "The Mermaids Of Tiburon" has enough eye appeal and pure escapist value to serve usefully as a running mate on exploitation packages designed for hit-and-run saturation bookings.

Lamb's uncomplicated scenario has two men—a marine biologist and a killer—scouting the coastal waters of the remote Mexican island of Tiburon in search of "fire" pearls. The former is befriended by a local sorority of giggly mermaids who come to his aid in a mortal debate with the ruthless heavy. While all of this is transpiring, a hackneyed narration keeps intruding with pretentious mumbo jumbo about believing in mermaids, Darwin's theory, and other such unnecessarily grand observations.

Although the novelty of underwater photography has worn off, Lamb's Eastman Color-Aquascope views of marine activity are, by and large, superior to his surface views of human activity. The actors seem to take on added stature and dignity down in the bubble-up. It's the water that makes them good. George Rowe plays the biologist, Timothy Carey the killer, Jose Gonzales-Gonzales an ill-fated Mexican skipper. The mermaid queen is played by Diane Webber, a gorgeous dish of fish.

Richard La Salle's score has an exotic Latin flavor, and adds helpful dramatic punctuation marks to the action. Other production credits on the Filmgroup release are satisfactory. *Tube.*

Young Producers

Continued from page 4

next spring on the somewhat-larger-than-shoestring budget of $750,000. Donnellon is angling for a pre-production deal with a major distrib, but having some sources of financing of his own, may make that deal by supplying perhaps as much as 50% of the coin himself.

Whether or not he and his partner will set up a regular corporation, or a legit-style limited partnership, has not been decided. But he commented that he did not feel quite as high on the limited partnership idea as some other film people, since the partnership works fine "on the comparatively short term project like a legit show," but there may be disadvantages in a film project, where the money may be tied up for as much as two years before any coin starts coming back.

Production team is now trying to line up a director and a star, after which they'll get down to talking serious turkey with the distribs.

SUES MERCHANT

Lights Spoil Screen Says Nearby Drive-In

Denver, June 19.

The owners of the Lake Shore drive-in here have filed suit for $45,000 damages against Arlan's Department Store, which occupies the adjoining site, claiming the bright lights outside the building interfere with the picture.

William Holshue, Lake Shore manager says that his firm built a 30 foot fence at a cost of $20,000 in an effort to shield the light, but to no avail, so the theatre is seeking relief from the courts.

Just prior to a hearing set for Thursday (24) the store, Holshue says, agreed to shield its bright lights and the hearing on the suit was accordingly postponed for a week to evaluate results.

Heston Echoes Ray Re Washington Film Fest

Madrid, June 12.

"Hollywood support for a Washington D.C. Film Festival is gaining momentum, according to Charlton Heston who added his blessing in Madrid last week to fest proposal recently advanced by director Nick Ray (VARIETY, April 11).

In endorsing an annual film gathering in the nation's capital, Heston agreed that government funds for the purpose should be made available to facilitate United States Information Service sponsorship of overdue event in cooperation with film guilds and critics.

"Nick Ray has come up with an idea closely paralleling the New Frontier effort to communicate culturally as well as politically with all nations," he commented. "New Frontier seems to include artists among its outriders and has a wider vista of U.S. culture."

Heston took a dim view of Hollywood as a fest setting. "It would be held right under the thumb of the major studios or would be affected by whatever remaining influence the majors still wield. Here is one area where commercial interests should be disregarded."

Common Heston-Ray viewpoint grew out of their attendance last year at the Berlin film fest—Heston as State Department delegate and Ray as U.S. jury member. Mutual fest attitudes were reconfirmed last week in Madrid where both are preparing a June 18 start of Samuel Bronston's "55 Days at Peking."

"American film industry demonstrated an appalling confusion of purpose at Berlin," Heston recalled. "Convinced participation was obligatory for some obscure reason, the majors were afraid not to show. They were as enthusiastic as a lumberjack at a fashion show."

"It was evident that U.S. festival selectors didn't bother to submit the best product of the industry in terms of cinematic art—certainly not a film that might be considered critical of American life. Instead, our films were either picked to balance the Motion Picture Assn. world license allocation formula or, innocuously, to avoid controversy."

"As an American actor who travels pretty widely in the pursuit of my craft to many of the political capitals of the world," Heston added, "I am getting tired of apologizing for the level of films representing the U.S.A. at important film festivals."

For the future and certainly for the projected Washington D.C. film gathering, Heston recommended that a representative group of American film critics make the final selection of Yank entries from a list of contenders submitted by the talent guilds of the industry.

Lewis Rachmil Settles In

Hollywood, June 19.

Lewis Rachmil has checked into the Mirisch Co. under a producer's deal and is expected to take over several properties firm has stockpiled in recent months.

He recently exited producer post at Ziv-UA when that outfit turned indie telefilmaker, and prior to that was with Columbia Pictures.

AL R. TAYLOR IN DALLAS

Dallas, June 19.

Alfred R. Taylor is here in his new office as division manager for Paramount, a job recently vacated by Tom Bridge, who moved to New York as assistant to Jerry Pickman, general sales manager there.

Virginia Stevens, who for many years was sales secretary, is secretary to Taylor. Lucille Johnson, a former Paramount employee, will return to the office as secretary to Wayland Lillard, sales manager.

Taylor came to Dallas from Canada.

NEVER ON SUNDAY

Just like all great performers, thoroughbred horses relax on Sunday—but you should see them in action at Belmont Monday through Saturday! They go in nine races. 1st race 1:30. Belmont's easy to reach. Express service direct to track: LIRR from Penn Station, N.Y., and Flatbush Ave. (Bklyn); IND Jamaica subway, then bus; by car on the Cross Island (Belt) Parkway. Catch our show—at Belmont!

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center • Ci 6-4600
CARY GRANT • DORIS DAY
"THAT TOUCH OF MINK"
Co-starring GIG YOUNG • AUDREY MEADOWS
In Eastman Color
ON STAGE: "SUMMERTIME"

'Disturbance of Things as They Are'

That's Renewed Objection of Marcus Cohn To Hartford Toll Test Under FCC Rule

Washington, June 19.

Opponents to the Hartford pay television trial have launched a last ditch effort to block the country's first over-the-air commercial venture tentatively slated to get underway later this month.

Washington attorney Marcus Cohn, representing the Connecticut Committee Against Pay TV and exhibitors in the Hartford area, angled his fire on the dangers he said the RKO trial poses for the American system of broadcasting.

In an appeal to the Supreme Court, he coupled this line of attack with the more technical argument that FCC has no right to set rates in the broadcasting field as he contended they would be doing by passing on the fees charged by RKO.

Cohn asked the high bench to review the decision by the Appeals Court here which affirmed FCC's greenlight for the three-year trial. The trial is designated to determine whether a nationwide go-ahead for tollvision should be given.

Of the dangers to broadcasting, Cohn told the court:

"A system which requires the direct payment of fees by the public, in order to receive programs broadcast on publicly controlled broadcast facilities, represents a major and a drastic change in the nature of American broadcasting.

"Until now, broadcasting has been supported solely by commercial advertisers. There was and is, no direct, financial relationship between a listener and a broadcast licensee. The absence of this relationship is more than just a matter of commercial choice; it represents an important feature distinguishing broadcasting from public utilities and common carriers—a distinction which was explicitly recognized by Congress when it drafted and adopted the Communications Act and its predecessor statutes.

"The decision is therefore of far-reaching significance and may result in a basic change in the activities which consume a very substantial portion of the time and attention of the people of the U.S.

"The dangers inherent in a pay-tv operation, however, are more serious than the mere establishment of a new system to be operated under a different theory of broadcasting. If allowed to flourish, it raises the spectre of permanent loss of programs and program talent to the free viewing audience and in addition may siphon viewers from the programs that remain on free tv and thereby threaten the commercial support which free tv needs. Moreover, the establishment of a pay-tv system raises the problem of control of broadcast material by the owners of the patents covering that system in much the same way as the owners of original radio broadcast patents threatened to establish absolute control in the early days of radio."

Cohn argued in his ptetition that the Appeals Court never focussed on the central question of whether the Commission had the power to authorize tollvision on any regular, permanent basis. Obvious, said Cohn, the Commission thinks it has such power or it would not have okayed a trial operation as a preliminary authorization.

Cohn posed the question of FCC's right to regulate rates as one arising should the court decide Commission was in its rights to authorize the Hartford operation. He said that "no valid authorization for pay-tv could be made absent a determination by Commission whether it can or should regulate the rates to be charged."

He added: "The principal purpose of the trial is to determine the economic feasibility of pay-tv, since its technical feasibility has already been established. It is the essence of arbitrary Commission action to authorize a radical departure from the established system without even giving thought to the question whether the Commission has or should exercise regulatory power over the single aspect of the new system (rate structure) which serves to differentiate it in such a marked way from the (free) system which has been in effect for almost 40 years."

DENVER EXHIBITORS COMBAT TOLLVISION

Washington, June 19.

Denver exhibitors have petitioned the Federal Communications Commission to reject a proposed subscription tv experiment on KTVR (channel 2), Denver. Through its counsel Marcus Cohn, who also represented Hartford theatre interests in their fight against the RKO General-Zenith paysee scheme there, the Denver Committee Opposed to Pay TV contended the Denver proposal would afford the FCC no "meaningful information" on feevee, but would only deprive local viewers of the free program services KTVR was licensed to deliver.

J. Elroy McCaw owns the station, but is seeking FCC permission to sell it to Bill Daniels, a western broker.

The pay tv experiment would be carried out by a group headed by Gerald Bartel with a franchise under a pact with McCaw, which Daniels would be obligated to honor if the sale goes through. Bartel group proposes connecting 2,000 Denver homes. Cohn's petition for the exhibs called this proposal "small" and said it raises "serious doubts" that such a limited experiment would give the FCC worthwhile pay tv information.

Common Market

Continued from page 2

British (Eady) levy and the National Film Finance Corporation's activities was influencing thinking in European film circles.

The report also notes that while the Rome Treaty Article 92 condemns special aids to individual industries, such condemnation only applied to aids which distorted or threatened to distort competition between member States. As all the EEC countries, with the exception of Germany, already had film aid laws, and as West Germany was taking steps in that direction, the BFPA felt there was no need for "undue alarm" at the present time.

Coproduction also figures prominently in the report, with a detailed review of the negotiations between producers and the unions which were pursuing a steady, but difficult course until the government announced its intention of seeking membership of the Common Market. At that point, the gap between the two sides widened considerably, and the differing points of view could not be reconciled. As a result, therefore, the BFPA and the Federation of British Film Makers made their own submission to the Board of Trade, which, it is claimed, "embodies every safeguard that can reasonably be asked for by organized labor." The producers are now hopeful that government-to-government treaties will quickly be concluded and that full co-operation will be obtained from the unions.

Dean Martin

continued from page 3

he hadn't been served with any papers. "I will withhold any comment until I know more about it," he said.

Herman Citron and George Chasin, actor's agents at Music Corp. of America said MCA was "shocked by reports 20th was suing Martin. "As late as Thursday we were negotiating with 20th to resume production," they declared. Cowan also released text of a telegram sent to 20th last Friday by Ed Rubin, attorney for Claude Productions and Martin. Rubin said Claude and Martin "at all times have been and continue to be ready, willing and able to proceed with picture in accordance with letter and spirit of existing agreement. If Monroe fails to perform, Claude and Martin will as in past comply with all obligations and Claude will give immediate advice whether it approves substitute for Monroe bearing in mind Fox's contractual right to terminat Claude and Martin if Claude fails to approve substitute 'immediate.'"

Directors Guild

Continued from page 5

sion, declared untrue; a closed circuit tv contract for "Gideon" the eastern board negotiated after the national board failed to act; termination of eastern exec secretary Newman Burnett's services "as unsatisfactory"; proposed revisions for "constitutional reform and corrections of what the committee felt were abuses in the present DGA constitution."

Eastern group proposed there was no necessity to be a director or to hold office (assistant directors and stagehands also are members), separation of national president from either regional board, spelling out functions and responsibilities for day-to-day operation of various boards and councils, provision for adjustment of membership on national board every two years on a pro rata basis according to regional membership, establishment of principle that for counting quorums, members shall be counted, not categories, no restriction on qualification for membership beyond loyalty oath and working within DGA jurisdiction.

Proposals, it is asserted, were to streamline the constitution and delete arbiguities and needlessly repititious clauses.

The letter states there are 478 directors, 169 assistant directors and 89 stage managers in the eastern group. That this group wants to alter its operations along the lines of a union is denied. "The only union proposal has been the closed shop proposal coming from the west for favoritism to sons of members."

Overtures for a peaceful settlement of the issues have been ignored, it is added. "The east does not want to withdraw from DGA, but will not become a trusteeship outpost for Hollywood in order to remain."

At recent meetings of the members of directors and assistant directors in DGA, West, it was overwhelmingly decided to hold a mail referendum. "If a referendum is mailed to you," members are advised, "you will see the reasons for voting against it."

In a final plea to the national group here, the eastern regional board feels "there can still be amity and a sane solution to the problems that confront us. We ask only for a fair share of a voice in the conduct of our affairs. We know that you, the full membership, will not have it otherwise."

As Hartford Toll Test Nears, Film Supply Unsure; O'Neil Threatens Plenty of Law Vs. 'Conspirators'

By ROBERT ECHELSON

Hartford, June 19.

Thomas F. O'Neil, prexy of RKO General Inc., parent of WHCT-TV here, is anticipating legal action to force exhibitors to release film for subscription tv. Here to address a luncheon meeting of area commerce and industry leaders last Thurs. (14), the entrepeneur threw out an uncloaked threat of court action if his paysee deal can't get the canned stuff.

WHCT is skedded to get a three year paysee test underway on June 29. Already underway is installation of decoders in homes throughout the area. Although RKO General was hopeful of 300 subscribers to start the tral, anticipated that the parlor paysees will be much less than that. A VARIETY check indicates that public response is exceedingly small.

Unknown and unannounced is the program or film for the teeoff. Although film version of "Music Man" and "Hatari" have been announced for future showings, as well as appearance via Sol Hurok of Hurok of Bolshoi Ballet, no indication given as to when they will be shown.

Reports earlier this month indicated that the Hartford toll test will present "first subsequent runs" of new pictures. Means that local pilot tollvision would show them about a month after their theatre preem. According to trade sources, "Man" and "Hatari" will not be released theatre-wise to Hartford area until at least fall.

"Attempts by exhibitors," the RKO prexy told the assemblage, "to suppress by economic pressure, sales of motion pictures to toll tv, will be met by all legal means necessary to make sure that the best and latest motion pictures are furnished to us."

O'Neil emphasized that "this kind of opposition can be permitted to prevent us from having a full and adequate trial of subscription tv."

RKO General is making the tollvision test through its Hartford subsidiary, Phonevision. Estimated cost of the test has been set at approximately $10 million. O'Neil anticipates losing money on the Hartford venture, stating "we expect to lose a great deal of money in seeing the project through." If the Hartford pilot operation, he said, secures patronage from its subscribers and the FCC then permits an expansion of subscription tv to other areas, this branch of tv will someday be very profitable.

O'Neil threw several verbal haymakers at the three main sources of opposition to the project. Namely, commercial television, theatre exhibitors and legit interests.

He emphasized that RKO General's role in commercial television is the largest of the non-network broadcasters. He said, "as a consequence of the decline in the number and variety of programs available to the public, the percentage of the public watching television has stopped increasing. At any given time some 75 million potential viewers are not watching evening television. Therefore, it does not seem unreasonable to allow for an expansion of a new entertainment arm which will be complementary rather than competitive.

He scored the argument that paysee will undercut the natural market and diminish the health of the legitimate theatre. The Broadway theatre, he stated, since 1930 has lost more than one-third of its annual patronage. The number of its productions have fallen off 75%. Losses on failures during the last decade exceed $50 million.

He visioned tollvision as a bread and butter contribution to legit. Paysee would allow for a lower break even point and would prevent shows folding. He stated that 80% of regular theatre goers are from New York area, with the balance either transients or visitors to New York City.

ANOTHER EXPLOSION AS TO 'MODERNITY'

Lowell, Mass.

Editor, VARIETY:

Your front page story of a few weeks ago about the 75th anniversary of the RKO circuit amused me no end. Don't get me wrong, the anniversary celebration I'll go along with, but the remark about the circuit keeping up with all technical changes—well, that's a bit too much.

In Lowell, we have an RKO theatre, the RKO Keith to be exact, and believe you me any similarity between this theatre and its New York counterpart (even Boston) must be purely accidental. CinemaScope reached this last outpost approximately one year after Lowell's other theatre introduced "The Robe" to the city. Stereophonic sound came with "The Robe" but to this day the walls of the RKO Keith Theatre have yet to hear this aural manifestation. Prior to this, the wonders of 3-D first came to us via our other local independents, one being second-run. When depths reached the RKO it was on a screen which was cross-hatched and made one feel as if the picture was being viewed through a mosquito net. When 3-D was projected the arc's on the two projectors were out of sync. During MGM's "Kiss Me Kate" thought I was going blind, in one eye. A score of people left the theatre for the same reason at one performance of Columbia's "The Adventues of Sadie Thompson."

Amusing indeed, the RKO statement about technical changes. The RKO Keith Theatre will, I suppose, eventually install everything. Why, only last year, the theatre installed air-conditioning. In what year was that invented?

Albert Santerre
Renaissance Film
Society of Lowell

National Boxoffice Survey

New Product Helps Trade; 'Story' No. 1, 'Advise' 2d, 'Red' 3d, 'Marauders' 4th, 'Hobbs' 5th

Several new films, which are shaping up well, will help improve the overall national boxoffice setup this session although firstrun cinemas still are having to contend with the current public yen to get outdoors. It should take until the end of this month to get these regular patrons coming back to film houses.

"West Side Story" (UA) again is finishing first, the same as for the last month or longer. Although playing in only five houses, "Advise and Consent" (Col) is showing enough to wind up second, the position it had last week, initial round out in circulation.

"Big Red" (BV), newcomer this stanza, is finishing third, playing in some 11 key cities covered by VARIETY. It is being closely pursued by "Merrill's Marauders" (WB), a strong fourth-place winner.

"Mr. Hobbs Takes a Vacation" (20th), out for the first time extensively this week, is finishing fifth. "Judgment at Nuremberg" (UA) will take sixth money. "Road To Hong Kong" (UA) is landing in seventh place.

"El Cid" (AA) is winding up eighth, compared with fifth last round. "Counterfeit Traitor" (Par), seventh a week ago, will be ninth. "Lonely Are Brave" (U) will take 10th spot. "Taste of Honey" (Cont) is finishing 11th and "Only Two Can Play" (Col) is 12th.

"Five Finger Exercise" (Col) and "Cabinet of Caligari" (20th) are the runnerup films.

Several newcomers hold great potential, judging from their showings this round. "That Touch of Mink" (U), making its world preem at N. Y. Music Hall, looks wow $200,000 opening week. Pic also is great in Chi opening stanza. "Lolita" (MGM) shapes socko on initial session in two N. Y. houses.

"My Geisha" (Par) looks lively in first round in two N. Y. theatres. "The Valiant" (UA) shapes surprisingly good in N. Y. and fair in Detroit. "Reprieve" (AA), also new, is rated light in first stanza in Philly. "Story of Count of Monte Cristo" (WB), fair in Washington, shapes nice in Cincy.

"Hell Is For Heroes" (Par) is offish this round. "Geronimo" (UA), which has been spotty so far, shapes slow to dull in most keys currently. "Premature Burial" (AI) looms nice in K. C.

"Sweet Bird of Youth" (MGM), okay in Boston, looks loud in Toronto. "Miracle Worker" (UA), neat in L. A. and Philly, continues solid on its longrun at N. Y. Astor.

"Lloyd's World of Comedy" (Cont) still is sturdy on second sessions in N. Y. and Washington. "Follow That Dream" (UA), brisk in Minneapolis, looks nice in St. Louis.

"Cape Fear" (U), fast in Pitt, looms neat in Denver and hotsy in Philly. "Jessica" (UA) looks mild in Louisville and L. A.

(*Complete Boxoffice Reports on Pages 8-9-10.*)

Doris Vidor's Company

Hollywood, June 19.

Doris Vidor, widow of director Charles Vidor and daughter of late Harry M. Warner, has set up her own production company and is discussing taking over production reins with Mirisch Co. of several of their feature properties.

For past year she has been associated with Mirisch outfit as assistant to Harold Mirisch.

Brodkin's Formula on How to Get Rich and Stay Happy in Television

By ART WOODSTONE

The recent appointment of Joel Katz as his company's executive vicepresident became the excuse the other day for president Herb Brodkin to dissertate warmly on how to get rich and stay happy in television, two things that many artists find incompatible. The vigorous conversation by Brodkin and by Katz ranged widely but some of the representative points were: The merits of Hubbell Robinson Jr.; the demerits of owning "real property"; television writing and television in general.

One of the chief reasons Brodkin asked Katz to leave the Ashley-Steiner agency and join him was because the veteran television producer has recently gotten so up to his ears in ventures that he doesn't have time to administrate Plautus Productions.

Everybody knows "The Defenders" has been renewed and "The Nurses" established on CBS-TV. It is also common knowledge that Plautus is doing a pilot for NBC-TV, in London and in association with the British ATV. It's called "Espionage" and is intended primarily as a '63-'64 possibility. But Brodkin also has a pilot script in the works, called "The Quest" which CBS "hopefully" will buy. The producer isn't anxious to divulge the format but he does admit it is an anthology.

Two more things: Brodkin wants very much to do an hour series called "The Senators" for CBS-TV. The producer said it is now in the outline stage and it "certainly won't be anything like the description I read of 'Mr. Smith Goes To Washington'." He also has John Vlahos (who wrote the pilot for "The Nurses") doing a script for a feature film based on "Deaf Heart," an old "Studio One" property by Mayo Simon. Feature'll be done with United Artists.

Except for "Espionage," all the productions are guaged for New York. "We are doing for New York," said Katz, "what hasn't been done for it since live television left us." If everything goes as expected, Brodkin suggested, "We'll do better next year than Four Star." He smiled: Four Star, in which an old friend of his—Tom McDermott—is involved, is located in Hollywood.

"We do only what we want to do," Brodkin said, implying that others in the industry ought to try the same formula.

"What we did was to try to do a show honestly. To our great surprise it turned out commercial." The wry inflection Brodkin used for the word commercial made it sound as though he preferred having it transcribed in sanitary quotes.

"We do our show, 'The Defenders,' as if there weren't even a sponsor" Katz added.

"Exactly," Brodkin said. "Of course, 'The Defenders' is maybe 25% of what it could be — but since most shows are only 1½% we're doing pretty well."

Asked to elucidate about the missing 75%, Brodkin observed, "Well, we don't do shows on, say, desegregation, because you know you can't get them on. We can't overpopulate 'The Defenders' with,

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Newhart's New NBC-TV Pact; Will Do 8 or 10 Specials During '62-'63

With Bob Newhart practically tucked tight in the NBC-TV fold and with contracts being drawn for his exclusive services over a period of years, for the upcoming season he'll be starred in eight or 10 specials and a year later resume with regular weekly comedy shows.

NBC prexy Robert Kintner, who conducted the negotiations, believes that despite a "bumpy" season resulting in his cancellation by Sealtest that Newhart has a promising future in tv comedy. He will be backed up with strong production and the best comedy writers available. Understood that Newhart realized his "mistakes" in his freshman year and is said to be happy with his second chance to prove his network calibre.

Baltin's TV Bid

Washington, June 19.

Charles Baltin, who lives in New Brunswick, N. J., filing as Progress Broadcasting Corp. Monday (18), applied to FCC to operate a tv station over Paterson, N. J., channel 37.

Baltin is manager of WHOM radio in New York City.

Italo TV Embarks On Culture Kick

Rome, June 19.

Italian TV is going on a cultural kick this summer. Advance program listings show large number of highbrow and critically hailed arty feature pix ready for home-screen projections in upcoming months.

Among items listed are "The Men," "Carnival of Life," "The Grapes of Wrath," "High Noon," "The Passion of Joan of Arc" (directed by Carl T. Dreyer), "Dies Irae," also by Dreyer; Eisenstein's "Ivan the Terrible"; Rene Clair's "Le Million," "A Nous la Liberte," and "14 Juillet"; Robert Bresson's "Condemned Man Escapes"; Ingmar Bergman's "Seventh Seal"; Mizoguchi's "Tales of a Pale August Moon," and Satyajic Ray's "Aparajito."

Most of items listed will form part of series dedicated to the Venice Film Festival's 30th Anniversary which is being celebrated this year.

'Untouchables' Gets Heave in Japan But Rival Web Dickering

Tokyo, June 19.

"The Untouchables," one of Japan's most popular shows, is off the air after a year's run on Nippon Educational TV (NET).

It is understood that Interlingual International, local distrib for the show, is trying to steer it to Tokyo Broadcasting System (TBS) after contract with NET expired. TBS reportedly had offered a higher price. Original sale, biggest in this market at the time for a single show, was claimed by Interlingual to be in excess of $100,000 for 52 episodes.

Word reaches here that the U.S. Southern District Court of Calif. last week granted an injunction prohibiting Desilu from letting the program go to any other Japanese station but NET. The action reportedly was brought by NET and the American Broadcasting Co., which has a 5% interest in NET.

CHRISTIANSEN EXITS BRITISH ATV; 'BORED'

London, June 19.

Arthur Christiansen, former editor of the London Express and latterly with ATV here, has exited the video company "because of boredom," to quote him. He has retired to his Holland-On-Sea manse in Essex to write another book. His autobiog, published here last year and in the U.S. by Harpers this year, was a bestseller.

ATV decided to "give me a handsome gold watch to commemorate my association with them," observes the veteran editor, quondam actor and video showman. "In England you have to work 50 years in the State Railways or for the Coal Board before you get a gold watch but as, I suppose, I have been in commercial television for half its entire history, that counts as 50 years' service — it seemed like it when I used to sit twiddling my thumbs at the giant desk in Great Cumberland Place."

NBC and BBC-TV's 'Special Interest'

Way things are breaking these days, it'd be safe to say that the BBC-TV, in England, has become NBC-TV's "special love interest." On top of plans for a joint DuPont drama, the English and the American networks are now working on a dual entertainment special, probably of the 90-minute sort.

One of the proposals is that NBC supply half the talent, BBC the other half. On the other hand, it's quite possible BBC-TV will ultimately put the whole thing together and the web's will merely split costs. The U. S. network figures that the 90-minuter will be picked up by Chrysler Motors as one of the three it hopes to do next season on NBC-TV. (Actually, though, the Chrysler three-ply spec deal isn't yet definite; there were reports out of Chicago recently that while both parties wanted to greenlight the Chrysler specs for NBC, shows were hard to come by.)

The 60-minute drama with BBC-TV has been in the works several weeks. NBC-TV will probably supply the producer (Lewis Freedman has the inside track) after the two webs agree on a story and BBC-TV will undoubtedly provide director and cast.

The two programs, naturally, will be aired here and in England.

KWKH to ABC Radio

KWKH, a 50,000 watt station in Shreveport, La., has joined the ABC Radio web, making it the fourth 50-kw to affiliate in the last five weeks. The affiliation goes into effect Sept. 16.

Formerly an affil of CBS Radio, KWKH was operating as an indie prior to its ABC deal. It's run by the International Broadcasting Corp. which is owned by the Shreveport Times.

Who's For Specials?

Each of the three television networks has a different party line about "specials," and each of them can become terribly defensive about that party line.

ABC-TV doesn't dig specials at all, and while that network does air some, the ABC brass make sure that "some" means the same thing as "very few." CBS-TV doesn't dig them much, but more, at any rate, than ABC-TV. NBC-TV digs them more than either of the others but less than it used to.

Reason lately, for repeated acts of self-justification about specials or the lack of specials has to do, it appears, with the fact that at one time in tv's history these programs could be and often were equated with prestige, with excitement with that old thing called "program balance," and with money.

Actually, there are ulterior motives in each case. At the risk of oversimplifying only slightly, various trade sources have observed that ABC-TV doesn't like to do specials because it has neither the plant nor the manpower to put them together. NBC-TV, it is felt, does specials because of its hypersensitivity to prestige and because it needs a frequent vehicle to push its color ambitions, other than through regular programming. The case of CBS-TV defies oversimplification because (1) it has drawn a line between the two extremes and (2) now that there is a new program head, there's no telling for sure what direction this web will take next season.

With a reasonably large stake still in these one-shots, NBC, naturally, reacted unfavorably recently at a smashing rap taken by Tom Moore, ABC-TV boss, especially since it came on top of a rap no less strong from CBS executives. NBC says it likes specials, they pay off for the web, they also provide a chance, says the network, for viewers to see people like Bob Hope, like Bob Newhart (who is getting closer daily to a pact with NBC for specials next season), to see a Lerner & Loewe one-shot and a Rockefeller Center one-shot — shows "which just can't be done on a regular basis," says NBC, "but which people enjoy."

It cannot be ignored that NBC-TV has at least two high-paid executives, one on a relatively

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Equal Time: Here We Go Again

Washington, June 19.

Equal time season is here again, and congressional views on the subject vary markedly between those running for office and those not.

Sen. Vance Hartke (D-Ind.), in a speech to Indiana broadcasters, said he is going to work for repeal of the Federal Communications Act's Section 315 provisions requiring equal time for political candidates. Hartke is a member of the Senate Commerce Committee, which has jurisdiction.

"I take the stand and will act on it," said Hartke, "that the equal time provision of Section 315 should be repealed, letting the broadcasters of this country use their mature judgment to determine objectively when equal time will serve in the public interest, convenience, and necessity."

Hartke, noting various proposals to suspend equal time law for this fall's and the 1964 elections, is unable to find reasons "why 315 should be allowed to loom over radio and television reporting in any election year or at any time."

But on the House side of the Capitol, Rep. Samuel S. Stratton (D-N.Y.) issued a sharply-worded demand to CBS-TV for as much exposure as New York Gov. Nelson Rockefeller.

Stratton, announced candidate for the Democratic New York gubernatorial nomination, said CBS' coverage of Gov. Rockefeller's campaign activities without equal coverage for himself was "manifestly unfair, improper, arbitrary, and illegal . . ."

He referred specifically to Rockefeller's May 30 appearance on the CBS documentary, "The Fifty Faces of '62." But Stratton said the show was only the latest in a series of opportunities CBS has given Republican Rockefeller.

The Democrat's complaints were made in a wire to CBS prexy Frank Stanton, citing the equal time rule. Stratton also sent a copy to FCC Chairman Newton Minow "for his information and appropriate action."

The First Satellite Show

Fred Friendly Tells of 3-Web News Program Reporting On What's What in America

Seattle, June 19.

The first tv program to be transmitted internationally from the United States when the Telstar satellite is launched next month will be a news show, said Fred Friendly, executive producer of "CBS Reports," here to speak at the U of Washington in a Communications Week program.

Friendly said he could not divulge the content of the program, to be produced jointly by the three tv networks. He has been assigned responsibility for the program along with representatives from NBC and ABC. This will come in a joint announcement by the networks and the government. However, he said, present plans call for the first program to be, in substance, a report to the world on what is happening in America at that moment — "whether it is an election campaign in California, a World's Fair in Seattle or a stock market slump." The programs, he said, must never be allowed to descend to the level of propaganda.

Originally plans called for the Philadelphia Orchestra in a brief Beethoven recital, "but then it occurred to us that this was something which could have been done years ago on tv." He said he felt television's greatest asset is the instantaneous transmission of reality and that the Telstar programs would seek to project an

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8 For Edie in '62-'63

Hollywood, June 19.

Edie Adams has been signed to star in eight musical variety specials on ABC-TV next season, with Muriel Cigars Division of Consolidated Cigar Corp. to pick up the tab.

First of her shows will be on Sunday, Oct. 21, at 9:30 p.m. All the specials will be half-hours.

Illness Fatal To Al Levy at 52

Alfred Levy, 52, president of Talent Associates-Paramount, died yesterday (19) in Littleton Hospital, Littleton, N.H. He had been hospitalized for only one day after an extended illness. Death reportedly was from pneumonia (he had suffered a couple of attacks during the past winter).

Services will be held Thursday (21) at the Frank Campbell Funeral Parlor, New York, at 11:30 a.m.

One of tv's pioneer producers and packagers, Levy was most recently partnered with David Susskind in Talent Assoc.'s, which the two founded in 1948. Company was merged with Paramount more than a year ago.

The Levy-Susskind combine produced such tv shows as Philco and Goodyear Playhousse; Armstrong Circle Theatre; Dupont Show of the Month; and a number of dramatic specials. More recently, they had branched into Broadway and film production.

In recent months Levy and wife had lived in Beverly Hills where he directed Coast activities of TA-P.

A native of Douglas, Wyo., Levy graduated from the Univ. of Arizona aid received three degrees, the last one in law. He practiced law for several years in Dallas, then moved to the Coast where he was personal manager to many stars, including Frank Sinatra, Doris Day and other. He produced and directed the Sinatra show on CBS radio for two years.

In 1945, he was a partner in Century Artists, talent reps, and when it was closed down two years later, he formed the partnership with Susskind.

Surviving are his wife, Ruth Siarr (formerly actress Therese Hunter); his mother, Mrs. Ben Levy; and brother, Sam. Mother and brother live in Douglas, Ariz.

Pat Summerall To CBS

Pat Summerall, placekicking ace of the New York Football Giants, has retired from the playing ranks to become a CBS-TV sportscaster.

The 10-year National Football League veterak will team up with Chris Schenkel for the '62 season which starts Sept. 16.

Levitt, Hirson and Lee, Playwrights All, Will Do Alcoa-Astaire Duty

Hollywood, June 19.

A trio of writers who are alumni of tv and turned Broadway playwrights have been signed by Revue Studios producer Dick Berg to pen teleplays for the series which will be tagged "The Fred Astaire Show" one week and "Alcoa Premiere" alternate weeks next season.

Berg, on a recent trek to N. Y., signed Saul Levitt, who wrote "The Andersonville Trial" for Broadway, and screenplayed "The War Lover," will write "Impact of an Execution" for Berg; Roger O. Hirson, writer of "Journey to the Day" on "Playhouse 90," to open on Broadway next season, also writer of an upcoming Westinghouse show, will pen "Mothers and Child" for the series; James Lee, who wrote "Korea" on Broadway, and it was later made into a film, will pen "The Contenders." Lee also wrote the screenplay of "Rabbit Run," from a John Updyke novel.

Berge, who will produce 10 of the hourlong shows next season, conferred with ABC-TV brass while in other,

ON THE BANKS OF THE O-H-I-O

'63-'64 Officially Launched

Although 15 months ahead of air time, plans for the 1963-64 season were officially launched last week. The occasion was a "meeting of the minds" as the Metro, Paramount and Warner Bros. tv factotums sat down with the programming heads of ABC, NBC and CBS for a briefing on their plans. This week the Screen Gems boys meet up with the webs and next week the Four Star contingent moves in for a fullscale presentation of its wares.

As the first step in sketching out next year's look, a quartet of AB-PT and network brass have skied to Hollywood for talks with the various show-producing factories.

On the Coast are AB-PT prexy Leonard Goldenson, chief counsel Erv Erlick, network chief Tom Moore and Jules Barnathan, ABC-TV administrative v.p. They'll be in Hollywood about a week.

In the past such powwows didn't occur until the fall, but the producers are now determined to have their product ready for sale by Jan. 1. However, they could be way ahead of themselves, for the networks are playing it cool, refusing to commit themselves on anything. For one thing they'd like to get some feelers on the '62-'63 product and determine initial audience reaction, just in case they should pass up a new trend. After all a 26-week commitment on a half-hour show totes up to more than $2,000,000; for an hour show $5,000,000. So nobody's rushing into anything.

The major suppliers are taking no sides on network preferences. However, there seem two significant movements. Ex-ABC prexy Ollie Treyz, now v.p. in charge of WB tv sales is no stranger these days around CBS and NBC (whereas heretofore it was an ABC-WB marriage all the way); also there are indications the MCA switch of allegiance from NBC to ABC will hold up.

Meanwhile there's a lot of trade talk that the tv divisions of some of the major film companies will be forced to liquidate unless they can come through on '63-'64. This would seem particularly so in the case of 20th-Fox and Paramount. Latter is riding in '62-'63 only with "Armstrong Theatre," which it inherited by way of its merger with Talent Associates, while 20th has no network shows at all coming up.

Walter Damm, the Stormy Petrel Of NBC-Affil Relations, Dies at 68

With the death on Friday (14) of Walter J. Damm, the 68-year-old retired general manager of the Milwaukee Journal-owned WTMJ (AM & TV), a week after undergoing an operation for an intestinal obstruction, broadcasting lost one of its most unique figures and staunchest supporters. He was one of a kind, to which veteran NBC execs and affiliates will testify, as through the '40s and into the '50s he carried the torch for improved network-affiliate relations and, as the industry's stormy petrel, stood in the vanguard in hurdling a succession of crises.

It was said of Damm that single-handedly he could precipitate more rhubarbs than a whole passel of NAB conventions—but always with the interests of the affiliates in mind. Spanning a decade or so, as NBC went through a succession of presidents and during which NBC-affiliate relations were frequently at low ebb in a protracted battle of wits and strategy, Damm was always the man to beat.

Yet oddly enough, for all the cantankerous behavior pattern of Damm, he retained an unswerving loyalty to NBC, a sort of "my n.t-work right or wrong" attitude so that constant overtures of rival networks to lure his lucrative station operation away from NBC fell on deaf ears. For WTMJ was—as it is still—a prize plum for anyone's affiliate family. He would no more think of switching allegiance and deserting the NBC camp than he would of retiring, a circumstance that was forced on him, much against his wishes, by the Milwaukee Journal's compulsory retirement at 65. Since 1958 he

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'Julie Greer' as Series

Hollywood, June 19.

Four Stars has acquired rights to the characters in the teleplay, "Who Killed Julie Greer?," from writer Frank J. Gilroy, and is planning to develop it as an hour-long series for the 1963-64 season.

"Julie," which was the first segment on "The Dick Powell Show" on NBC-TV last season, was immediately sought by Four Star as a series, but Gilroy's price balked a deal. It's reported he asked $50,000 at that time.

Property which was aired featured Dick Powell and a millionaire police detective. Powell will not star in the series, being busy as host-star of his own show.

Sugg Resigns NBC Due to Ill Health; A 'Split' Sequel?

NBC's two Bobs (Kintner & Sarnoff) are now trying to fix on a replacement for P. A. (Buddy) Sugg who resigned late last week as executive vice president in charge of NBC's owned & operated stations because of ill health. Figuring is that it'll take "a few weeks" before someone is named.

It's held possible, even if not entirely probable at this juncture, that Sarnoff and Kintner may decide to split the radio and tv owned & operated stations into two camps, thus following the practice of CBS and ABC. One of the reasons for this speculation is that Bill McDaniel's name has been mentioned for the o&o chieftancy, it having come up before Sugg actually decided to resign. McDaniel, head of the NBC Radio web, has had little tv experience but he has a great deal of radio background.

On these circumstances, McDaniel could inherit the radio side of the o&o operation and someone like Ray Welpott or Max Buck could take over tv. Long before his resignation, Sugg reportedly mentioned Welpott, who runs the Philly stations of the web's chain, as his choice for his successor, in the event that he did retire. Buck,

(Continued on page 44)

May's Daytime Biz A Record for NBC

NBC-TV says that May was the best money month in the history of its daytime schedule. Company reports that, in new and renewed biz, it grossed $13,470,000 in the one month.

The previous high reported for NBC-TV daytime was a 30-day sales total of $11,500,000, established in June, 1961. The new high came via orders from 14 national advertisers. Among them, these bankrollers bought into some part of every single daytime show on the NBC sked, plus three Saturday morning stanzas.

WHERE MINOW GOT A SETBACK

By GEORGE ROSEN

They up and stopped Newton Minow on the banks of the old Ohio. And from all accounts, it was advertising pressure that did the trick.

In what could conceivably some day be looked back upon as the first major setback for the FCC chairman in his quest for prime time exposure for news, WKRC, the Taft Broadcasting flagship station in Cincinnati, has quietly and without fanfare put off its plan to strip a 10-minute news program in the top-of-the-evening 10 to 10:10 slot, Monday through Friday.

There wasn't a ripple when the plan was dropped—in sharp contrast to the press releases and ballyhoo that fell on the industry like a ton of bricks when it was originally announced a few months back by Lawrence H. Rogers III the Taft chain's tv factotum who is familiarly known to his compatriots as Bud Rogers, that the Taft clan liked the way Minow was thinking. Even if it meant—which it would—knocking ABC-TV's strong cross-the-board parlay of "Ben Casey," "Alcoa Premiere," "Naked City," "Untouchables" and "77 Sunset Strip" out of the box and slotting them behind the news, the prized 10 oclock would be reserved as Minow Time. (And any respectable sponsor with a big stake in tv will tell you it's not in the best cost-per-thousand interest to follow a news show.)

It was a decision that won for Rogers the plaudits of the FCC chairman as guardian of the public interest. At a time when Minow's prestige was on the line, here was the Taft representative for the third generation of economic bourbons in the strong bastion of Republicanism pledging allegiance to one of the leading Sons of the New Frontier. Strange bedfellows, and even under the watchful eye of the Cincy-berthed Procter & Gamble to Rogers, insofar as ABC and its multiple sponsors on the five shows were concerned this was, in effect, "something bigger than the both of us."

But it fell apart at the seams. And for the simple reason, they say, that the blue chip advertisers doing business with ABC-TV on the five 10 o'clock shows (whose annual total tv billings are estimated in the area of $300,000,000, and who pour a lot of that loot into spot coin on local stations), didn't like the idea of being shoved out of 10 o'clock to follow the news.

It wasn't a case of just fearing for the Cincy audience dropoff, but supposing other in quest of Minow's blessing followed suit? And while Rogers planned to initiate it on an experimental summer run, it's a pretty safe bet that once a Minow-inspired pattern is established, it's there to stay.

At any rate there's not going to be any news show 10 o'clock on WKRC.

MY HEART'S IN THE HIGHLANDS

Tate's Ticker on 'Blink' to Permit A 3-Week Barn Date

Millions of femme hearts will be doing flip-flops next month. Arthur Tate (played by Terry O'Sullivan), heartthrob of Sudsville's distaff legions as lead in the CBS-TV soaper, "Search for Tomorrow," is slated for a serious heart attack.

Tate's ticker will be on the blink for three weeks while the rest of the cast hover outside his hospital room. His recovery—and reappearance—will come shortly after O'Sullivan completes a three-week run in the roadshow version of "Critic's Choice" the last three weeks of July in Minneapolis.

If Sponsors of TV Public Affairs Shows Are Big Heroes, They're Also Grabbing Off Some Good Deals

News and public affairs programming on the three networks will be bigger than ever all ways during 1962-63, but particularly in the dimensions of their deficits. It's figured that the three-network outlay in the news and pubaffairs area next season will total slightly under $60,000,000 and they'll be lucky if they get back half of this total from advertiser coin. NBC-TV will be spending around $26,000,000; CBS-TV around $20,000,000; and ABC-TV around $12,000,000, all estimated being plus or minus a couple of mililons depending on the amount of news specials, documentaries, etc.

While it's routine for this end of the business to be in the red, the losses are climbing to new peaks. Every news, pubaffairs show now involves some kind of deal. Either it's a writeoff of a part of the production costs or a bonus to the advertiser in terms of downgrading the time costs.

But whatever the deal, the advertiser is not paying the full freight. In fact, at the prices which the news and public affairs shows are going, they have become good cost-per-thousand buys calculated by the standards of regular entertainment shows. As one network exec put it, "the advertisers on public affairs shows don't rate any posies as civic benefactors. They're not losing any money. The only credit they deserve is that they don't interfere with our editorial policy."

Prices of public affairs shows have been sliding downwards. One of the key reasons for the dip is that the market has literally been flooded with the "CBS Reports," "White Paper," "Close-Ups," "Nation's Future," etc. Another factor has been the recent policy of putting public affairs shows into regular time berths rather than programming them irregularly around the schedule as in former days. Under the old setup, public affairs shows would frequently come up with solid ratings since they were telecast in time spots held down by entertainment shows. Nowadays, the public affairs shows attracts a specific audience and that's what the advertiser pays for.

Where's Orson Welles?

If NBC knew where to find him, it would like to take Orson Welles up on an offer to host the "Tonight" show for a week during the guest hosting period before Johnny Carson takes over in Oct.

Welles' willingness to undertake the assignment was expressed to Leonard Lyons, N. Y. Post syndicated columnist, who saw the star in Europe some time back and conveyed the message to NBC prexy Bob Kintner. But subsequent efforts of the network to locate Welles, presumed to be somewhere in Europe, have thus far proved fruitless.

Pharmacraft In Hay-Fever Alert; 3 ABC Specials

Gearing for the hay fever season, Pharmacraft Laboratories has bought three one-hour specials on ABC-TV to run over a four-day period in August. The buy figures to be most concentrated advertising campaign using specials in tv history. The three one-hour shows are being used for the national introduction of its allergy tablet, Allerest, for hay fever relief.

One of the specials, a one-man show by Shelley Berman, will be a new entry. It will run Aug. 14. The other two, "Invitation to Paris," with Maurice Chevalier, Fernandel, Patachou and Les Compagnons de la Chanson, and a Bing Crosby show with Rosemary Clooney, Johnny Mercer and Carol Lawrence, are repeats. The latter two will run Aug. 11 and 12. All three are slotted for 10 to 11 p.m.

Mauri Edwards, Pharmacraft marketing v.p., said since the season for his product was very brief, the company decided to make a unique use of television. "Since we know exactly when the ragweed blooms, we can also plan our advertising to flower at the same time."

Pharmacraft is supplementing its three specials with participations in 12 ABC-TV series throughout the summer.

Lotsa O'seas Buys On Lucy's New TV Show, Not Even a Pilot Yet

Hollywood, June 19.

The new Lucille Ball show, debuting on CBS-TV this fall, has been sold in 20 markets outside the U.S. even though it hasn't gone into production yet.

Desilu's situation comedy series was bought solely on the star's rep, since the company doesn't even have a pilot to show prospective buyers.

"Every station we have approached has bought the show," said Desilu Sales veepee and general manager Richard Dismore. Sales have been finalized in Canada, Australia and the Philippines to date.

Desilu Sales has also sold "The Untouchables" abroad, in Manila, Australia, Hong Kong, Japan, Canada, Panama, Mexico, Lebanon, Argentina, Brazil, Puerto Rico and Venezuela.

Woodworth Exits ABC

Hollywood, June 19.

Harry Woodworth has resigned as western sales manager of the ABC radio network. He had been with the web for 14 years.

His duties will be absorbed by Robert Lober.

Hub Robinson Eyeing Spoleto

CBS-TV programming chieftain Hubbell Robinson leaves on July 5, accompanied by Martin Manulis (ex-"Playhouse 90"), for Spoleto, Italy, and the "Festival of Two Worlds."

It's possible that out of the visit may come the development of a two or even three-hour special, projected for the '63-'64 season. Initially, however, Robinson wants to explore its possibilities. Manulis, of course, would produce.

Since returning to the network Robinson has been singularly silent on any plans for the future, with the Spoleto project, even though iffy at the moment, as the first inkling as to the kind of programming he plans to undertake.

Japan's Tint Microwave

Tokyo, June 19.

Televiewers in Japan's second city of Osaka can now watch color shows directly from Tokyo as a result of microwave link recently completed by the Telegraph and Telephone Corp. A key sea coast area hitherto could only handle relay of black & white programs.

Tokyo stations now showing color are the government's Japan Broadcasting Corp. (NHK) and Nippon Television Corp. (NTV). By the end of March, 1965, the microwave setup is expected to permit national showings.

N.Y.'s Closed-Circuit Hotel TV Newest Ad Wrinkle; 18 Hrs. Programs Daily —On Other Madison Ave. Fronts

By BILL GREELEY

The newest advertising medium is an ambitious go at closed-circuit tv. An outfit called TeleGuide last week started to pipe 18 hours daily programming slanted at tourists into New York hotels.

TeleGuide is currently linked to 20 New York hotels, including the Plaza, Astor, Commodore, Vanderbilt, Pierre, Roosevelt, Savoy-Hilton, Summit, Taft, Waldorf-Astoria and others. By the end of the summer, Sterling Information Services, which supplies TeleGuide, expects connections with 65 hotels covering from 50,000 to 60,000 rooms.

SIS president Charles F. Dolan says it has cost in excess of $300,000 to get the closed-circuit in operation. New York City granted the franchise about two years ago, and since then the company has established executive and sales offices, studios, the cable-links with the hotels, technical and talent staffs and enough programming to maintain the schedule (there are several complete programs rotating—nine hours of live and nine of film—which, says Dolan, is enough to provide a three-day visitor two consecutive hours of viewing a day without a repeat).

Programming consists of entertainment and sightseeing information, frequent weather, time and news (UPI) reports and filmed features with Bob Considine, Kenneth Banghart, Wendy Barrie and other hosts in interviews with shopkeepers, local personalities and show folk.

Director Al deCapriol ("Bilko" show and other tv credits) has been hired as executive producer to iron out any program problems. Chief engineer is Fred Green, formerly with Gerald Electronics, company that operates community antenna projects around the country.

Advertisers, who get 18 exposures a week for $1,800, include so far British Motor Car; DuPont; Freedomland; French Lines; Korvette (discount house); and Schieffelin.

TeleGuide pipes in on Channel 6, but plans are to telecast on two other unused channels in the area. Channel 10 can be used for special feeds to any one, or several, hotels. Channel 3 is slated to carry a service similar to channel 16 in several foreign languages—French, German, Italian, Japanese, Portuguese and Spanish. Various languages will be rotated with a schedule available to guests.

How Far Is Fair?

Grey agency exec veepee Al Hollander, writing in the NAB's TV Code News, takes issue with some of the practices that have arisen since "the crackdown" in the clearance of broadcast copy and advertising.

Since the quiz scandals and FTC's charges against misleading tv commercials, Hollander says that an element of "judgment" has crept into the decisions of tv's clearance staffs.

By "judgment," the agency exec says he means that "commercials that have adhered absolutely to truth have been rejected on grounds as hard to pin down as The Psyche. There are also cases of an advertiser being told that he can't do what a dozen other advertisers are being allowed to do.

"These evidences of different rules in similar circumstances are, I think, a result of attempts which range too far from fact and into areas of interpretive thinking.

"When this happens, we are too much at the mercy of individual idiosyncracies—not unlike the unsuspecting lawyer who is pleading his client's case before a judge who had a rotten breakfast . . . Where there are already stringent rules, there should not also be a wide diversity in interpretive response."

Asks Hollander, "How far is fair? . . . "If the why's of copy clearance become too murky, we may find ourselves no better off than we were in the dim days before all the codes were written."

Adsville: American Assn. of Advertising Agencies new prexy John Crichton is on a podium swing this week and next that takes him before industry groups in Boulder, Denver, San Francisco and Los Angeles . . . 4A's has issued "Suggestions" booklets for billboard and transit advertising . . . Freelancer Stanley Brown, author of an Esquire article this month on "The Powerless Executive," blogs himself this way: "I've been a welder, economist, journalist, editor, and spent several years with a Madison Ave. ad agency where I single-handedly created the slogan, 'People with fewer teeth have fewer cavities.'" The agency in question is McCann-Erickson, which is on Madison Ave. in theory only.

With the Station Reps

For more than a year now, the No. 1 problem of the independent rep firms has been the establishment of house repperies for national sales by the various station groups.

Latest tangental threat in the move has been the pitch by the group house firms for stations other than those owned by the groups.

There are now clear indications that the independent rep firms are on the offensive, with the prime tactic an expansion of their sales organizations.

Blair-TV exec veepee Edward Shurick, whose company is the biggest by volume of business and handles the Triangle stations without threat of defection, points out that several stations seeking a new rep are inclined to study a company's station list instead of its sales staff. Blair salesmen, a dozen or so, personally cover 200 ad accounts a week, says Shurick, something that is physically impossible for the reppery with a staff of four to six account execs.

And within the last couple of weeks have come announcements of expansion from rep firms. Petry has appointed two group sales managers, added three salesmen and a marketing exec. Bolling has hired execs for two new jobs with the title of sales veepee. Young-TV is about to announce an expansion into new selling areas.

KRAFT'S PLATT FETED ON HIS RETIREMENT

Chicago, June 19.

The broadcasting, advertising and publishing industries collaborated on a surprise testimonial luncheon today (Tues.) for John H. Platt, senior veepee of Kraft Foods, who's retiring on July 1. He's the man who gave radio 15 years of "Kraft Music Hall" and video the highly-respected "Kraft Television Theatre."

Testimony of his contributions to the three industries was given by NBC prexy Robert E. Kintner; Parade prez and publisher Arthur H. (Red) Motley; Foote, Cone & Belding executive committee chairman Fairfax M. Cone; and Needham, Louis & Brorby board chairman Maurice H. Needham. Luncheon was held at the Ambassador East Hotel.

U.S.-Soviet Track Meet To Get ABC-TV Pickup

The United States-Soviet track meet in Palo Alto, Calif., next month will be covered over its two-day span by ABC-TV as an extension of the web's "Wide World of Sports" series. On Saturday, July 21, the web will run an hourlong report of the meet at 7:30 p.m., while the Sunday events will be covered in the regular 90-minute "Wide World of Sports" slot. The web is currently trying to sell the Saturday hour.

Last year, ABC-TV transported a full crew to Moscow to cover the first track meeting between the two countries.

The Kudo & the Bomb

Hollywood, June 19.

"TV commercials are better than ever."

"TV commercials are worse than ever."

The praise came from John P. Cunningham (Walsh); the bomb from Walter Guild (Bascom & Bonfiglí). Admen numbering 125 were equally divided, applauded both at West Coast TV Commercial Festival at the Beverly Hilton. After Cunningham's remarks were run off a tape, Guild responded in person.

"The creative end is not keeping up with the technical advances," said Guild, "and there's considerable room for improvement. I'm getting tired of watching pretty girls fondle their faces and then do the same thing in a bathtub."

Filmways', Eastman Kodak commercial for J. Walter Thompson agency, a national winner, drew the most applause.

Mex Production On 'Jungle Boy' Mebbe 'Laramie'

Mexico City, June 19.

The budding boom for television program production in Mexico appears to be gaining momentum. A juvenile "Tarzan" series, "Jungle Boy," is to be made in tropical jungle outskirts of Acapulco with Acapulco citizens to be pressed into duty as "savages."

Producer of the "Laramie" series has also been surveying situation in Mexico, as preliminary to possible shooting of a series here.

And independent producers as well as major package firms also are quietly eyeing Mexico as site for future segments of popular episodics. Incentive is the low production cost, the ample location possibilities and the extreme willingness of unions and officials to be cooperative.

All series under consideration will be shot in English, with later Spanish dubbing. American actors will be used chiefly with possibly Mexicans in minor supporting and extra roles. But studio and technical facilities will be used consistently once programs get under way.

Union officials refuse to make any comment, but apparently the bid to lure tv producers south of the border may be tied in with recent developments north of the border where attempts will be made to keep feature length productions on American soil.

ABC Execs Whoop It Up For New Raleigh Affil; Civic Leaders On Deck

Raleigh, N.C., June 19.

Officials of the American Broadcasting Co. were guests here last week of their newest primary affiliate, Raleigh's WRAL-TV. Down from New York were Leonard Goldenson, president of American Broadcasting-Paramount Theatres, Inc.; Thomas W. Moore, v.p. in charge of the ABC television network; Julius Barnatham, v.p. and general manager of ABC; and Robert Coe, v.p. in charge of station relations for ABC.

During a luncheon at the College Inn, the network's brass got acquainted with a number of State and local business and government leaders, including North Carolina's Gov Terry Sanford.

A. J. Fletcher, president of the Capital Broadcasting Co. which operates WRAL-TV attended the luncheon.

WRAL-TV announced early last month it will end its association with NBC-TV and become affiliated with ABC on Aug. 1. The station has carried NBC programs since it went on the air Dec. 15, 1956.

Goldenson said his network was "extremely pleased over the association" with WRAL. "You've done a wonderful job on this plant," he said, adding that the facility com-

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TV-Radio Production Centres

IN NEW YORK CITY

It's daughter No. 6 for the **Jack Sterlings** (WCBS). And for the **Don McGannons** (WBC prez) their 12th child, both last week.

Barry Farber host of "WINS Open Mike" tomorrow (Thurs.) has **Faye Emerson** as guest and on Friday (22) the guest'll be **Harry Hershfield** . . . **Max Buck**, NBC-TV eastern sales chief, will be featured speaker next Wednesday (27) at the awards dinner of the Advertising Club of New England, in Brookline, Mass. . . . **Arthur Kober** ("Having Wonderful Time," "Bella of the Bronx," etc.) has done a pilot script for **David Susskind** based on "Benny the Agent" (Hollywood 10-percenter), also a New Yorker series some time ago. For tv it's called "That Man Is Here Again."

Martin Groove has left WBAI-FM to join the WMCA publicity department . . . **Rick Sklar** named director of production and community services at WABC Radio . . . Novelist **Bernard Malamud** denies that he's writing any tv scripts for ABC-TV's "Best Years" series, but network execs say they're dickering with him for a story . . . **Joe Slattery**, WBKB Chicago newsman, replacing **Alex Dreier** on ABC Radio newscasts during the latter's vacation through July 1 . . . **Robert Pauley**, ABC Radio prexy, will be the major speaker at the annual convention of the Virginia Assn. of Broadcasters in Norfolk tomorrow (Thurs.) . . . **Richard Tregaskis**, **Harry Brown**, **Robert Pirosh** and **Beirne Lay Jr.** to script stanzas for ABC-TV's "Combat" series . . . **Mary Lou Forster** cut a series of radio commercials for Freedomland and tv commercials for Tarco Bankomatic . . . **Ed Stokes**, WIIN newscaster and special features commentator for NBC's "Monitor," will be master of ceremonies for a Gay Nineties Party for the benefit of the Greenwich Village Fresh Air Fund tonight (Wed.) in the Fifth Avenue Hotel. A score of radio-tv celebrities headed by **Art Carney** and **Jinx Falkenburg** will highlight the event which is staged by the Village Kiwanis Club.

Robert Goulet flying to England this week to tape his first English tv special for Granada-TV . . . **Alex Kramer**, the songwriter, will serve as new president of the "Bedside Network," the volunteer org set up to help out in vet hospitals . . . **Henriette K. Harrison**, radio-tv consultant and producer for the YMCAs leaves for Washington this week to do a show for the YMCA Youth Governor's confab there . . . **Frank Donghi** now associate producer on NBC-TV's "Today" . . . **Frank Blair** has switched homes, but the new one is also in Stamford, Conn. . . . **Joe Michaels**, NBC News correspondent, was married recently to **Vivien Aramers** in London, but now he's in Texas covering the Bille Sol Estes case . . . **Tom Cochran**, associate producer of the upcoming **Jack Paar** primetimer, off to Europe for the summer.

Alan Howard pacted for a running role on NBC-TV's "Young Dr. Malone" series.

Video actress **Martha Greenhouse** has a skit on the TV Guide Awards show June 24 and the femme lead in an upcoming "Everglades" syndie adventure series (July 2 on WNBC-TV) . . . Goodson-Todman exec veepee **Harold (Bud) Austin** to Hollywood this week for confabs on film plans for the '62-'63 season. G-T's Coast production execs, **Harris Katleman** and **Mac Benoff**, in New York last week for talks on the same . . . Actor **Guy Grasso** leaves New York this Saturday (23) for Camp Drum, Watertown, N. Y., for Army summer reserve training. He's an entertainment specialist with the 306th Special Services Co. . . . **Howard Grafman** named midwest account exec for Seven Arts Associated . . . **Sander Vanocur**, the NBC News White House correspondent, received a merit award on Saturday (16) from Northwestern U.

CBS-TV program execs **Mike Dann** and **Jerry Leider** off to participate in web's regional promotion clinics; Dann to Seattle and Denver; Leider to Dallas and Omaha . . . **Lane Slate**, scripter to CBS-TV's summer "Accent" series, off on assignments to Denver, Las Vegas, San Francisco . . . **Fred W. Friendly**, exec producer of "CBS Reports," spoke Thursday (14) at U. of Washington on "Potentials of Television Communications" . . . **Robert Morse** of "How to Succeed" guesting on CBS-TV's daytime "Password" the week of July 2 . . . **Robert Rockell**, who played Mr. Boynton on "Our Miss Brooks," signed for running role in "The Brighter Day" . . . **Amanda Blake** of "Gunsmoke" in from Coast for visits to Washington and Williamsburg, Va. . . . **John Cassavetes**, who seems to have forsaken thesping for film directing chores, has been signed to direct an upcoming episode of "Lloyd Bridges Show," which starts on CBS-TV in the fall . . . **Lucille Ball**, **Theresa Brewer**, **George Gobel** and **Ted Mack** have joined the stellar lineup for the special Ed Sullivan 14th anni show next Sunday (24) . . . CBS News correspondent Robert Trout, accompanied by his wife, Kit, sails for Europe today (Wed.) for a three-month tour.

Producer **Warren Bush** of CBS News and assistant **Roger Smith** to Conway, Mass., for pre-production work on prime-time special pub-affairs program to be aired in August . . . CBS News European producer **Av Westin** to Finland for "Twentieth Century" filming assignment with CBS News Moscow correspondent **Marvin Kalb** . . . "Who in the World" is the new titled for the **Warren Hull** feature-interview program previously announced as "Face to Face." Series, produced by Ralph Edwards, will have its preem Sunday (24) in the vacationing Jack Benny slot . . . **Arthur Godfrey** was due to act as emcee last night (Tues.) for the press premiere of Warner Bros. new pic, "The Music Man" held at Mason City, Ia., birth place of **Meredith Willson**, who wrote the music, lyrics and book for the Broadway production, now a film . . . **Ossie Davis** and **Michael Tolan** signed for roles in "The Fall of the City, the vidaptation of **Archibald MacLeish's** "Fall of the City," to be telecast Thursday (28) . . . **Bill Leonard**, exec producer for CBS News Election Unit, spoke at the 25th annual reunion of his class at Dartmouth Thursday (14) on "Conservatism in America Today" . . . WPIX-TV will again be the flagship for the 100-station video crusade of evangelist **Billy Graham**, beginning July 6 . . . **Chris Schenkel** and **Jim Leaming** will narrate a new weekly sports show on WPIX, a half-hour film wrapup of highlights . . . **Douglas Stone** has joined **Chet Hagen's** NBC-TV news specials staff to work on the upcoming political spex.

IN HOLLYWOOD

KFAC's **Walter Kingson** on six-month leave to serve as UNESCO consultant on a broadcast training center in Israel . . . GAC's **Herman Rush** passing the summer here to be closer to the action . . . **Wendell Niles Jr.**, of the acting Niles family, now repping Dallas oilionaire H. L. Hunt in Hollywood . . . **Phil Harris** and **Bob Crosby** are back on radio—hustling real estate . . . **Leo "Zeke" Manners**, who has his own four-hour show nightly on KNX, doubles over to **Bob Crane's** ayem daily four hours while Crane vacations for a week . . . **Frank Mullen**, onetime exec veepee at NBC, has the greatest collection of mural artists in town and is filling orders for office buildings, banks and posh apartments. His Scenic Backgrounds has long serviced tv here and in N.Y. . . . **Don Quinn** and **Edgar Bergen** teamed up on a novelty tv series that'll soon be making the rounds . . . **Ben Hersh**, associate producer on "Mr. Smith Goes to Washington," gabbed with 16 senators in the capital to get the feel of "the hill" . . . Hollywood Ad Club's "leading citizen of the community" award went to Warners, with J. L. giving thanks

IN CHICAGO

Documentary film director **Bill Friedkin** and cameraman **Wilmer Butler** switch from WGN-TV to WBKB this weekend. They'll work on the **Nelson Algren** specials and on a secret one-shot coded as "Project J" . . . **Russ Barry** has been upped to WBBM-TV national sales manager

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BRITAIN'S UTOPIA: NO RERUNS

Reshaping the 'Image' of Mexico

Mexico City, June 19.

The Mexican Department of Communications, labeling work of shortwave radio stations as "of great importance," is continuing to aid activities of these, including commercial and cultural outlets.

A Communications spokesman said that shortwave broadcasts are slowly changing the accepted worldwide opinion of Mexico as the land of "the sleeping" and ignorant Indian. Special programs place accent on customs, music and all aspects of Mexican life. Newscasts give listeners an idea of evident Mexican progress in cultural, social, political and economic spheres.

While there are thousands upon thousands of listeners throughout the world, shortwave broadcasts are especially being accepted in Spanish language areas such as Spain, Guatemala, Cuba, Argentina, the Dominican Republic, El Salvador, Nicaragua, Honduras, Costa Rica, etc.

However, there's wide audience in the United States and not only among residents of Mexican or Spanish origin. Sweden, England, Italy, France, Holland and Belgium are among European nations capturing Mexican signals with great clarity, Communications said.

65% Locally-Produced Content For Canada TV's '62-'63 Sked

Ottawa, June 19.

This fall and winter schedule of the Canadian Broadcasting Corp. will have a 65% Canadian content, according to Michael Sadlier, CBC's tv web program director. This will be 10% above the minimum demanded by the Board of Broadcast Governors.

Sadlier claims the overall schedule will represent the greatest employment of Canadian actors in any one season during tv's 10 years in Canada. The corporation will also air four new film shows from the United States: "Empire," 60-minute segments on life on a Texas ranch; "True," the new Jack Webb starrer; "Beverly Hillbillies," billtopping Buddy Ebsen and Bea Benaderet, and "The Nurses."

Web also plans a history skein, five titled "The Road to Confederation" produced by the National Film Board leading up to Canada's centennial in 1967, and the others made by CBC to mark the 150th anni of the war of 1812. New panel show, "Flashback," and a drama string produced by Taylor Television Productions of Toronto, will be added in the fall. "Canada Playhouse" will have a soaper aura, and "The Wings of the Night" will launch a 52-week skein of semi-documentary drama.

Afternoon shows will include "Take Thirty," aimed at women. New moppet shows will include a drama string out of Vancouver and a puppet show for pre-schoolers. CBC will air four 60-minute specials by Wayne & Schuster and

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CBS-TV's New Biz; Sun. News Reset

Whitehall Laboratories has renewed Eric Sevareid's Sunday night CBS-TV news show for another 26 weeks.

Other biz written at the web last week includes Squibb buying participations in a roster of shows for the fall. Squibb bought minutes in "Mr. Ed," "Password" nighttime, and minutes in the web's daytime five minute news strips.

In the daytime for the fall, Pillsbury has renewed alternate quarter hours in "House Party," "Password," "Millionaire," and "Edge of Night." Sponsor also added another quarter hour in "Password" for the new season and took two quarter hours in "Secret Storm." Quaker Oats has bought four alternate quarter hours. For the fourth quarter, web in the daytime, only has one alternate quarter hour available—if a group of renewals come in at September, most of which sponsors are expected to sign.

Scripto came on for some preschool summer biz, buying participations in "Mr. Ed," and "Checkmate." Bristol Meyers bought eight minutes per week in the web's morning minute plan.

BOB HOPE SET FOR RIDE ON BBC RADIO

London, June 19.

BBC Radio has picked up "The Bob Hope Show" for exposure here for 13 weeks starting next Sunday (24). Show is the first U.S.-originated entertainment outing to get an airing on BBC's sound arm for about two years. Last one was another Hope starrer.

Currently, BBC's Head of Light Entertainment (Sound), Pat Hillyard, is on a six-week buy and sell visit to America, a trip expected to yield several comedy show deals.

Vidfilm Writers In Clover; Resids At Alltime Peak

Hollywood, June 19.

Residuals for vidfilm writers are increasing this year to what may well wind up in a record annum for telescripters. A whopping 260,887, second best month for rerun coin, was collected by Writers Guild of America West in April, and the monthly totals so far this year have exceeded those of 1961.

Mrs. Patricia Karlan, tv residuals administrator for WGAW, attributed the hike in residuals to earlier unspooling of reruns on network series, and this, of course, ties in with the fact there are many more hour series on tv. Because of the economics involved, networks begin reruns of hour series earlier.

Mrs. Karlan predicted that if the present residual pace continues, 1962 will be a record residual year for the guild. Peak year was in 1960, when writers collected $2,243,759. Second best year was 1961, when they gathered in $2,173,175. Other yearly takes: 1959, $1,785,644; 1958, $1,166,596; 1957, $343,689; 1956, $295,478; 1955, $157,294.

Evidence of the current upbeat in residuals is best reflected in monthly residual totals, as compared to those of last year. For example, in January of this year WGAW collected $157,175—almost as much as the entire take for its first year of residuals—and in January of last year, the figure was $93,730. This trend continues in the other months, with $178,009 collected in February, 1962, as compared to $143,756, for the same month last year; $164,155 taken in in March of this year, as against $129,134 for March of last year; $260,887 for this last April, as compared to $116,973 for April of 1961.

Writers are split in their sentiments about the hourlong trends because while it means more loot and residuals for those working, it also means fewer writers are working since there are less series on tv.

JUST TOO MUCH NEW PRODUCTION

London, June 19.

The rerun show looms as the candidate for bumping from the fall schedules now being plotted by Britain's video operators. For as one commercial tv program chieftain puts it, the industry is "bursting with ideas for new productions." And, with only about 60 hours of broadcasting allowed per week, something has got to go.

To date both BBC-TV and its commercial opposition have been keen on the repeat performance. Many first-time-round successes—like "Danger Man," "Maigret," "Four Just Men," "Hancock's Half Hour," "Supercar" from local sources and such U.S. clickeroos as "Bronco," "Wells Fargo," "Laramie," "Bonanza" and others—have come round for a second time.

Reruns have, more often than not, been used as prime time fare or "springboard" shows to get a new skein off the ground. Undoubtedly, most repeats have justified themselves from the rating point of view, even against top competition. In some cases, a BBC-TV executive reports, a second run has pulled in more of an audience than the initial outing.

But despite its many virtues, economic and otherwise, this once-again style of programming seems fated to yield to the pressure of lotsa product and limited airtime. While producers are fostering many hours of new programs, BBC-TV, which at one point was, among other shows, rerunning nearly all its hot comedy skeins, has already cut back the repeats to two — "Maigret" and "Seven Faces Of Jim." Official BBC informant states that there are known plans to bring back only one more show for an extra exposure. Corporation planning department is seemingly saving the slots for some of the "tricks" which it claims it has up its sleeve for the fall.

Associated-Rediffusion, commercial tv major for London, Monday through Friday, has completely cleared its decks of reruns and another independent weekday outfit, Granada-TV, which serves the North, puts out only three—"Huckleberry Hound," "Just Dennis" and "William Tell." These will have expired by the fall. Again, there has been no official nod for further shows to do the rounds for a second time.

Weekender, ABC-TV, has room for only one rerun—"Dial 999"—in its tight-for-time schedule and there is little likelihood of the number being stepped up significantly in the next semester.

Cramped, repeat-ridden style of Associated TeleVision which has still not fully recovered from the actors' layoff, is expected to flex into new life in September-October. The four hours odd of already-seen shows that ATV currently emits at the weekend are expected to be severely hacked, if not wholly dropped.

At this stage, then, with the exception of feature pix—good for anything from between three to five exposures—it appears the fall and winter face of British television should be fresh.

50 National Advertisers Ride With Steve Allen

Steve Allen will be in good commercial shape on the five Westinghouse stations when he launches his new nightly 90-minute syndicated show next Monday (25). WBC, which is producing the series, has lined up 50 national advertisers for participation on one or more stations.

Advertisers who have bought three or more stations include Star-Kist Tuna, Gillette, Welch, Simoniz, Wrigley, Alka Seltzer, All State, Lipton, Bristol-Myers, and Vitalis. WBC said the large number of advertisers will not result in any reduction of time between commercials or any increase in the number of spots.

'Product Protection' Looms as Major Industry Issue With All Indications Of Holdout Victory for B'casters

Kiddie Conflict

The three networks now are slated to have new educational, informational shows for children next season, a move urged by FCC chairman Newton N. Minow.

Only fly in the ointment—from the viewpoint of potential viewers—is that the time slot for CBS-TV and NBC-TV conflict. CBS-TV will have "Reading Room" from 12:30 to 1 p.m. Saturdays, starting in the fall. NBC-TV will have an hour show, as yet untitled, also starting at 12:30 p.m. Saturdays. CBS-TV's "Reading Room" is designed to stimulate interest in books among eight to 12 year olds. NBC's show is aimed at educating five to 11 year olds in music, science, history, mathematics and other subjects.

ABC-TV's "Discovery '62" is cleanly away from the Saturday afternoon hassle. "Discovery" is slated weekdays at 4:30 p.m., starting in the fall.

A united front by stations against the "product protection" edict of the Ted Bates and Benton & Bowles ad agencies appeared to be forming late last week. Station Representatives Assn. has prepared a statement (that at last report was being checked by the reppery group's lawyers for any antitrust ramifications) which says the client stations of members will exercise "reasonable care" in providing the 15-minute spread between competitive-product commercials demanded by Bates and Benton & Bowles.

In other words, while stations will try to provide the desired "protection," they will not guarantee it.

Reports are that the statement, while taking cognizance of the "network problem" of multiple and rotating participating sponsors in single shows, points out that the stations, in the complex of spot scheduling, cannot shoulder the full responsibility.

There were other developments indicating a strong stand by broadcasters. After trade reports that the Triangle group of stations was one of the holdouts against the Bates edict, a Bates spokesman told VARIETY that Triangle had agreed to grant the 15-minute spread.

However, it's been learned that Triangle execs met with Bates media chief Edward Grey, who agreed to the conditions of the group's policy, which was forwarded in answer to the Bates' query on policy to stations, groups, reps, networks, etc. Crux of the Triangle policy is that "rebates, credits or make-goods will not be issued on any product conflict other than those resulting in back-to-back scheduling. Reasonable care will be exercised at all times to prevent advertising in obviously competitive situations."

Reportedly the statement in the interests of stations from SRA follows the Triangle line. Although there may be a number of weasel declarations from both sides before the dust has settled, it shapes now as a holdout victory for the broadcast end.

Besides the Triangle and SRA actions, Storer Broadcasting last week said "So sorry boys" to the Bates' dictum. In a press release answering Grey's inquiry, Storer pointed out, via tv division veepee Bill Michaels that, "Storer television stations' operating practices exceed in most instances the product protection requested by clients." He emphasized, however, that there is nothing in the usual station contract with an agency, advertiser or network specifying any principle of product protec-

(Continued on page 46)

All-Channel Bill Hits 1-Word Snag; Could Be Sleeper

Washington, June 19.

A one-word amendment holds up final passage of the all-channel receiver bill—most cherished by the Minowites — after it whizzed through the Senate by voice vote Thursday (14).

House okay will dispatch it to the White House and inking into law, provided no hitch develops.

Senate amendment could be a sleeper, possibly sending the bill to conference committee.

Amendment requires all-channel receivers to "be capable of adequately receiving" all frequencies allocated to television.

House version only required sets shipped in interstate commerce to be "capable of receiving" UHF and VHF channels.

FCC is pitching delicate woo to House leaders hoping that the word "adequately" will not be interpreted as too large a delegation of power to the commission.

In recent years House members have been more wary of Congressional delegation of power to the regulatory agencies than their brethren in the Senate.

This was evident when FCC backed down from original request for blanket authority to prescribe "minimum performance standards" for receivers.

The verbiage differential won't stop passage of bill but no one can predict a sensitive Congressman objecting to Senate amendment and using it as a monkey wrench to slow final passage.

In contrast to full House debate, all-channel bill was sparsely argued. Bill was not objected to on Constitutional grounds.

But Senators Norris Cotton (R-N.H.) and Roman Hruska (R-Neb.) said legislation would open door and provide a new wedge for Congress to legislate for social ends not concerned with protecting "public health, safety and morals."

Sen. John Pastore (D-R.I.), floor manager for the bill, sympathized with Cotton's apprehensions but said the legislation arises from a "unique situation" and concerns a natural resource—namely the spectrum.

FCC has pushed all session for legislation opening up the UHF band.

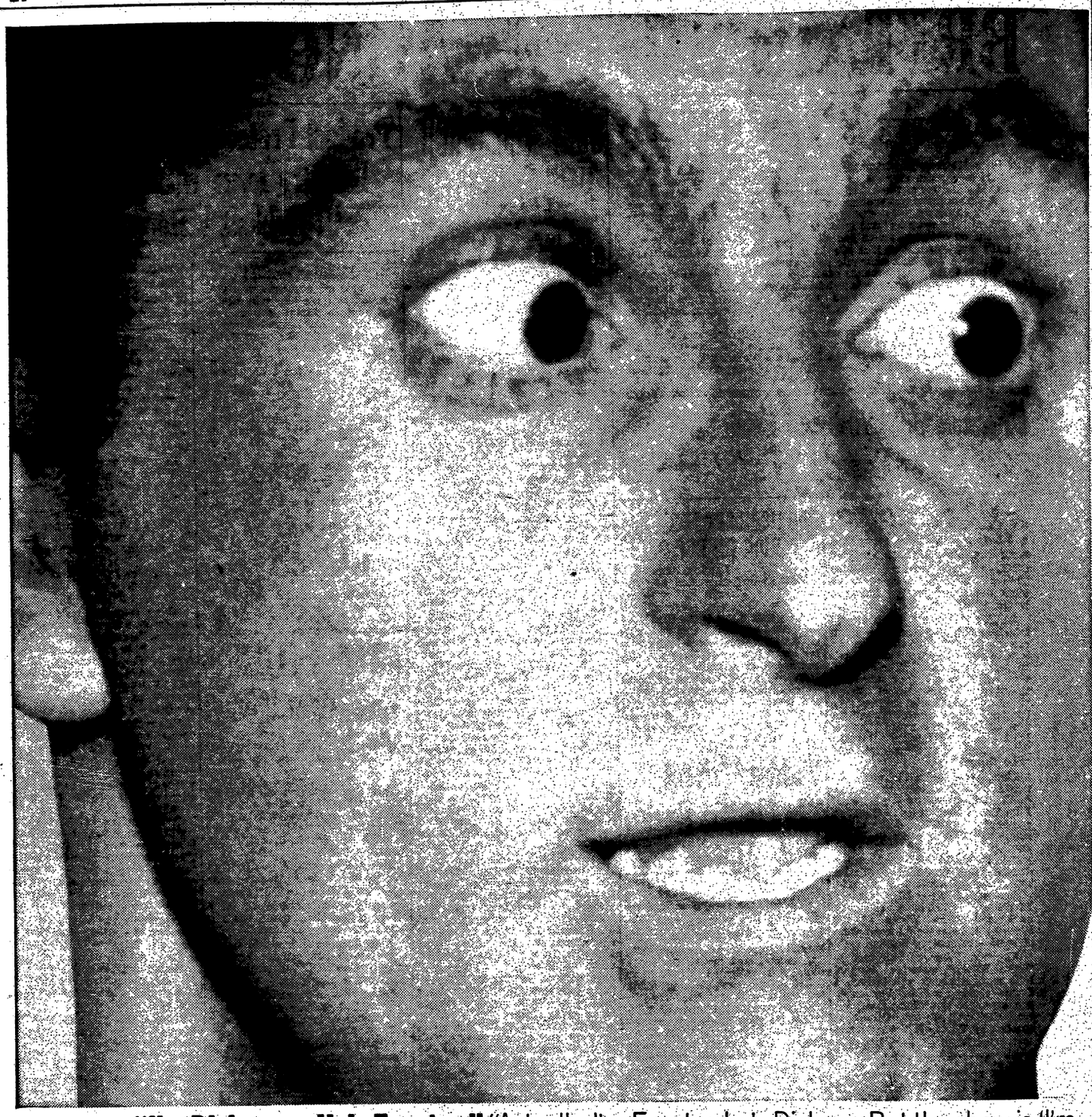
ABC Attracts New TV Daytime Biz

ABC-TV's daytime business is perking again with a varied assortment of new advertising campaigns set on the web by advertisers not usually represented in daytime tv. A dozen such campaigns have come into the fold recently.

Continental Casualty Co. of Chicago, via George H. Hartman agency, is making its bow in network tv on ABC-TV daytime.

The C. H. Musselman Co., through Grey & Rogers, will be plugging its apple sauce products during the daylight hours. ABC-TV daytime will also have a substantial part of Rubbermaid's first network tv schedule when it opens its drive for non-skid bath mats

(Continued on page 44)



"I'm Dickens...He's Fenster." "Actually, I'm Fenster, he's Dickens. But the show is 'I'm

Dickens...He's Fenster.' Actually, I'm Marty Ingels. I forget his name." (Actually, he's John Astin.)

Actually, "I'm Dickens...He's Fenster," ABC-TV's new comedy series, has to be one of the biggest crowd-pleasers in many a time period. These two guys, fulltime carpenters and sometime friends, are the happy inspiration of producer Leonard Stern. His comic talents include writer-director credits on Sergeant Bilko and The Steve Allen Show. Dickens & Fenster are believably funny people involved from week to week in believably funny situations. Whence springs the best of all comedy. Their funny business starts Friday, Sept. 28 at 9 PM. After which some deadly serious sponsors will, as they say, start laughing all the way to the bank.

ABC Television

FILMS | VIDEO | TV FILMS | RADIO | MUSIC | STAGE

VARIETY

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B'CASTING: [illegible] OF LIFE

Cuba's Film Industry Unde[illegible] Explained by Directo[illegible]

By GENE MOSKOWITZ

Locarno, Aug. 1.

The Cuban film industry, now nationalized, really started from scratch in 1958 after the Castro takeover, though the records show 100 features have been shot in Cuba since 1898. Nobody who made films before is now engaged in the new industry, but a nucleus of trained technical workers was absorbed by Castro regime. So said Cuban director Julio G. Espinosa at the recently concluded Locarno Film Fest, who attended the screening of his feature "Cuba Baila" (Cuba Dances). Incidentally this was the first Cuban pictur[illegible] ever in competition at an "A" western film festival.

Espinosa stated that four features have already been made in Cuba as well as 60 shorts and the plan is to do about 10 features and 60 shorts and documentaries annually. Most features heretofore have been coproductions with Mexico, plus some U. S. location units. Cuban product, per se, was always strictly for local consumption and most of the prints have disappeared. They are now sought for the archives of pre-Castro period.

Though Hollywood releases were

(Continued on page 101)

Given a Chance to Do The 'Ideal' TV Program, Atlanta Crix Chicken Out

Atlanta, Aug. 1.

Alan Patareau, television editor of Atlanta (p.m.) Journal, and Paul Jones, who has similar job with (a.m.) Constitution (both o&o by Atlanta Newspapers, Inc., which

Har[illegible]

People [illegible] smash hit [illegible] of humor. [illegible] land Hay[illegible] "The S[illegible] qui[illegible]

Le[illegible] Fo[illegible]

Pitts[illegible]

Aluminum Co. [illegible] sidering the cons[illegible] Alcoa Theatre in d[illegible] burgh, comparable [illegible] Centre in Toronto [illegible] Theatre in Detroit [illegible] not only be a p[illegible] getter for the fi[illegible] figured to revi[illegible] Golden Triangle [illegible] of the city.

B. B. Randolph, [illegible] Alcoa's television a[illegible] lieved to have reco[illegible]

[illegible]ycle?

[illegible]ganies [illegible]s' sub- [illegible]r eyes [illegible]ational [illegible] to pos- [illegible]on the [illegible]reg- [illegible]

[illegible]Z

[illegible]ed last [illegible] F. Ken- [illegible]d adverse [illegible]siness. The [illegible]ns making and [illegible] to dwindling of [illegible]w-age manpower [illegible] resort spots which [illegible]ers.

[illegible]hit are m[illegible]tion pic- [illegible] which hire young- [illegible]

[illegible]re show business [illegible]ng to Wall Street [illegible]n analysts believe [illegible] world crisis with [illegible]g a diverting of in- [illegible] in show business [illegible]r of defense issues. [illegible]

[illegible] Wants Del Webb Out [illegible]her Las Vegas or Baseball

Del Webb, an owner of the New York Yankees, who last week concluded a deal to acquire the Sahara Hotel, Las Vegas, as well as The Mint, a downtown casino in that city, will be asked either to step out of the deal or to give up his shares in the baseball club. This ultimatum, according to indicers, is to be given him by Baseball Commissioner Ford C. Frick, who is reportedly fearful that baseball will suffer because of this association with the gambling industry.

Frick is reported adamant on this issue even though Webb's [illegible]uy-in is only for the royalty since [illegible]e properties were leased back to [illegible] present operators, headed by [illegible]lton Prell, who is president of [illegible] Sahara and The Mint.

[illegible]he Vegas deal calls for merger [illegible]the two properties at a sum re- [illegible]ted by Prell, to be $15,000,000. [illegible]he properties, following acquisi- [illegible]on by Webb, were leased back to Prell on a 20-year lease. Thus, Webb's revenues will be derived from rentals and not directly from operation of the casino.

However, Frick is reported to be even fearful of this comparatively slight connection, lest ancient memories of the Black Sox scandal be stirred up again to the detri-

(Continued on page 91)

Interracial Romance Keys Rodgers-Taylor's New Legit Musicomedy

The new Richard Rodgers musical, with book by Samuel Taylor, is untitled and unorthodox.

It's understood that the plot line revolves around an affair between a white man and a Negro woman

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17th Annual

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Piccadilly

SICK COMEDY

By RABBI JUDAH CAHN
(Metropolitan Synagogues of New York)

The phenomenon of "sick comedy" has attracted the attention of every segment in our society; beatniks who relish the blows which sick comedians rain upon society, night club audiences which have turned sick comedy into a multi-million-dollar industry and even the intellectuals of our country who are trying to prove the significance of such comedy. The sick comedian enlists in an army which is engaged in total rebellion. In other words, though there is much in our society which demands the exposure characteristic of sick comedy, there is also that which is of value and which is worthy. It is in his treatment of these things that the sick comedian loses his perspective and, to use a much abused term, his "good taste."

The difficulty of such a discussion is quite obvious. The definition of "good taste" is quite hazy. The implication of censorship is raised though I want to make perfectly clear that I am opposed to any legal censorship which would, I am sure, destroy far more than it saves. I would prefer, therefore, to make my appeal to the comedians themselves. The very fact that they are so devastating in their humor indicates a high degree of intelligence. The fact that they are able to see the hypocrisies and contradictions of the society in which we live demonstrates a social awareness of the highest kind.

The night club comedian, when he speaks to the hundreds within the club and then appears on a television program where he speaks to millions, should recognize that the change in medium requires a change in material. The joke about the Catholic priest or the rabbi, which may seem quite harmless when told within the intimacy of a club, becomes grist for the mills of the bigots when given national exposure. The bigot already believes caricature to be reality. He believes exaggeration to be a fact. Sick humor in the hands of such individuals becomes a vicious weapon. The needle becomes a bayonet.

Another problem created by our sick comedians is the belief held by so many of them that the only cure for our social ills is "shock treatment." It is quite true that there exists in American society a most hypocritical ambivalence between morality as preached and morality as practiced. Attempts are still being made to withhold from adolescents information about life which they already possess. This attempt to make the natural, unnatural, to make the known, unknown, causes little boys to draw pictures and write obscene words on walls. They wish to shock the adult world by their demonstration of knowledge which they are not supposed to have. But intelligent men are not little boys and the use of four letter words for the purpose of promoting shock laughter is no substitute for comedy which evokes appreciate laughter. There is a great deal of difference between laughing at our attitude toward vice and making vice a virtue.

Finally, as a Rabbi, I must, in a sense, plead a special cause. I don't think that I am an overly-sensitive Jew. I don't condemn dialect jokes as such. I enjoy seeing the idiosyncracies of my people projected in clever and humorous fashion. A talented comedian, however, appreciates the difference when talking to a Saturday night audience at Grossingers, a night club audience and a national television audience. What is funny at Grossingers may not be funny on Ed Sullivan's show. In view of the fact that the professional life of a comedian depends on his ability to evoke laughter, he does not hesitate to tailor his material so as to insure the greatest amount of laughter from the people who constitute his audience.

We simply ask the comedians of our day to use this same sense of discrimination in choosing the material which they use with a consideration of the other possible reactions in the audience. Certainly the artist who by his portrayals fights bigotry does not wish his material used to increase the arsenal of the bigot. The comedian who uses the stereotype figure as the butt of his humor doesn't want his material used to create other stereotypes. Of course, I realize that there are so-called comedians who utilize filth as an excuse for humor, and the obscene as a substitute for talent. But this is a plea to these artists who, through the medium of their own gifts as humorists, belong in that great tradition of people who detest charlatans and hypocrites and destroy them with laughter. The power they possess through this talent and the opportunities they have to speak to millions should be used wisely. We ask them to utilize the keenness which permits them to dissect society so well and be as sharp in differentiating between that material which is worthy of them and that which is not worthy.

Judge Geller Wants Faulk Jury to Get Case By Next Thurs.

Judge Abraham N. Geller asked the principals in the John Henry Faulk suit against Aware Inc. to make an effort to have it go to the jury by Thursday, June 28.

Last week, Carl F. Ward, a CBS veepee, testifed that he always believed in Faulk's patriotism despite published accusations by Aware that the radio performer had pro-Communist leanings. Ward was boss of WCBS Radio in 1956, at the time Aware tired to nail Faulk, who had a daily program on the station.

Ward said he was concerned about the reaction of sponsors to the Aware charges, which Faulk has said put him out of work. As for his personal feelings, Ward said: "I was satisfied with his statement to us."

By the time Faulk was actually dismissed, Ward had left the station for employment elsewhere at the web. Notice of dismissal came from the new general manager of WCBS, Sam Slate.

Breen's V.P. Stripes

William Breen got a veepee stripe this week from NBC Films. He's head of sales for the NBC distribution subsidiary.

Breen, who heads a seven-man national sales staff, will continue reporting to NBC Films prexy Morris Rittenberg.

Dallas — KIXL owner-operator Lee Segall was host to a party of stockholders, staff and press members celebrating the station's 15th birthday. Attending the anniversary party, which was held at the Hotel Adolphus Regency Room, was Jeff Spivey, noted for expert marksmanship on television. Music was furnished by Tommy Cunningham and his orch.

Lee Writes Epilog to Chi Hearings; Has Ominous Overtones for Webs

Washington, June 19.

Reporting on the Federal Communications Commission's Chicago television hearings, Commissioner Robert E. Lee found "a basic conflict of interest" between a network which produces programs and which also has stations elsewhere having to select programs.

In a succeeding sentence which might send web bloodpressures soaring, Lee called it a problem "which requires further thought and resolution."

Lee detected that New York network brass is calling the signals on programming among Chicago's three net-owned stations. This, he claimed, is responsible for the tiny amount of locally produced shows.

Lee said:

"Generally, to carry a network program on an o&o station means (1) lesser program production costs to the local station (in comparison to its production of a quality live show) and (2) concomitant higher profit to both local station and network.

"In addition," he continued, ". . . there is the 'prestige' necessity for an o&o network station to carry its own network fare since, if they refuse a network show, it is difficult to keep the sponsor sold on it (the o&o stations being in major markets), and it is difficult to hold the affiliates in line on the program. They would point to the o&o defection and argue that they (the affiliate) should have no greater loyalty, etc., than the o&o station."

Phrases contained within parentheses are Lee's words.

Lee recalled that during the Chicago session he had ad libbed the following, and he repeated it in his report:

". . . In the programming area, the Commission has been insisting that the licensee be expert in the needs of his community. The interesting question here, is how can the licensee in New York really be expert in the needs of Chicago if he delegates complete responsibility as a licensee Is he delegating his responsibility as a licensee? If the Commission considers this a dilemma, as I do, it should spell out the answer so that the industry will know how to comply.

In such a damned-if-you-do, damned-if-you-don't situation, Lee concluded that management of Chicago o&o's look to New York network hierarchy, although he reported no reason to believe N.Y. required a veto over everything.

In this connection, Lee stated:

"(The Chicago o&o station manager) is limited by the top management policy requiring, basically, that he carry the full network fare as a general proposition. Even in circumstances where he theoretically has authority to pass up network programs in favor of local programming, it seems clear that he seeks advice and guidance, if not clearance, from the New York headquarters. Whether he seeks an O.K. from New York either because he has to, or because he wants reassurance on a voluntary proposal, it is equally clear that New York management, as often as not, turns down local programming in favor of its network programs."

Lee said the Chi hearings "served a good and useful purpose" and were "worthwhile" even though only one licensee (WTTW) has said so. He said FCC should "on a limited basis from time to time" hold other such hearings, suggesting they be set next for a two-station market, as intermixed UHF and VHF market and a non-network affiliate area. Next time, he said, there should be cross-examination of provocative and controversial witnesses. Also, most statements could be submitted in writing as a time-saver.

Select 4 U.S. Shows For Berlin Fest Competition

Four U. S. programs — "Ben Casey," "Circus," "East Germany —the Land Beyond the Wall," and "The Defenders"—have been selected for showing at the International Telefilm Show of the International Film Festival in Berlin, to be held June 22 to July 3 in West Berlin.

The Festival is being held under the auspices of the West German Federal Republic. Willy Brandt, Mayor of Berlin, is due to address the festival on Monday (25). Countries of the five continents are represented at this year's conclave.

"The Defenders" episode selected is "The Hundred Lives of Harry Simms."

$6,000,000 CFRB Building Deferred

Toronto, June 19.

Decision on plan of CFRB, Toronto to erect a $6,000,000 headquarters at the Yonge-St. Clair area, has been deferred until Sept. by city's Committee on Buildings and Development. Zoning bylaws prohibit radio and tv stations, theatres or newspaper plants to be built in the area, with city's solons to restrain from action until ratepayers' and businessmen's groups present their views.

W. C. T. Cran, prexy of CFRB, Toronto, said that Canada's largest indie radio station would have to vacate its present premises in 1964; that a 12-story building is being constructed at present next to the site selected by CFRB, Toronto. Cran also stated that no transmission towers or antennae would be erected in the area; that the company has 95 acres outside the city for a radio tower.

Billy Graham Premieres His New Radio Station

Black Mountain, N.C., June 19.

Evangelist Billy Graham has put his new radio station on the air with a declaration that "it will be a new dimension in American broadcasting."

Station WFGW, he said, "is to be a non-profit station, selling only enough advertising to defray the costs of operation," and "distinctive in its programming." The 10,000 watt station broadcasts on 1010 kilocycles. Graham is president of Blue Ridge Broadcasting Corp. which owns WFGW.

Graham said this mountain area has "more summer Bible conferences and religious assembly grounds than any other part of the world." He said some assembly programs will be broadcast over WFGW.

Bill Small to CBS

Bill Small, director of news for WHAS and WHAS-TV, Louisville, has been named assistant director of news of CBS' Washington Bureau.

Small will join CBS News in New York, July 1 for two months before he moves to Washington. Small has held the Louisville post since early 1956. Under his direction, WHAS News has received numerous awards.

Swap-Buy-Share Bid By Crosley TV To Stay in Indpls.

Washington, June 19.

Crosley Broadcasting would keep Indianapolis tv channel 13 (which it's otherwise set to lose) under a deal with WIBC, Inc., which the two companies are asking FCC to approve.

The unprecedented proposal follows eight years of legal hassaling between the two for the Indianapolis VHF.

FCC last year reversed the 1957 grant to Crosley and ordered that channel 13 be turned over to WIBC. Initially, the Commission divided 3-3 between the two applicants, with Commissioner T. A. M. Craven abstaining. Craven was directed by fellow commissioners to vote. He sided with Crosley, but the U. S. Court of Appeals ruled he shouldn't have voted, case was sent back to FCC for reevaluation.

Terms of deal worked out by Crosley and WIBC provide:

—Crosley will sell WLWA-TV, Atlanta, to WIBC for $3,300,000.

—Crosley will pay WIBC $100,007.20, set as WIBC's out of pocket expense in fighting Indianapolis Channel 13 legal battle.

—WIBC will withdraw as a Channel 13 applicant, and FCC will let Crosley keep the outlet.

All conditions must be met or the Crosley-WIBC deal is cold.

Ira Sugarman Preps 'Yankee Whaler' Pilot

Hollywood, June 19.

Producer Ira Sugarman is prepping a pilot for a teleseries tabbed "Yankee Whaler," based on life of New England whaling captain, circa 1850-60. Material will be taken from logbooks and journals of the period, with filming to be off Cape San Lucas, off tip of Naja California.

Sugarman also is planning a companion feature, "Harpoon," using the same theme but not necessarily the identical story and cast. Theme music for series already has been written, drawn from sea chanties of the time.

Canada Grid Coin

Toronto, June 19.

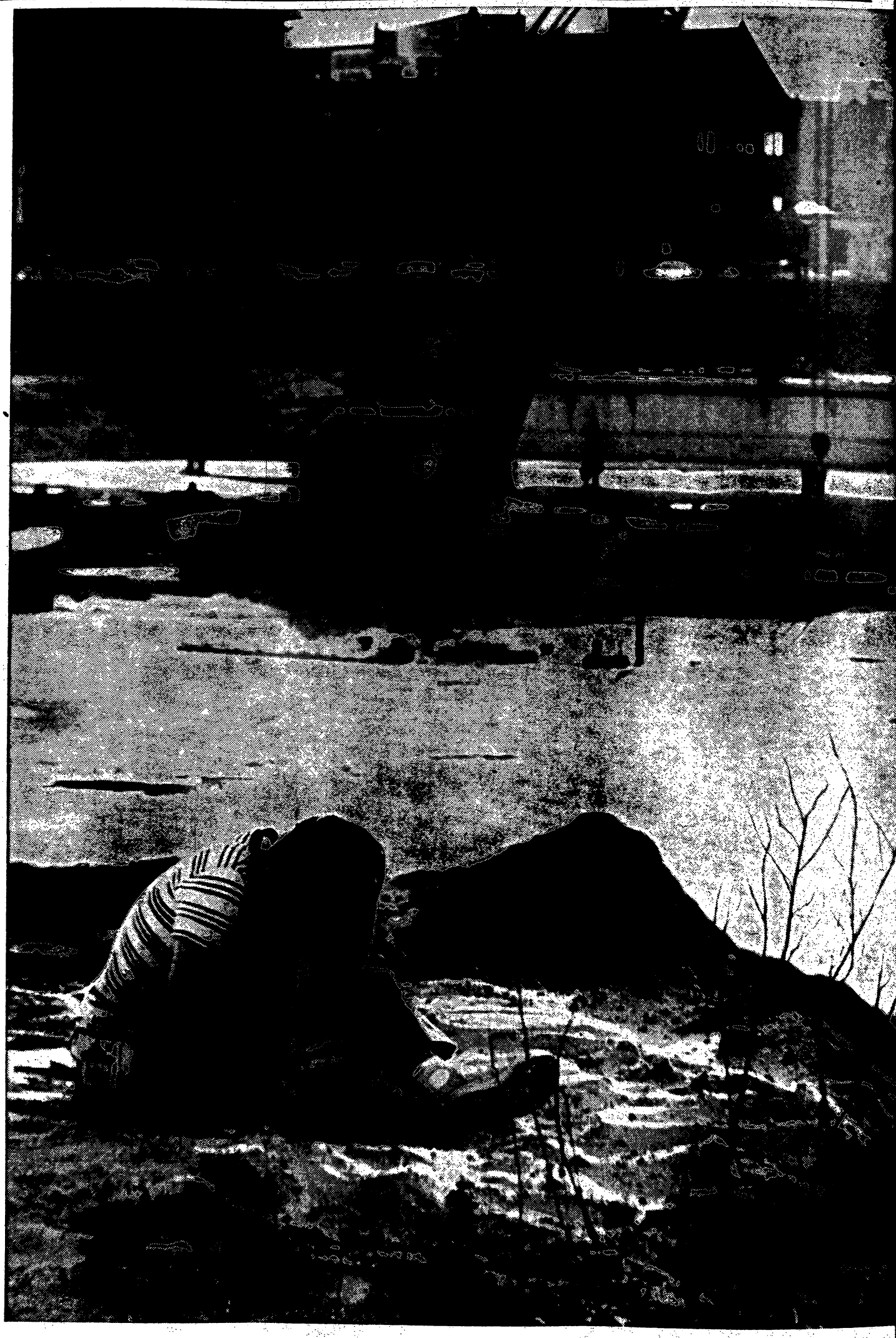
For second consecutive year, Carling Breweries Ltd. and American Motors (Canada) Ltd. will jointly sponsor the National Football League telecasts over the tv network of the Canadian Broadcasting Corp.

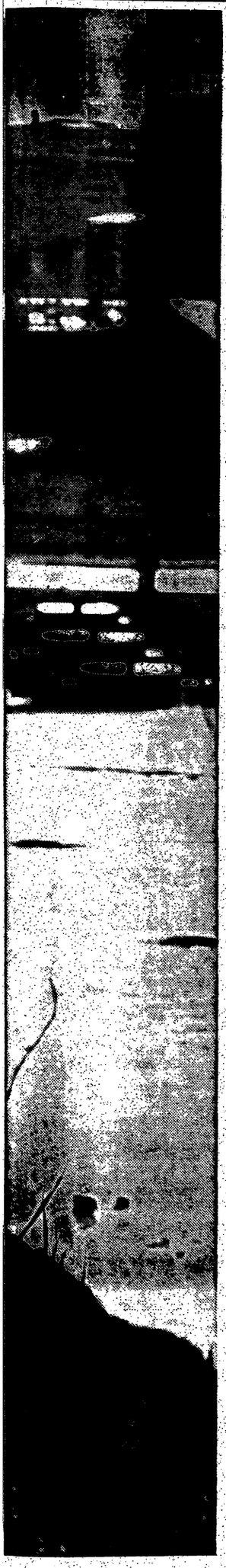
To be seen on both the English-language and French webs of the CBC, series gets under way on Sunday, Sept. 16, at 2 p.m. (EDT.), and will include 14 games and the final.

DAYTIME NETWORK FALL SCHEDULE: '62 - '63

	***CBS-TV	NBC-TV	ABC-TV
10:00	Calendar	Say When	Not Programmed
10:30	I Love Lucy	Play Your Hunch	Not Programmed
11:00	Verdict Is Yours	The Price Is Right	Tennessee Ernie Ford
11:30	* Brighter Day	Concentration	Yours for a Song
12:00	Love of Life	Your First Impressions	Jane Wyman Presents
12:30	Search for Tomorrow	*Truth or Consequences	Father Knows Best
1:00	Guiding Light	Not Programmed	Not Programmed
1:30	Not Programmed	Not Programmed	Not Programmed
2:00	As the World Turns	Merv Griffin	Day in Court
2:30	Password	*Merv Griffin	Seven Keys
3:00	House Party	Loretta Young Theatre	Queen for Day
3:30	The Millionaire	Young Dr. Malone	Who Do You Trust?
4:00	* To Tell the Truth	Make Room for Daddy	American Bandstand
4:30	Secret Storm	*Here's Hollywood	**Discovery American Bandstand
	Edge of Night		

* Five minute news strip at end of show.
** Discovery is 20 minutes.
*** Real McCoys reruns are expected to be slotted in the morning period in the fall on CBS-TV, with a half-hour show other than Calendar due for axing.





How to dig a hole

Pick a small boy.

Give him a shovel. Or plan a bigger tomorrow for him.

That can lead to digging a hole like this one: site of the largest, private, commercial-building venture in American history by a single owner (covering twice the area of New York's Rockefeller Center).

It is the vast new *Prudential Center*—set squarely in the heart of Boston, to keep pace with the extraordinary surge of New England's new growth.

But the area's booming burst of steel and stone, answers only a fraction of the challenge every child creates for us:

Will the America you pass on to me be greater, or weaker, than the America that was given to you?

Any honest answer must certainly cover the community of the mind as well as of stone; must serve all our needs to lift ourselves; to think, to work, to worship, to buy, to enjoy.

It's quite a target.

Yet it closely defines the daily target of WBZ-TV, Boston: to serve and stretch the "community of the mind", throughout two-thirds of all New England.

It is a goal firmly anchored in the great responsibilities of television's unique power to reach and move people.

The dimensions of both goal and responsibility are measured by the fact that more New England families are reached regularly by WBZ-TV than are reached by any other medium.

It is for them WBZ-TV fills its 20 hour working-day with its news, its editorials, its studies of the community and world, its entertainment, its advertising.

These are rooted in the spirit and zest of today's busy New England, which WBZ-TV is proud to serve as a mirror...as a voice... as a *prime-mover* of ideas, goods ...and people.

WESTINGHOUSE BROADCASTING COMPANY, INC.

WBZ+WBZA, WBZ-TV, Boston; KDKA, KDKA-TV, Pittsburgh; WJZ-TV, Baltimore; KYW, KYW TV, Cleveland; WOWO, Fort Wayne; WIND Chicago; KEX, Portland; KPIX, San Francisco

McGannon Sees Decline of Vintage Pix on TV; 'We're More Sophisticated'

By DAVE KAUFMAN

Hollywood, June 19.

Feature films, once among the most popular draws on tv and considered by stations the most economical form of programming, are declining in tv audience appeal, and in possibly two years stations will be confronted with a situation where most pix won't draw at all, it was predicted here by Donald H. McGannon, prexy of Westinghouse Broadcasting Co.

McGannon, whose company owns five channels, asserted stations across the country should prepare for this eventuality now by utilizing their program and production staffs to produce their own shows locally. The situations around the country presently rely heavily on vintage pix, but with their b.o. at the small screen diminishing, and no replacements of any volume in sight since Hollywood is producing less pix, they'd better do something about it now, he warned.

The exec revealed his company recently took a survey, and found the audience for features is on the decline, that it's far less numerous. He attributed this to (1) the novelty of seeing old pix is gone; (2) a lack of new film product; (3) the audience itself is becoming more sophisticated; (4) over-saturation of such pix, with some stations showing over 28 features a week.

It's precisely because Westinghouse forsees this void in programming that it produced "PM" and is now launching "The Steve Allen Show" plus five specials for youngsters, explained McGannon.

McGannon observed "I am concerned not only with the shortage of product, but with the limited sources of production. The great bulk of tv is produced by the networks and production companies of Hollywood. This is a matter for concern because it automatically means a decline in the number of producers and limited production."

He said also that the nets have been taking more and more option time from local stations (Westinghouse's five channels are all network-affiliated). "There is nothing anti-network in my attitude, I am just interested in good product from diversified sources. The shrinking of production sources will be a gag ultimately."

That's why Westinghouse has embarked on its own production ventures, and is hopeful other stations around the country will do the same, he said. Ever-rising prices on the post-1948 pix are still another reason for local stations developing and producing their own shows, he asserted. "Prices on these movies are going sky high," and it's becoming economically unfeasible to run them, he declared.

"They have to run out of these movies eventually, and where are we going to get tomorrow's programs? Many of the pictures being made by Hollywood today are far too adult for showing on tv at this time," McGannon stated.

He said he did not see off-net-

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Ontario Hydro In 'Biog' Spread

Official Films closed its third regional deal for the OF-David Wolper series, "Biography," with signing of Ontario Hydro-Electric via the Foster ad agency of Toronto.

Pact calls for 39 half hours and 13 repeats of the tv archives series. Canadian run will cover 15 markets, including Toronto. Ottawa and all other stations in Ontario, with an option for a second year.

With regionals now in the south and California besides Canada, the series is now in a total of 103 markets, according to Official.

Recent station sales include WTAE, Pittsburgh; WNHC, New Haven; WBAL, Baltimore; KSD, St. Louis; WWL, New Orleans; WGAL, Lancaster; WLUK, Green Bay; WICU, Erie; KBMT, Beaumont; WLUC, Marquette; WICS, Springfield (Ill.); WKYT, Lexington; and WREX, Rockford.

MCA's Off-Web Sales

MCA TV's half-hour off-network series have added 17 new station sales to its roster.

"Dragnet" deals include WBZ, Boston; WLTV, Bowling Green, Ky.; KTRG, Honolulu; WDAF, Kansas City; WNHC, New Haven; KONO, San Antonio; and WGR, Buffalo.

"M-Squad" has added WLBT, Jackson, Miss.; KNTV, San Jose; WTHV, Peoria; WREX, Rockford, Ill.; KNDO, Yakima; and WTVP, Decatur. "Restless Gun" has been bought by KOIN, Portland; and KTLA, Los Angeles.

Only a Few Are To Blame for So Much: Collins

Charlotte, N.C., June 19.

The real threat to freedom of broadcasting comes from a relatively few irresponsible broadcasters, Leroy Collins, president of the National Assn. of Broadcasters told the N. C. Association of Broadcasters here.

Collins, former governor of Florida, called a myth recent pronouncements that broadcasters freedom is now in grave jeopardy because of some external force.

"In reality, the freedom of broadcasters is not being jeopardized by an external force nearly as much as by a very real internal one," Collins said.

"Of course," he added, "the possibility of unwarranted governmental intervention is no myth." Collins said this danger "is very real indeed."

Collins said the internal force or irresponsible action of a minority of broadcasters actually is a fundamental cause of the external threat of government intervention.

Radio and television broadcasters are neglecting the opportunity to give listeners and viewers "fresh, unbiased, factual reporting" of local news, a Greensboro newsman told the group.

Scott Jarrett, news director of WFMY-TV, was a speaker at the convention. He also is president of the Radio and Television News Directors Association.

Jarrett advised that stations employ at least one full time newsman. "A part time newsman is sometimes worse than none at all," he said. Referring to stations which use only news from wire services, he added, "At least the tear-and-read announcers use material compiled by professional newsmen—however, remote from the local scene."

The Carolina Broadcasters named a committee to consult with the architect and State House Commission to see that adequate broadcast news facilities are provided in the new legislative building in Raleigh.

The committee was named by Dick Dunlea Jr., NCAB president and general manager of WMFD, Wilmington. It consists of Jack Starnes of WBAG, Burlington; Fred Fletcher, WRAL-TV, Raleigh, and Ed Rankin, the NCAB's recently named executive secretary.

New Port of Call For 'Sir Francis Drake'

"Sir Francis Drake," Independent Television Corp.'s series, had to sail through some indie shallows before landing on the NBC-TV schedule this summer as a replacement for "Car 54, Where Are You." The ITC series was originally sold to WABC-TV, ABC-TV's N.Y. flagship, for a run in the fall.

However, when ITC landed the NBC deal with a Procter & Gamble sponsorship, it had to buy back its contract with WABC-TV. Latter station, however, has the option to pick up the show after the summer NBC-TV ride. No decision has been made as yet by WABC-TV on whether to buy "Drake" for a subsequent run.

Rabbinical Dissent: 'Merchant of Venice' As WCBS-TV Attraction

Television, being everybody's medium, appears to trigger the loudest protests. The New York Board of Rabbis has protested the planned telecast of WCBS-TV of "The Merchant of Venice," labelled by the board an anti-Semitic play.

One rabbi, explaining his objections, said "it's one thing to produce the play in a private theatre but doing it in a public park under the auspices of the city is a cause for grave concern and objection."

WCBS-TV station manager Norm Walt said the station did not choose the particular play. The station wanted to celebrate the opening of the Shakespeare Festival in Central Park, now a yearly summer event, and "Merchant of Venice" was the opening play, he said. Walt said he felt the play isn't anti-Semitic, dealing as it does with a different era, using issues which don't apply today, and which no longer arouse audiences as they did years past.

"Merchant of Venice" always has been a concern of Jewish groups, sensitive to the Shylock character drawn by Shakespeare. The Board of Rabbi's protest was lodged with Joseph Papp, director of the Shakespeare Festival, and Newbold Morris, Parks Commissioner.

Papp said he didn't feel the play to be anti-Semitic. He also said the telecast would be confined to New York. WCBS-TV is slated to telecast the play tomorrow

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TV Code Authority Adopts Policy Of Log Submissions

Washington, June 19.

Television Code Authority will get copies of station logs as a way of supplementing its monitoring of Code outlets via tape. Submission of logs will be strictly voluntary, it was stressed.

The TV Code Review Board okayed the plan, brainchild of Code Authority Director Robert Swezey, at its Seattle meeting last week. In effect, it's a sub for the prohibitively expensive alternative of hiring an outside research outfit to do more monitoring.

The new program will involve a spotcheck monitoring of the actual screenings of stations together with the log analyses. Board issued a statement expressing regret over any burden caused by the effort and adding:

"The Board believes, however, that the principle of self regulation through voluntary submission of information must transcend considerations of personal inconvenience.

"The copies of program logs received from stations will be held in strict confidence by the Code Authority and returned to submitting stations promptly after examination and analysis. Staff machinery is being set up so that monitoring reports can be processed in optimum time consistent with accuracy."

The Board session is the first since it was reconstituted to provide regular web representation. The log-submission accord is a followup action to the recent resolution over the prescreening rights of NAB. Assn. decided it did not have the right to oblige networks to submit programs before broadcast time, but that in controversial cases, it would be nice if they did.

The voluntary nature of the log submitting is in keeping with the spirit of the pre-screening accord. NBC's position notwithstanding, the pre-screening agreement is still voluntary and NAB surrendered any right to demand a program in advance of broadcasting on penalty of punitive action—e.g. seal-jerking.

The Board described the perusal program as "a most important factor in self-regulation as provided in the Code." "Monitoring," it said, "has not been entirely satisfactory because it has not been complete enough to cover all stations."

Claim U. S. 'Dumping' of TV Films Ruining Europe Markets for Others

Frankfurt, June 19.

Some of the American film and television companies plus the United States Information Service are guilty of "dumping" television films in Europe and thus ruining the market for independent television producers in other countries, a German television filmmaker claimed here.

"One U.S. distributor is selling old American films that are already dubbed to television outlets in Belguim and the Netherlands for only $150," claimed the filmmaker. He asked that his name not be used because his organization is "having enought trouble already" with the competition in selling German-made television features in other lands.

The U.S. Information Service has about 700 films, many of them feature-length, which it gives to the television stations throughout the world free, he pointed out.

"Likewise, the French and Russian embassies are distributing these free films, which take up much of the playing time. But because these features are free, they are generally not much appreciated," he noted.

Not only that, he claimed, but in some of the world markets, the television stations unscrupulously take this free material which they get from USIA and from the other foreign embassies, and sell it to sponsors. So they make money from these deals unethically.

Though obviously it isn't intentional on the part of the USIA, the result has been that television film makers in European countries who have to rely on their own financing and no government support are unable to compete for business. Also, he maintained, the low prices that some of the Americans are getting for old films are serving to block the market.

"Some of the German documentaries are good enough to play in the United States. But the major networks like CBS or NBC are not interested in buying 10 or 12 hours of shows," he noted. Instead, it is customary to sell the U.S. stations 200 to 300 hours, and thus "they get a few flops along with the good stuff."

Ziv's 'Quick on Draw'

Ziv-UA's first entry in the game show sweepstakes is "Quick on the Draw," a comedy-panel show series, helmed by Paul Winchell and puppet Jerry Mahoney.

Series will be produced by Jerry Hammer Productions in association with Ziv-UA. Hammer will act as exec producer with Herbert M. Moss as producer and Gil Cates as director. Planned as a weekly half-hour show, it will pit two youngsters (aged 11 to 16) against each other in the game. Hammer created "Camouflage" for ABC-TV.

Chi B'casters Act To Put Its Emmy House in Order

Chicago, June 19.

After the fiasco two weeks ago, the Chicago chapter of the Academy of Television Arts & Sciences has made it urgent business to overhaul the balloting structure of the local Emmy Awards. Chiefly it is seeking a way to prevent the situation that occurred this year when two stations made a joke of the statuette by racing each other with new memberships and virtually dividing the Emmys between them. The new board of governors, at its first regular meeting last week, unanimously voted for a review of the Emmy procedures.

WNBQ, which has taken the blame for starting the membership race, now has representation on the board of governors, which—according to a station spokesman—is what the station was after when it drummed some 60 or 70 of its staffers into the organization overnight.

The spokesman said that WNBQ became seriously concerned with its status in the Academy last February, when one of its chief antagonists, Raymond Jones, exec secretary of American Federation of TV & Radio Artists here, replaced Jim Hanlon as chairman of the nominations committee. (Hanlon had to relinquish the post to become a national trustee of ATAS.) Jones has had a long-standing labor dispute with WNBQ, as was made quite clear in the recent FCC public hearings here.

With no representation on the board, and with Jones heading the nominations and Alex Dreier—a bitter, ex-employee of WNBQ—as prexy of the chapter, WNBQ management felt the station didn't stand a chance of being dealt with squarely in ATAS when the committee sent out its nominating directory to the membership.

It was taken as evidence of Jones' prejudice that, of the five tv station managers here, only WNBQ veepee Lloyd Yoder was not included on the committee's reminder list for the "tv man of the year" nomination. (The category was later dropped and did not appear on the actual ballot.) At any rate, the WNBQ membership drive paid off to the tune of

(Continued on page 47)

Taft's Operating Profit Up, Net Revenue Down

Cincinnati, June 19.

Net revenues for Taft Broadcasting Co fell this past fiscal year to $10,936,237 from the previous $11,076,717. This is due, said the company, to the sale of Knoxville radio and tv stations in January, 1961.

On the other hand, the radio-tv chain's operating profit (before depreciation and amortization) increased from $4,491,990 to $4,875,602. Retained earnings through the year March 31 last, totalled $6,454,864 against $6,116,745 at the beginning of the year, so that most key areas show an upbeat.

Final audit showed earnings per share, at the end of the fiscal year on March 31, at $1.20, an increase of 20% over earnings of $1 for the previous year.

2d Year 'Ripcord' Segs In 50 Cities

Over 50 markets have lined up for second year production of Ziv-United Artists' "Ripcord" series.

Standard Oil of Texas, a second-year client, has taken the show in a seven market area, which will encompass KROD-TV, El Paso; and KSWS-TV, Roswell, N.M. Other Standard Oil of Texas markets will be Wichita Falls, Lubbock, Amarillo, Abilene and Midland-Odessa.

To fill the second year requirements of the Savannah Sugar Refining Co., WSOC-TV, Charlotte and WTTN, Greenville-Washington have been signed, with others to be inked shortly. Second year sponsorship by Lincoln Income Life Insurance has been set with Fred R. Becker Advertising Agency on KWTV, Oklahoma City; WHAS-TV, Louisville; and WKYT, Lexington.

Penn Dairies has bought "Ripcord" for WGAL-TV, Lancaster, Pa.

Station sales include KOLO, Reno; WTVM, Columbus, Ga.; KVAL, Eugene, Ore., and WFGA, Jacksonville, Fla.

McGregor's WCPO Bow

Cincinnati, June 19.

Mort Watters, headman of Scripps-Howard WCPO, is extra budgeting for introduction of Buddy McGregor, newly arrived from WITH, Baltimore, with his vocal characters, in a 5:30 to 9 a.m. fun show Monday through Saturday.

McGregor, who was showcased on WCPO and WCPO-TV programs last week, offers $500 in weekly prizes for winners of quiz and novelty contests. He was a staffer of KXOK, St. Louis, before joining the Baltimore station. He takes over the spot filled by Miles Foland, who switched to early afternoon.

STATION GROUPS: IMPRESARIOS

Getting Back to Earth

If anybody has any great hopes for international tv programming via space programming, television executives here lay those hopes "party to romance, partly to national prestige" but hardly in any part to reality.

NBC board chairman Robert W. Sarnoff said last week that the satellites will not interfere with present forms of tv distribution abroad. In short, most of America's imports and exports will be on film and not the least "instantaneous."

"It may be 10 to 15 years before satellite traffic increases enough in volume to make the program economically feasible." This, too, was the observation of a New York television executive.

In all probability—save for the first satellite program now being planned—the satellite transmissions will be sharply limited to "portions" of major news events. The reason for limitation even on a key United Nations debate is because the early satellites will only be able to transmit for about 20 minutes over a two-hour period and then only on days when the weather is good or excellent.

Sarnoff to Philly Group: TV Export Biz as Usual Despite Satellites

Satellite communications will hardly interfere with the way American exports the "bulk" of its tv programming, said NBC board chairman Robert W. Sarnoff in a speech made last week at the Liberty Bell Award Luncheon in Philadelphia.

For one thing, Sarnoff pointed out in the luncheon (for the USO), "There is a significant discrepancy between time zones on different continents. Prime evening time in the United States, for example, falls in the wee hours of the morning in Europe, while the prime evening viewing hours in Europe occupy the American afternoon."

Sarnoff said that such limitations "will not discourage transmission of important events as they are taking place, such as critical UN session or an inauguration."

For the second time in as many months, Sarnoff challenged the "false fears" held about the effect of exported television on America's image abroad. In one of his occasional "letter to the editors," Sarnoff said that U. S. program exports don't hurt U. S. image, but what does hurt are the bad things said about U. S. tv and that are subsequently picked up in news reports distributed overseas.

"Are American television producers and distributors responsible for creating misunderstanding or ill will on the part of foreign television audiences?" he asked. "The facts point in just the opposite direction . . .

"Basically, it is the foreign broadcasters who determine ultimately what American programs are seen abroad; it is they who select and purchase from a wide range of available programs the shows they believe will hold the great interest for their audiences."

Said the NBC chairman, 15% of his network's own foreign distribution is made up of news and pub-affairs.

Lucky Seven

The tally: Seven deals in seven days for Seven Arts. The deals were for the tv distrib's "Films of the 50s" catalog and the Boston symph tv specs.

Five stations bought the 41 Warner features in Seven Arts' post-'50 "Volume 3." These went to five stations, while "Volume 1" went to one station. The 13 one-hour musical specs went to WCIV-TV, Charleston, S.C.

CBS Films Pacts $1,500,000 Canada Deal For 5 Series

CBS Films racked up about $1,500,000 in new sales to Canada with Canadian Broadcasting Corp. (CBC) picking up "The Nurses," "True," "The Hillbillies," "The Defenders" and "Perry Mason" for the '62-'63 season.

Ralph Baruch, CBS Films international sales director, called the deal "the largest single foreign order in the history of CBS Films."

The five series, which will total four hours of programming a week on CBC, were sold on a firm 52-week basis. Episodes from each series will be telecast in Canada before they are shown in the U.S. Page One Ltd., of Toronto, which was recently named CBS Films' Canadian agent, represented CBS Films in the negotiations.

"Defenders" and "Perry Mason" represent renewals on CBC, while the other three shows are new, as they are on CBS-TV itself. "True" is an action anthology with Jack Webb as host, narrator and occasional star; "Hillbillies," a situation comedy; and "Nurses" a medico show, with Herb Brodkin producing.

Ronzoni Still Has 'Bilko' Yen

In a local business climate dominated by spot buys and short runs, WABC-TV, N.Y., landed an unusual longterm program deal with Ronzoni, Italian foods manufacturer. Ronzoni has picked up a firm 52-week buy in WABC-TV's repeats of the Phil Silvers' "Sergeant Bilko" show which starts on the station this fall, as well as coming into the "Hennesey" repeats on the station. Mogul, Williams & Saylor agency placed the business.

Ronzoni's interest in "Sgt. Bilko" was sparked by its sponsorship of the show during its repeat runs on WNBC, N.Y. By continuing its sponsorship, it's building an identification with the show which has proved affective as a selling tool. The Silvers show will also continue to be seen on WABC-TV on Tuesdays at 7 p.m. in the fall while "Hennesey," which is coming off the CBS-TV network, will be telecast on Fridays at 7 p.m.

Trans-Lux's 'Hercules' Set for Major Markets

Trans-Lux Television, with new animation studios established in New York (Adventure Cartoons for Television), is in full-swing production on the cartoon series, "The Mighty Hercules," which is already set for four major markets for the '63 season.

Initially bought by WPIX-TV, New York independent, for its afternoon kid strip, "Hercules" has now been pacted for three Westinghouse Broadcasting outlets come '63.

The series of 130, five-and-one-half-minute cartoons are set for WBZ, Boston; KPIX, San Francisco; and KDKA, Pittsburgh. WPIX will telecast the series in color. Trans-Lux plans to go beyond the initial package of 130 episodes with 195 the mark by the fall of '63.

FILLING VOID BY OWN PRODUCTION

By MURRAY HOROWITZ

Key station groups, recognizing the dearth of new syndication product, are getting into the program production act. There's Westinghouse Broadcasting with Steve Allen; Metropolitan Broadcasting telecasting "Festival of Performing Arts" and planning to produce other shows next season; and Storer Broadcasting with "The Littlest Hobo" and different shows (see separate Storer story).

Programming push of station groups, as expected, is predicated on sell-off of other markets via syndication. Economics of programming entertainment shows in most situations are such that no one station can amortize costs and come out ahead—at least that's the experience of most station operators.

The dearth of first-run syndication series has been well documented. Only syndicator which is still maintaining a flow of first-run product is Ziv-UA, which now has "The Story of . . ." and has greenlighted second year production of "Ripcord." CBS Films has a first-runner. Independent Television Corp. has withdrawn "Sir Francis Drake" from syndication after the British-made series won a NBC-TV berth for a summer ride. Other first-runners are few and far between.

The product squeeze also is being felt in features, with the pool of post-'48s dwindling. Pix problem, though, is not nearly as acute.

In light of this situation, some station groups have stepped in with productions of their own, or have ignited productions from outside sources.

The limited resources of stations on an individual basis to produce entertainment shows for commercial sponsorship is underscored in New York. In the Big City, with its six commercial stations, with its huge pool of talent, there isn't one entertainment series of note produced locally for strictly local consumption.

For New York talent it's either big time on the networks, or getting a showcase such as "Festival of Performing Arts" for telecasting outside New York as well, or a format such as "PM East," the late Westinghouse late night series. There are plenty of local talk shows, pubaffairs and kiddie shows which are local in character and produced locally. But that's about it.

The approach of station groups vary. Westinghouse appears to be concentrating on the late night

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When Is a Used Car Different From Used Talent? Ask AFTRA

Hollywood, June 19.

AFTRA's membership has turned down a request from car dealer Frank Worthington for special reduced freelance talent rates for teleshows he sponsors on KCOP. Worthington sponsors a two-hour country music show Saturdays, and a three-hour show Sundays. AFTRA's board had recommended approval of the bid, feeling it would help hypo employment.

Attorney Morris Cohan appeared on behalf of ex-AFTRA members Bill Angel, Chuck Blore, Don French, Jim Hawthorne, Hal Murray, Art Nelson and B. Mitchell Reed, who it had been reported, might appeal having been fined and expelled from the union on charges of strike-breaking during the KFWB strike last summer. Cohan indicated the d.j.'s were withdrawing their request for an appeal.

Donald F. Conaway, AFTRA's national exec secretary, and Morty Becker, national counsel, were in attendance at the meeting.

Videotape Goes on Summer Location In Shawnee; N.Y.'s 'Runaway' Problem

New York, in sotto voce, can now join the wailing Hollywood chorus on runaway production. Two blurb makers are setting up out-of-town operations, and both are pitching the lure of cut prices.

A new commercial house, Alexander Productions, will use the film production facilities of Alexander Film Co. in Colorado Springs and Puerto Rico, with "all creative control to emanate from New York." Prexy Michael Palma, formerly exec veepee of Transfilm-Caravel, says he will guarantee the production of New York or Hollywood-quality blurbs at savings of up to 25%.

Same time, Videotape Center has signed a deal with Fred Waring to use the music man's "Shawnee on the Delaware" resort for summer and fall blurb taping. Says John Lanigan, veepee and general manager of VC, "It's hard to believe that with all this varied scenery, comfort and convenience, location shooting at Shawnee will be priced at special reduced summer rates."

Alexander Films, with which Alexander Productions has affiliated, has been making and distributing motion picture advertising for 40 years. Since tv, the company also has been turning out low-budget video commercials for local, regional and foreign advertisers. Staff numbers 300, with animation included, and the Colorado studio can accommodate 37 standing sets at once. Alexander also does its own film processing.

Says Palma, "Such economies cannot be found in New York City. Film production budgets will have to work harder than ever for the next few years, but major New York film houses are stymied with massive fixed overheads."

Lanigan says the Videotape-Shawnee setup will include transportation and accommodations for agency and advertiser execs who contract for blurbs there. Resort is equipped with two swimming pools, tennis courts, badminton, archery, boating facilities and golf.

Situated on the Delaware Water Gap in the Pocono Mountains, the resort is two hours from Gotham by car and 30 minutes by air.

Tele-tape Productions, a VC mobile affiliate, will supply the production equipment. Available will be up to four Marconi Mark IV's, and the mobile unit, self-powered, has a control room and two Ampex vidtape recorders.

All-Indian AM Station

Albuquerque, June 19.

New Mexico, which numbers about 60,000 redskins among its 1,000,000 residents, finally has its first all-Indian radio station.

Wireless outlet is in Aztec, N.M., near big Navajo country in northwestern corner of state, and it broadcasts from 5 a.m. to 10 p.m. in the Navajo language.

"To my knowledge," says paleface manager John Dorman of indie station KNDE-AM-FM, "We're the first station in the nation to operate exclusively in an Indian language."

Rest of staff, headed by Perry Allen of Shiprock, N.M., is all-Navajo.

Storer in Syndie Splash; Bergen, 'Littlest Hobo'

Storer Programs, Inc., and Television Artists and Producers Corp. have teamed up on the production of tv properties both for network placement and syndication.

First two properties to be developed under this joint arrangement is "The Littlest Hobo" and "The Charlie McCarthy Show," with puppeteer Edgar Bergen. "Littlest Hobo" is billed as a half-hour adult action adventure series starring a German Shepard dog called London. "Charlie McCarthy" with Edgar Bergen also will be a half-hour series, featuring the Bergen puppets. "Hobo" will be shot in color and is now in production on location and in Hollywood.

Deal for the two series was set by Terry H. Lee, v.p. in charge of Storer Programs, and Bruce Eells, prexy of Television Arts and Producers Corp. "Hobo" series is based on the feature by the same name and will be produced for Storer by Dorrell and Stewart McGowan who also produced the feature.

Distribution firm recently announced two other new properties: "Communism: R.M.E.," a 26-week series comparing communism and the free world, and "B'Wana Don" a series of 130 half-hour childrens programs designed for Monday through Friday strip.

Art Linkletter has been signed to host and narrate "Communism: R.M.E." Linkletter will make a month's tour of Russia beginning July 28, before completing the series. According to Storer, Linkletter has audiences set up with Soviet officials. He is due to return Aug. 1 to complete the series. Program is being produced by Storer in cooperation with United Press International and Fox Movietone News. Scripts and production are under the supervision of Sherman H. Dryer.

WB OFF-WEBS TO 9 MORE STATIONS

Another nine stations have inked for Warner Bros. off-network rerun product currently being distributed under the direction of WB's syndication v.p. Joseph Kotler.

WNBQ, Chicago, bought "Bronco" and "Sugarfoot," while WFIL-TV, Philadelphia, KXTV, Sacramento, and WFBG-TV, Altoona, inked for "Maverick."

In Washington, WTTG signed for "Roaring 20's," "Bourbon Street Beat," "Bronco" and "Sugarfoot," and WMAL-TV bought "Maverick" and "Surfside 6."

Previously, WB inked deals with WNEW-TV and WOR-TV, New York; KCOP, KHJ-TV and KTLA, Los Angeles, and WGN-TV Chicago.

WCBS Radio's Big Revamp Due July 9

Major programming revamp of WCBS Radio, N. Y., with the accent on 15-minute newscasts and the addition of Bob Maxwell to the talent roster, goes into effect July 9.

Kenneth Banghart, vet newsman of the station, will play a prominent role in the expanded news service. He will take over the noon news and will be heard on the 3 p.m., 4 p.m., and 5 p.m. news. Banghart will maintain his 6 p.m. news and, in addition, will act as anchor man for the news feature "Up to the Minute," which will be aired from 6 p.m. to 6:45 p.m. nightly preceding the Lowell Thomas news. Under the revamped policy, 15-minute newscasts will be heard on the hour every hour from noon through 6 p.m. Counting all the news periods, WCBS Radio now offers 11 quarter hour news periods daily.

Bob Maxwell, a new name to New York radio, will take over the 4 to 6 p.m. period which will be vacated by Banghart. Maxwell comes to WCBS Radio from WWJ in Detroit.

Bob Dixon, who has held down the 1:15 to 3 p.m. "Bob Dixon at Your Service" has resigned WCBS to move to Tucson. His resigna-

(Continued on page 46)

WANT TO BEAT COMPETITION?

Certainly you do! The most effective way is to out-program him—this calls for stronger weapons or the balance of program power won't swing your way. Seven Arts "Films of the 50's" have been deciding "power balances" in market after market by consistent top ratings and sponsors S.R.O.

WLAC-TV in Nashville began telecasting these Warner Bros. features on Friday and Saturday nights the weekend of February 16 and 17. The March A.R.B. clearly demonstrated how "Films of the 50's" beat their competition. Ratings up 50% over March '61. 28,000 more homes watching WLAC-TV on Friday nights, 21,000 more on Saturday nights. As a matter of fact, Sets-In-Use in Nashville on Saturday nights increased 40%!

Want to beat your competition? You can, with Seven Arts—"Films of the 50's—Money Makers of the 60's."

(For rating results around the country contact your nearest Seven Arts office.)

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For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

Tele Follow-Up Comment

Tonight

Mort Sahl has respect for the ladies if for nothing else. On the fourth night of his week-long NBC-TV late-hour stint which began Monday (11), Sahl hung up his trademarked sweater and donned a jacket and tie to host a panel of five femmes on a "Man-Woman Equation" discussion.

His wardrobe was the only novelty of the session and like the previous evenings was, mostly, a dreary affair. Sahl has many accomplishments, but tv hosting and interviewing is not among them. Throughout the evening sessions there was much talk of the bravery of the NBC officials in giving the podium to such a politically "controversial" figure as Sahl, but in show biz jargon it was "casting against type" and it didn't work.

Perhaps Sahl's impact was blunted by the fact that he was unable to lure any politicos of note on to the tv stage with him. The nearest he got to a politician was Gore Vidal, a guest on the Tuesday (12) show, a working playwright who ran, and was defeated, for Congress in his upstate New York bailiwick. Being more a theatreman than a politico, Vidal had more to say about the boxoffice than the polls which limited Sahl's range.

In fact, show biz angles dominated the scene throughout the week but offered little that was new or interesting. Sahl lacked the techniques to get his guests to open up and much of the conversation just drifted around aimlessly. Only Artie Shaw, Wednesday's (13) guest, had the conversational spark to keep a palaver session going. The former bandleader and now bench-rest sharpshooter brought a fresh view and an alert mind to the program and tv discussion shows should make more use of him if they can get him to come down from his Connecticut retreat.

Sahl's inability to stir up his guests was particularly noticeable with the appearance of Hugh Heffner, Playboy magazine publisher; Broadway producer David Merrick, and film producer Otto Preminger. There should have been a lot of meat to the discussions there but most of the conversation was pretty lean. On Monday night (11) Henry Morgan looked like he was going to start something but he took it on the lam before any real controversy began.

Sahl did manage to get in an occasional verbal blow. On Nixon: "The leader of the unemployed"; on Merrick: "He imports flops"; on former Verve Records president Norman Granz: "He sold his company for a $1,000,000 and 35c. good will." But probably the lowest blow of all came from Del Close, a performer from the "Second City" troupe, who said to Preminger, "Tell me, Mr. Preminger, why do the Nazis hate you?" It was unnecessary and tasteless and for which he apologized immediately after but the embarrassment remained. Merrick, too, was roughly outspoken in his attitude towards the drama critic of the N.Y. Times, but much of it had been said and printed before like his "He needs vocational guidance" crack.

To Sahl's credit, though, was his selection of the guest performers. They were mostly bright, fresh voices and faces who brought a much needed lift to the evenings. Foremost among them was young comedian George Carlin, doubling from New York's Living Room nitery. His impressions of the old-style comic (Jack E. Leonard), the new-style comic (Mort Sahl) and the New Frontier (John F. Kennedy) was breezy, punchy and quite funny. Others who stood out were the Oscar Peterson Trio, Carmen MacRae, Nancy Wilson and Jackie & Roy.

With Hugh Downs out ill, Jack Haskell sat in on Monday and Tuesday nights. He added little to the conversational flow but, fortunately, he doesn't have to rely on this sort of tv gig because he's set for Irving Berlin's "Mr. President" bowing on Broadway in the fall. Downs returned to his old post Wednesday evening and took up his familiar philosophic flow that helped Sahl open up a bit, but still not enough.

Both Sahl and Downs were trapped into banalities in the Thursday discussion with Inger Stevens, Geraldine Brooks, Susan Strasberg, Felicia Farr and Suzy Parker on "Man-Woman" values. This program like the preceding ones was loaded with such couch-inspired words as "aggressive," "competitive," "hostility," "repressions," "complexes," "fantasy" and "dichotomy." It sounds like adult talk but it also can be sophomoric.

Gros.

Close-up!

Bell & Howell's "Close-up!" signed off for the season last Tuesday (12) on a light note but not a cheerful one. The new school of political-minded comics and social satirists can make you laugh but they don't make you very happy. Unlike the escapist, uncontroversial comedians of 20 or 30 years ago the new funnymen don't leave you lighthearted but instead make sure you're worrying about the right things. That was the unstated insight given by the Helen Jean Rogers-produced episode, "What's So Funny?"

As a show, it was both entertaining and illuminating, which to some represents the ideal in television. The program sampled some of the current nightclub and cartoon satire, surveyed a number of practitioners for an explanation of the phenomenon, queried lay persons as to whether or not they like the new "maverick," humor, and concluded that comedy succeeds when it reflects the spirit of the times.

Mort Sahl submitted, "I'm not funny, the issues are funny." Dr. Bergen Evans of Northwestern U. viewed the new comedy wave as a reflection of a "real insecurity in our national psyche," and cartoonist Al Capp offered, "They have this new liberty to say forbidden words." A political conservative opined that the new satirists are all left of center and are buttressing the liberal "establishment"; while another detractor, calling them "sickniks," feared that in their attacks on corruption in the modern world the comics might not leave anything standing.

Miss Rogers picked good representative talent for the show, and there were some choice morsels of performance from Sahl, Dick Gregory, Bill Alton and Del Close of Chicago's Second City, and Arch Lustberg of the Uniquecorn in Washington, D.C. Each gave a good demonstration of comedy that touches a sensitive nerve but causes laughter.

John Secondari's narration had class, as always, but tended to treat the state of contemporary comedy as though it were a serious social problem. The closing credits were appropriately whimsical.

Les.

U.S. EXPOSURE ON MEX CULTURE SEGS

Mexico City, June 19.

The Mexican series of cultural programs produced under the auspices of the Department of Education are to have wide distribution, including American television facilities.

Dr. Jose Guadalupe Maynero, chief of the Radio and Television Department of the Department of Education, said that at least three American tv stations along the border who telecast routine Spanish programs, five Mexican tv outlets in the border zone, and many radio stations will program "Cultural Message," a filmed series which concentrates on music, painting, science, dance, history, archeology, Mexican progress, etc.

A series of epic poems in Spanish, recently waxed by Captain Luis Nunez Velarde, who heads up a committee organizing special competitions or readings in literature, is also to be released.

Dr. Maynero asserted that stations transmitting Spanish material in the United States, chiefly in southwestern areas, but also in such centers as New York, Chicago and Miami, are so popular that other outlets are also joining the parade, transmitting a certain amount of material in Spanish. This competition is disputing for an audience which is "economically quite valuable," Dr. Maynero said.

KRAFT MYSTERY THEATRE
With Jan Sterling, Beverly Garland, William Windom, Dan Tobin, Maxine Stuart, Emile Meyer, John Milford, George Kennedy, Calvin Quillet
Producer: Elliot Lewis (for Roncom in association with Desilu)
Director: Robert Altman
Writers: A. A. Roberts, Norman Shields
60 Mins., Wed., 9 p.m.
KRAFT
NBC- (film)

(J. Walter Thompson)

It's fine that Kraft wants to avoid, as much as possible, a repeat pattern for the summer, but considering the original program that was inserted in place of Perry Como's musical stanza, a repeat could be no worse. "Kraft Mystery Theatre" consists of eight unused hours and eight repeats (from the old Westinghouse show on CBS), and the first of the eight originals, Wednesday (13), was "In Close Pursuit." Because of the flaccid way it was written by A. A. Roberts and Norman Shields and the spiritless way it was directed by Robert Altman, this putative mystery was not worth pursuing very closely.

Jan Sterling was the jealous wife, who knocked off her alkie poet husband for toying around with waitress Beverly Garland. The waitress was held for murder and the wife, who had (said the script) a penchant for stray cats, made friends with the waitress's court-appointed lawyer, who was also an alkie. To describe any plot in this fashion may seem unfair, so here are some of the details that were used to inflate this plot: (1) having the body put in the trunk, thereby leaving the impression that on this act hangs the thread of a plot and then have the cops find it at once, making the viewer wonder why the trunk was ever introduced; (2) letting a woman accused of first degree murder out on bail; (3) having a rundown lawyer go to the wife of a murdered man to ask for help in saving the accused murderess who is known to have been the husband's lover, etc., etc.

Misses Sterling and Garland were remarkably patient in acting out inferior roles.

If the first "Kraft Mystery Theatre" of the summer season is any indication, then this 9-10 p.m. Wednesday showcase won't do any too well replacing Perry Como in the hearts of his followers.

Art.

TWO BY PINTER
With Toby Robins, Joseph Shaw, Mary Savidge, others
Producer-Director: Paul Almond
Writer: Harold Pinter
90 Mins., Mon. 9:30 p.m.
CBC, from Toronto

Punditing about Pinter is always precarious, but this pair of short plays—20 and 35 minutes respectively—showed him as (a) a would-be Pirandello who may make it some day (b) strongly influenced by Synge, Poe and less strongly by Beckett and Ionesco. They were "The Collection" and "A Slight Ache" (in which Emlyn Williams starred in London, '60). They were given fullest value by Paul Almond (currently directing a Show of the Month for NBC) with everyone connected—seen and unseen—pulling his weight admirably.

One standout thing about Pinter is his sharp, naturalistic yet subtly evocative dialogue, equally excellent in both plays. Another is the mood he creates — enormously effective even when, as in "Collection," he's virtually batting badminton birds with only a fraction of the skill Pirandello displayed in "Right You Are if You Think You Are."

Basic plots were simple. In "Collection," which in its early stages also builds Poe-like suspense, a husband separately confronts his wife and another man with an alleged affair. He got more conflicting stories than a committee investigating Billy Sol Estes, and in the end still wasn't sure what happened. Husand and wife were played by William Hutt and Toby Robins, both starring at this summer's Stratford, Ont., Shakespeare Festival; alleged lover and his strange friend by Neil McCallum and Bud Knapp; all four were superlative. English-born Donald Ewer was richly delightful as a Cockney cabbie.

In "Slight Ache" a husband who's become a babbling bore in-

(Continued on page 44)

GERMANY: FATHERS AND SONS
With John Rich, others
Producer-Writer: George A. Vicas
60 Mins., Fri. (14), 9:30 p.m.
PUREX
NBC-TV (film)

(Edw. H. Weiss)

In a searching examination of the barrier of silence between father and son in Germany today as depicted on NBC-TV Friday night (14), U. S. viewers were treated to one of the most telling, thought-provoking post-war documentations to come out of Europe.

Produced and written by George A. Vicas as the initial special by the new NBC News European production center in Paris, which Vicas heads, it was a penetrating, abrasive analysis of a society still emerging from the shock of defeat, the younger, lost generation groping for answers, but seldom finding them, and the older generation only too anxious to forget the past.

As reporter John Rich and cameramen (always with the aid of excellent interpreters and fine visual backgrounding) sought out ex-Nazis, teachers, university students, parents and even political satirists in cabarets from Berlin to Bavaria, the evidence that was piled up made for grim, fascinating viewing and listening, unfolding a drama of conflicts and ominous forebodings for the future.

There were the students at the Harburg School, eager for answers, willing to come to grips with reality, exposed to scenes of the destruction of the Warsaw Ghetto as part of their curriculum, yet wondering why their elders refuse to talk about it or even deny having knowledge of such scenes. And in contrast the youths searching for tradition, clinging to fraternity life and the military disciplines of fencing.

There was the youth who, recalling at the age of seven the bombings and burnings of Berlin, who only had memories of the excitement it provoked, not the horrors. But each time the program returned to the two ex-Nazis, one a prosperous auto dealer the other a salesman of barbershop supplies, who rejected resonsibility, with no guilt complex, smug in their personal comforts and success, sure of only one thing—they are Germans, the form of political government doesn't matter.

There were teachers of a more heroic stature and those who simply told their students to shut up when queried too deeply about the past. And always the parents resigned to inaction.

Here, in a nutshell, was a documentary that did a painstakingly brilliant job in covering the subject at hand, at once intensive and real. It delved into all viewpoints, designed to make the viewer think. There were no pat answers, and therein lay the fascination of the program.

The ray of hope was in the objectivity and intellect of the high school seniors and some of the college men, even though their answer was: you can only wait for the present generation to die out.

Rose.

DESILU OPERATING AT 89% CAPACITY

Hollywood, June 19.

Desilu's three studios will be operating at 89% of capacity beginning July 1. The record figure was attained when a deal was made for Leonard Stern's Heyday Productions to lens its new ABC-TV series, "I'm Dickens, He's Fenster," at Desilu-Cahuenga. Other Desilu lots are the Desilu Gower and Culver studios.

"Dickens" is the ninth half-hour series to be shot at Desilu next season. There will also be four one-hour series and two theatrical films.

Hour shows are "Fair Exchange," "Ben Casey," "The Untouchables," and "Kraft Mystery Theater." Half-hours: "Lassie," the "Lucille Ball Show," "My Three Sons," "The Andy Griffith Show," "The Joey Bishop Show," "The Danny Thomas Show," "The Dick Van Dyke Show," "The Real McCoys" and "Dickens."

Indianapolis—The WFBM Stations made two staff changes: Ozzie Osborne has become a salesman for WFBM-TV after a stint as program and production manager for WFBM-FM. Tom Wendt takes over Osborne's job on the FM side.

NOAH AND THE FLOOD
With Igor Stravinsky, Laurence Harvey, Sebastian Cabot, Elsa Lancaster, Paul Tripp, John Reardon, Robert Oliver, Richard Robinson, New York City Ballet, Columbia Symphony and chorus
Producer: Robert D. Graff
Director: Kirk Browning
Music: Stravinsky
Choreography: George Balanchine
Libretto: Robert Craft (prolog by Jack Richardson)
60 Mins., Thurs. (14), 8 p.m.
BRECK
CBS-TV (tape)

(Reach, McClinton)

For all the noble and ambitious intent of CBS to explore new tv dimensions, last week's widely-ballyhooed presentation of "Noah and the Flood" was pretentious and hollow.

Granted that, for the unusual occasion which mated Breck shampoo sponsorship coin with the more lofty-levelled arts, CBS commissioned the world's greatest living composer, Igor Stravinsky, to compose the score; granted that it utilized the services of Stravinsky's longtime collaborator and world-renowned choregrapher George Balanchine along with the equally-renowned New York City Ballet for the dance sequences; granted that this fusion of music, dance, mime, narration and design embraced some of the more skillful technicans of the theatre, with the eminently gifted Roubel Ter-Arutunian as designer of the project and Stravinsky himself supervising the entire production. Yet for all of this "Noah and the Flood" was hardly more than a limp exercise in avante garde video.

Stripped of its prolog (which proved one of the better portions of the overall presentation) and a 20-minute afterpiece which served as a sort of biographical recap of Stravinsky and Balanchine, the main body of the work took little more than 25 minutes or a half-hour. Whether appraised on its musical merit or for the dance, "Noah" hardly rates as a milestone in the collaborative careers of Stravinsky and Balanchine. Stravinsky's score is in the genre of his more recent compositions, atonal to a degree that renders it virtually meaningless on first hearing. The choreography also revealed nothing new from the prolific and imaginative Balanchine and the whole at no time achieved either the dramatic drive or intensity necessary to create "Noah" either as a miracle or as a fluid lyric legend for the ages.

Unfortunately the mode of presentation, with the dovetailing of dance, narration, miming and choral work, was not a happy one, for the melding was too abrupt and individual, and never produced a meaningful dramatic composition. The use of macabre masks for Noah and his family hardly substituted for the lack of fire and drama in either the music or the dance. Similarly, the artificiality of the stage prop, an undulating fabric ocean, was a strange concession for Balanchine the creator. It is something new for him to resort to anything but dance movement to tell the story.

Since the smallest part of the production was the dance, it was necessary to succumb to some pretentious artifices as a visual attraction for the viewer during the static moments. If the intent was to accent mysticism, the result was just confusion.

Laurence Harvey's narration was on the pompous side. Paul Tripp read the roll call of the animals as though he were a square dance caller, and the comedic scene between Noah and his wife (Elsa Lancaster) may have rung truer in the 15th. Century miracle plays, which served as a source for Robert Craft's libretto.

In his afterpiece, Stravinsky confessed to Craft that inevitably he must be ahead of his public. This may once more be the case. But for today's viewer on tv "Noah" was drowned in a morass of extravagantly meaningless music and ersatz theatre.

Rose.

More Ness on Desi Agenda

Hollywood, June 19.

Desi Arnaz plans a 1963-64 vidpix series on "The Life of Elliott Ness," based on the distinguished Federal agent's private life. "The Untouchables" (book) only dealt with Ness' career for five years.

Actually the indomitable crime-investigator ended his days in defeat.

Storer Programs INCORPORATED

HOST & NARRATOR
ART
LINKLETTER

Foreign Television Reviews

BERLIN—URTEIL UND VORURTEILE
(Judgment & Prejudice)
Director: Manfred Durniok
Writer: Rolf Opprower
30 Mins.; Thurs., 10:20 p.m.
West-German TV, from Berlin (film)

Manfred Durniok, one of West Berlin's most prominent short film directors, did this program especially for SFB, city's tv station. Written by Rolf Opprower, this entertaining half hour not only gave televiewers an insight into today's West Berlin but also traced the history of the city and let the audience know what famous people thought about it. There were pros and cons.

It was Dostoevski who, after a brief visit, once revealed that Berlin disappointed him. Later, however, the famous Russian novelist corrected himself by saying that he wasn't in too good a mood when he was in Berlin, putting the blame on his liver ailment. Germany's great poet, Goethe, hadn't too much praise for Berin either, he called the inhabitants of this city a bunch of daring people, but people without delicacy, probably meaning no charm. Both men's opinions naturally refer to the 19th century Berlin.

With regard to the 20th century Berlin, it was American novelist Thomas Wolfe who revealed that he liked the city. His British colleague, Edgar Wallace, however, said he didn't. Ernest Hemmingway, in turn, once said that he liked his stay in Berlin. These statements made up the more amusing parts of this offering. Otherwise, it showed the city's most impressive buildings, would-be Russian restaurants and Dixie joints and didn't forget the Kurfuerstendamm.

The offering was nicely lensed, narrated and directed and registered as a pleasant item.

Hans.

LATE SUMMER AFFAIR
With Nigel Stock, Wendy Craig, Jessie Evans, Brian Wilde, Reginald Marsh, Ursula Hirst, Kenneth Adams, Penny Morrell, Frazer Hines, Greta Wood, Barbara Leake, Gillian Jason, Olga Donne, Geoffrey Tyrrell, Liam Gaffney, Ricky Carlisle, Roy Adams, Richard Price, Robin May
Producer: Eric Tayler
Writer: Leo Lehman
90 Mins., Fri., 9:25 p.m.
BBC-TV, from London

Maybe it was not much more substantial than a variation on the seven-year itch, but scribe Leo Lehman embellished his "Late Summer Affair" with some fancy characterization and polished dialog, and the upshot was one of the most pleasing tv dramas of recent weeks.

Hacklow (Nigel Stock), a sucker for a dame, had the chance to break out when his family exited for a vacation. He picked up an intense gal, Barbara (Wendy Craig), in a coffee-bar, and a well-timed bout of flu prevented her from leaving his apartment. She bedded down, but chastely, in the lounge.

Gradually, and subtly, Barbara revealed herself as a fully-qualified tramp. She turned Hacklow in to her lackey, persuaded him to indulge her expensive tastes, and looked like settling in for good. But the sudden return of Hacklow's wife sent her scuttling, and she turned up, for a telling payoff, with his coarse, loud-laffing pal. She was just looking for someone to pay for the ride.

As indicated, the script provided a persuasive portrait of the on-the-make distaffer, down to the uncommercial ability to play the harpsichord. It was finely in by Wendy Craig, who maintained a beguilingly innocent front throughout and only occasionally revealed the predatory nature underneath. Nigel Stock, too, although inclined to caricature the sexual itchiness in the early stages, clicked as the unsuspecting Hacklow. Brian Wilde and Jessie Evans neatly underscored the main action with a sub-plot about the henpecked bar-owner with a roving eye, and a belligerent wife who kept said eye in its proper orbit. A fine study of Hacklow's womanizing buddy came from Reginald Marsh.

Eric Taylor's production was well-paced, and a few longeurs in the middle section could have been prevented by gentle editing.

Otta.

CANZONI DI MEZZA SERA
(Songs For Mid-Evening Listening)
With Giorgio Gaber, Edoardo Vianello, Joe Sentieri, Dick Caruso, Carlo Croccolo, The Cousins, Cocky Mazzetti, Marcello de Martino Orch
Director: Lino Procacci
45 Mins.; Sat., 10:20 p.m.
RAI-TV 2d Program from Rome (tape)

Pleasant, unpretentious new show marking a surprising winning debut for emcee Giorgio Gaber, previously know here as a writer and singer. He possesses a sort of homespun charm which could make him a welcome change-of-pace personality in the local picture.

Show itself differs little from RAI's usual song potpourri stanzas; pleasant, well-selected, nicely but not memorable produced. Songwriter Edoarda Vianello, neatly came through with a series of his best-know compositions. Joe Sentieri belted across "One of many," a current hit here. Cocky Mazzetti gave forth with "Cielito Lindo" in a more classic vein with modern overtones, while Dick Caruso sang "Pretty Eyed Baby" in fine style (though his intro via a record of the great Caruso's could have been avoided).

Finally, a comedic interlude with Carlo Croccolo proved risible if a bit overlong for a show of this calibre and length.

Havic.

AN ENCHANTING EVENING WITH ROBERT STOLZ
With Anneliese Rothenberger, Heinz Hoppe, Harry Friedauer, Herta Staal, Monica Feldemann
Director: Fred Kraus
Music: Robert Stolz
60 mins., Sat.
Austrian TV

This was an outstanding hour for Austrian tv. Show started with composer-director Stolz telling the interviewer, actually his wife Eniz, that he wrote his first "song" at the age of four, his first operetta at the age of 17. Viewers learned his principle of composition, first the melody and then follow with the various trends in new rhythms, which always change and will probably continue to do so for ever.

Intelligent style, good taste and humor were in abundance during this hour. Selections were of course the hits of operettas, motion pictures and assorted individual tunes. Singers were excellent, especially outstanding was Irene Mann's choreographic work and cameraman Horst Wenzel efforts. Settings by Ferry Windberger revealed that this was a big budget show. Fred Kraus' direction was ok.

Maas.

STEPTOE AND SON
With Wilfrid Brambell, Harry H. Corbett, Valerie Bell
Writers: Alan Simpson, Ray Galton
Producer: Duncan Wood
30 Mins., Thurs., 8:45 p.m.
BBC-TV, from London

One of the half-hour playlets written by Alan Simpson and Ray Galton for their recent "Comedy Playhouse" skein concerned a couple of junk men. It was generally regarded as the click of the series, and now the scribers have introduced the same two characters for further episodes. The original piece was repeated to launch the series, and this one the first of the succeeding five segments.

To mince no words, and lose no superlatives, it was superb. The central characters were splendidly realized—the garrulous and possessive Albert (Wilfrid Brambell) and his restive son Harry (Harry H. Corbett). Situation concerned the latter's attempt to break away by dating a girl. Climax was her failure to turn up for dinner at their ramshackle place, the son's frustration led him to break up the joint, and the girl's eventual arrival. The cunning old man had put the clock forward, knowing that his son wouldn't be given the run-around.

The script was packed with felicitous touches, all in keeping with the chief personalities. As usual with Simpson and Galton, who wrote for Tony Hancock, they concentrate on the humor that arises from a credible situation, rather than sprinkling it with gags.

Wilfrid Brambell and Harry H. Corbett were memorable and fully-fashioned figures, and there were appealing touches of pathos in their wrangling. Producer Duncan Wood, too, wasn't afraid of the pregnant pause and deftly gave a third dimension to the theme. And Roger Andrews' first-rate set, cluttered and detailed, ensured convincing atmosphere.

In fact, no comedy skein, on this showing, has promised so well for years.

Otta.

THE ORIGINS OF MAN
With Tom Margerison
Producer: Jock Watson
20 Mins., Sun., 5:45 p.m.
Associated TeleVision, from London

In a setting of skulls and cosmic bric-a-brac, which were fetching but provided no visual aid, scientific journalist Tom Margerison launched this series, which is planned to recount the latest stage of knowledge and speculation about human beginnings.

Astronomer R. A. Lyttleton was quizzed about how the earth began its planetary existence, and gave an able exposition, accessible to the layman. Margerison was somewhat inclined to fuss as an interviewer, too patently asking the simple question and hoping for the simple answer. Otherwise, he kept up a good sequence, and the skein, produced by Jock Watson, should intrigue the curious adult as well as the adolescent.

Otta.

COMMAND
With Shaw Taylor
Writers: Derek Dempster, John Ashby
Director: Stephen Wade
30 Mins., Wed., 6:15 p.m.
Associated TeleVision, from London

Celebrating the Golden Jubilee of the Royal Flying Corps, parent of the R.A.F., this introductory half-hour covered its 50-year history snappily, without involving itself in any policy questions about the use of air power in war and peace. More of a puff than an analysis, controversy was excluded from an otherwise capable script. The result was an anodyne affair, saying little that was new.

Film of the 1914-18 War was unearthed from the archives, and used efficiently. The script took the line that Munich had given Britain a year's breather to prepare—a judgment that would be strongly disputed by many. It also accepted, by implication, the necessity of saturation bombing, which many pundits still condemn. Otherwise, it retailed the facts about Trenchard, Whittle, and the rest in clear outline.

Shaw Taylor briskly delivered the commentary, and Stephen Wade's presentation of the film material was fast and fluent. Further segments will go into further detail, and may be opinionated. This one needed it.

Otta.

THE CHAIRS
With Beatrix Lehmann, Cyril Cusack, Barry Letts
Producer: Naomi Capon
Writer: Eugene Ionesco
45 Mins., Fri., 10:25 p.m.
BBC-TV, from London

Described by the author as a "tragic farce," Ionesco's "The Chairs" had a limited run at London's Royal Court Theatre four years ago, in the same able translation by Donald Watson. This bold attempt to translate the fantasy into tv terms came largely a cropper, and wouldn't win many new followers for the scribe's unusual vision.

It concerned an aged couple, preparing for death, and the man's insistence that he had a valuable lesson to transmit before going under. The scene was gradually peopled with chairs and an imaginary audience, and finally the orator appeared to pass on the old man's accumulated wisdom. But he was dumb.

Ionesco was thus preaching a pretty simple fable about the meaninglessness of life. In theatrical terms, it came off because it used the stage superbly. The sense of a mounting number of eager, but unseen, spectators gave the piece an increasing farcical momentum.

Naomi Capon's production lost most of this—and fell short on humor. What was left was glum, and wasn't helped by performances from Beatrix Lehmann and Cyril Cusack that were far too tricky. The old people must convince in their foolishness, and they didn't. Kenneth Lawson's set, too, fell between the two stools of verisimilitude and fantasy.

Otta.

THE TEARAWAYS
Director: Ronald Kelly
30 Mins., Thurs., 10:10 p.m.
BBC-TV, from London

Having copped the Jury's Special Prize at this year's Cannes Eurovision Festival, "The Tearaways," a half-hour documentary made for BBC-TV by Canadian writer-director Ronald Kelly, lived up to its distinction. Kelly filmed the pursuits of a couple of leather-jacketed teenagers, and added to it their recorded comments on an edited sound-track. Upshot was a brilliant and memorable movie that gave more insight into the rebellious, speed-crazy, finger-to-nose attitudes of urban youth than any souped-up fiction.

Kelly took his camera eavesdropping as they tore up the macadam on their motor-bikes, smooched with their girl-friends in a seaside shelter, aimlessly looked for work, and indifferently listened to their disinterested mothers. The commentary pulled no punches. It was irreverent, laced with salty phrases, and needed close attention, for its frank Cockney was pretty broad even for a native Londoner to understand. It was delivered by a couple of anonymous thesps, who were first-rate.

The movie will become one of the classics of its kind. Kelly took no moral line, and made no suggestions for instilling social purpose, but he got over a sense of the lad's worthwhile vigor, and won respect and understanding for their perpetual revolt.

Otta.

PERSONAL APPEARANCE
With Count Basie Orch, Lambert, Hendricks & Ross, Ocie Smith, Irene Reid
Producer: Peter Wildeblood
Director: Gordon Flemyng
62 Mins., Wed., 9:55 p.m.
Granada TV, from Manchester

Jazz-fanciers usually get a thin time on British tv. It's often given, but in snippets, embedded in unsuitable formats, or fearfully mixed up with pop stuff. Thus showcasing the Count Basie band and the vocal group, Lambert, Hendricks & Ross, was something of a pioneering event. They were allowed to utter their own jazz styles, without trimmings. The result was heaven for buffs, and might have influenced those take-it-or-leave-its who stayed with it.

The show opened brilliantly with a jam session, the Basie alumni, behatted and relaxed, getting solo spots. Director Gordon Flemyng pulled off a stylish bit of bravura here, with fast-cutting from player to player, cameras in full view tracking amongst them, and generally getting the feel of adlib blowing.

The polished vocal mimicry of Lambert, Hendricks, & Ross, who took familiar Basie arrangements and vocalized the instrumental parts, made a scintillating segment, for those who knew what they were about. Some explanation for the squares wouldn't have come amiss. But, on any count, Joe Hendricks gave out a powerful blues, and Annie Ross's witty copy of the Basie brass was superb. They were joined by Ocie Smith, who did the vocal of the familiar Joe Williams "Every Day I Have the Blues," with the trio filling in the band parts.

But the main part of the show was a straightforward Basie concert, with the band belting out such noted arrangements as "The Kid from Redbank," "Shiny Stockings," "Vine Street Ramble," and "Whirlibird." Marshall Royal's alto clicked in a haunting "Midnight Sun Never Sets," and the only disappointment was the hard and monotonous vocal by Irene Reid in "Alexander's Ragtime Band." There was plenty of the Count himself on piano, and the band was displayed for what it is—a brilliantly slick and subtle unit, but somewhat short in individual performers of originality.

Gordon Flemyng directed Peter Wildeblood's production, without rising to the heights of the opening minutes but with much invention. It was a notable event.

Otta.

GIRO D'ITALIA
(Tour D'Italia Bicycle Race)
Directors: Franco Morabito, Gianni Coccorese, Sergio Zavoli
60 Mins.; Daily 4:30 p.m.
RAI-TV National Program

The Italian telenet is doing this year's major Italian sports event, the annual two-week bike race across Italy, up in style, with all the technical stops pulled out. Result was a more than thorough and satisfying glimpse of the race for millions of fans as well as an oft-thrilling fillip for the occasional viewer as well.

Certainly, oldtime aficionados of the bike marathon, which features daily 2-300 mile hikes along the length of the Italo boot, never in their wildest dreams could have conceived of the on-the-spot coverage now made possible by video. While imagination once did wonders, together with radio and newspaper reports, in bringing the race to life, it is only now that the tactical development of the race is made visible to all, not as a flash-by vision to the roadside bystander, but as an over-all concept seen at first hand in its full extension. This was made possible by the coincidental employment of fixed cameras at key locations along with others in trucks, on motorcycles and in helicopters. Technical quality on stanza caught, an involved affair up and down several mountain slopes, was excellent, even holding the attention of non-fans of the genre.

The race over, this year's format called for a series of interviews conducted by Sergio Zavoli with races, trainers, and experts in the round-table manner. These were very effective. Zavoli expertly guiding probes beneath the alt's-well surface of pro racemanship and managing a human and biting picture of notable effect and interest. His questioning of a vet race trainer, and latter's bitter conclusions on the new professional breed of racers including his own pupils! not only made for fascinating viewing, but also provided food for thought on the over-easy concept of professional bikemanship held by many of todays much-acclaimed stars.

Above and apart from its place in a daily show which is headed for a new RAI-TV success in a field—sports—in which it has always excelled (director, Franco Morabito, f.e. did a top job with the Rome Olympics), the item offered a revealing and fascinating human document.

Havic.

GESPRAECH MIT CARMELA
(Talk With Carmela)
With Carmela Corren, Dietmar Schoenherr
Director: Hans Mehringer
Music: Hans-Georg Arlt
30 Mins.; Wed.; 9:00 p.m.
West-German TV, from Berlin

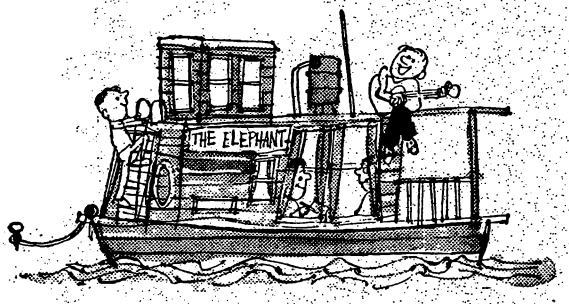
This enjoyable half-hour show, which called itself a musical interview, featured Carmela Corren, 23-year old dark-haired Israeli beauty, and Dietmar Schoenherr, German film and recording star. Miss Corren, who hails from Tel Aviv, is one of many foreigners under contract to German diskeries. An Ariola pactee, she quickly made a name for herself with German record lovers, with her domestic disk debut, the German version of "You're Not Losing a Daughter, Mama." She reportedly was discovered by Ed Sullivan when latter paid a visit to Israel, and has appeared on his tv show and had engagements in numerous European cities before her German tv debut.

Dietmar Schoenherr, who sings in German, English and French, interviewed Miss Corren and, alternately, both gave out with pop-

(Continued on page 46)

Four Men on a Boat

There are confirmed terra-firmites who'll tell you a houseboat is not a home, but they're overlooking so many of the advantages.



With a little place on the water, there's never a worry about crab-grass in the front-yard, stray cats in the back-yard or wayward baseballs coming in through the windows. What's more, in case the local river decides to go on a rampage, you simply rampage right along with it.

We bring all of this up now because of a strong feeling that before the new TV season is very far gone, one of the most famous residences in America will be a houseboat called "The Elephant." (Sharing that strong feeling are these sponsors: Carnation, Thomas Leeming, Peter Paul, Plymouth, and Procter & Gamble.)

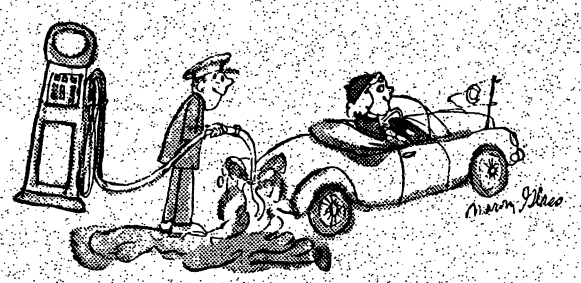
As grey and inelegant as its massive namesake, "The Elephant" happens to be the living quarters of the four young men who head the cast of "It's A Man's World," one of the very brightest prospects on NBC-TV's fall calendar.

The full-hour comedy adventure series, to be seen Mondays at 7:30 p.m. EST, was created by Producer-Director Peter Tewksbury, whose "My Three Sons" did right well for itself this past season (despite the fact that the youngsters lived in a regular house).

The locale for "It's A Man's World" is the mid-western town of Cordella, whose activities revolve around a century-old college and a river that's even older.

Two of "The Elephant's" occupants—Wes and Tom-Tom (played by Glenn Corbett and Ted Bessell)—are students at the college, and they couldn't be more dissimilar in temperament.

Wes, a Cordella native, is the unbrilliant but hard-working youngster who doubles as a filling-station attendant in order to support his 14-year-old brother, Howie (Michael Burns). Tom-Tom is a highly extroverted, fun-loving sophisticate from Chicago who operates on the theory that life is for the living.



The fourth member of the alliance, an 18-year-old wanderer from North Carolina's backwoods country, is Vern (Randy Boone). For this guitar-playing loner, life—even in a comparatively undemanding town like Cordella—is as challenging as a fancy tea-party on Venus.

Just how these four individuals try to integrate themselves into the world about them—a task made no easier by the uncertainties of their years—will be the story unfolded in "It's A Man's World," the first full-hour show of its kind ever designed for an early-evening audience. With Producer-Director Tewksbury in command, it's a cinch that—even in its most serious or most hilarious moments—this is a first-quality series that will never compromise with credibility and honesty. Like the very river that runs through Cordella, you can bank on it.

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular markets. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S. ARB ratings cited are metropolitan area ratings.

(*) ARB's Feb.-March 1962 survey covered a multi-week period Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

NEW ORLEANS

STATIONS: WWL, WDSU, WVUE. *SURVEY DATES: FEBRUARY 16 - MARCH 15.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG.
1. Bonanza (Sun. 8:00-9:00)	WDSU	43
2. Wagon Train (Wed. 6:30-7:30)	WDSU	40
3. Dr. Kildare (Thurs. 7:30-8:30)	WDSU	39
4. Candid Camera; Gold (Sun. 9:00-9:30)	WWL	38
5. Ben Casey (Mon. 9:00-10:00)	WVUE	37
5. Garry Moore (Tues. 9:00-10:00)	WWL	37
6. Lassie (Sun. 6:00-6:30)	WWL	35
7. My Line; Gold (Sun. 9:30-10:00)	WWL	34
8. Untouchables (Thurs. 9:00-10:00)	WVUE	33
9. Perry Mason (Sat. 6:30-7:30)	WWL	32

TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Third Man (Fri. 9:30)	WDSU	NTA	24	43
2. Marry Millionaire (Fri. 10:00)	WWL	NTA	20	42
2. Whiplash; Honeymooners (Fri. 8:30)	WWL	ITC, CBS	20	29
3. Shannon; Polit (Fri. 10:00)	WDSU	Screen Gems	19	40
4. Deputy Dawg (Wed. 5:00)	WDSU	CBS Films	18	58
4. Everglades; March (Wed. 10:00)	WDSU	Ziv-UA	18	43
5. Assignment Underwater (Tues. 10:00)	WWL	NTA	17	43
5. M Squad (Mon.-Fri. 6:00)	WWL	MCA	17	35
5. Peter Gunn (Wed. 10:30)	WDSU	Official	17	65
5. Ripcord (Sat. 6:00)	WDSU	Ziv-UA	17	52
5. Yogi Bear (Mon. 5:00)	WDSU	Screen Gems	17	59

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Target; Carn.	WVUE	21
Shannon; Polit	WDSU	19
Tele; Shore; Berle	WDSU	24
Marry Millionaire	WWL	20
Bat Masterson	WWL	8
Wild Cargo		
Duplantier; Schiro	WWL	12
Sea Hunt; Mardi; Polit	WDSU	12
Reporter; Sports; Wea.		
Huntley-Brinkley	WDSU	28
News; Sports; Wea.		
Ad Lib	WWL	8
News; Sports	WWL	10
Superman	WVUE	8

MIAMI

STATIONS: WTVJ, WCKT, WLBW. *SURVEY DATES: FEBRUARY 16 - MARCH 15.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG.
1. Perry Mason (Sat. 7:30-8:30)	WTVJ	43
2. Ed Sullivan (Sun. 8:00-9:00)	WTVJ	41
2. Wagon Train (Wed. 7:30-8:30)	WCKT	41
3. Dr. Kildare (Thurs. 8:30-9:30)	WCKT	33
3. GE Theatre; Judy (Sun. 9:00-9:30)	WTVJ	33
3. Hazel (Thurs. 9:30-10:00)	WCKT	33
4. Jack Benny; Judy (Sun. 9:30-10:00)	WTVJ	32
5. Ben Casey (Mon. 10:00-11:00)	WCBW	30
5. Lassie (Sun. 7:00-7:30)	WTVJ	30
5. Price Is Right; Movie (Mon. 8:30-9)	WCKT	30

TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Ripcord (Thurs. 7:00)	WTVJ	Ziv-UA	24	49
1. Yogi Bear (Wed. 7:00)	WCKT	Screen Gems	24	49
2. Suspicion; Hollywood (Fri. 7:30)	WCKT	MCA	23	41
3. Quick Draw McGraw (Tues. 7:30)	WCKT	Screen Gems	22	38
4. Everglades; JFK (Fri. 7:00)	WTVJ	Ziv-UA	20	41
4. Huckleberry Hound (Thurs. 7:00)	WCKT		20	41
4. M Squad (Wed. 9:30)	WTVJ	MCA	20	32
5. Death Valley Days (Sat. 6:30)	WTVJ	U.S. Borax	19	44
5. King of Diamonds (Wed. 7:00)	WTVJ	Ziv-UA	19	39
6. Deputy Dawg; Magoo (Sun. 6:30)	WTVJ	CBS, TPI	18	40
6. Shannon (Sat. 7:00)	WTVJ	Screen Gems	18	38

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Huckleberry Hound	WCKT	20
King of Diamonds	WTVJ	19
Rawhide	WTVJ	25
Big Show	WTVJ	36
Hollywood Spec. JFK		25
Ripcord	WTVJ	24
Como; West	WCKT	27
Int'l. Showtime	WCKT	21
Yogi Bear	WCKT	24
Tell. 7000	WCKT	12
Int'l. Showtime	WCKT	24

MEMPHIS

STATIONS: WREC, WMCT, WHBQ. *SURVEY DATES: FEBRUARY 16 - MARCH 15.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG.
1. Ben Casey (Mon. 9:00-10:00)	WHBQ	42
2. Real McCoys (Thurs. 7:30-8:00)	WHBQ	37
3. Perry Mason (Sat. 6:30-7:30)	WREC	36
4. Garry Moore (Tues. 9:00-10:00)	WREC	35
4. My 3 Sons (Thurs. 8:00-8:30)	WHBQ	35
5. Andy Griffith (Mon. 8:30-9:00)	WREC	34
6. Bonanza (Sun. 8:00-9:00)	WMCT	33
6. Wagon Train (Wed. 6:30-7:30)	WMCT	33
7. Hazel (Thurs. 8:30-9:00)	WMCT	32
8. Gunsmoke (Sat. 9:00-10:00)	WREC	31

TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Deputy Dawg (Fri. 5:30)	WMCT	CBS Films	27	60
1. Heckle & Jeckle (Wed. 5:30)	WMCT	CBS Films	27	61
1. Quick Draw McGraw (Tues. 5:30)	WMCT	Screen Gems	27	60
2. Huckleberry Hound (Thurs. 5:30)	WMCT	Screen Gems	22	52
2. Ripcord (Wed. 7:30)	WMCT	Ziv-UA	22	38
2. Yogi Bear (Mon. 5:30)	WMCT	Screen Gems	22	56
3. Highway Patrol (Mon.-Sat. 6:00)	WREC	Ziv-UA	21	40
4. Superman (Sat. 7:30 & 12.00)	WREC	Flamingo	17	74
5. Tombstone; Hardy (Sat. 5:30)	WREC	Ziv-UA	16	36
6. Wyatt Earp (Mon.-Fri. 6:00)	WHBQ	ABC Films	13	25

TOP COMPETITION PROGRAM	STA.	AV. RTG.
News; Wea.; CBS News	WREC	16
News; Wea.; CBS News	WREC	16
News; Wea.; CBS News	WREC	15
News; Wea.; CBS News	WREC	16
Top Cat	WHBQ	19
News; Wea.; CBS News	WREC	15
News; Weather		
Huntley-Brinkley	WMCT	19
Dance Party	WHBQ	18
Ting & Trent	WMCT	6
Texan	WHBQ	4
Dance Party	WHBQ	17
Highway Patrol	WREC	21

SAVANNAH, GA.

STATIONS: WTOC, WSAV. *SURVEY DATES: FEBRUARY 16 - MARCH 15.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG.
1. Rawhide (Fri. 7:30-8:30)	WTOC	63
2. Bonanza (Sun. 9:00-10:00)	WSAV	61
3. Ben Casey (Fri. 10:00-11:00)	WSAV	52
3. Perry Mason (Sat. 7:30-8:30)	WTOC	52
4. Frontier Circus (Thurs. 7:30-8:30)	WTOC	51
5. Tall Man (Sat. 8:30-9:00)	WSAV	48
6. Cheyenne (Mon. 7:30-8:30)	WTOC	47
6. Dr. Kildare (Thurs. 8:30-9:30)	WSAV	47
6. 87th Precinct (Mon. 9:00-10:00)	WSAV	47
6. Powell; Hope (Tues. 9:00-10:00)	WSAV	47

TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Sea Hunt (Mon. 7:00)	WTOC	Ziv-UA	37	67
2. Ripcord (Fri. 8:30)	WTOC	Ziv-UA	34	52
3. King of Diamonds (Fri. 7:00)	WTOC	Ziv-UA	28	57
4. Deputy Dawg (Fri. 5:30)	WTOC	CBS Films	26	68
5. Beachcomber; Alvin (Wed. 8:00)	WTOC	ITC	24	38
5. Yogi Bear (Mon. 5:30)	WTOC	Screen Gems	24	67
6. Huckleberry Hound (Thurs. 5:30)	WTOC	Screen Gems	23	85
7. Pioneers (Mon.-Fri. 6:00)	WTOC	Roebeck	19	61
8. Quick Draw McGraw (Wed. 5:30)	WTOC	Screen Gems	17	65
8. Third Man (Thurs. 8:00)	WSAV	NTA	17	24

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Maverick; Rangers	WSAV	12
Flintstones	WSAV	31
Dateline; Wea.; Opinion	WSAV	21
Follow The Sun	WSAV	12
Wagon Train	WSAV	45
Maverick; Rangers	WSAV	12
Bullwinkle	WSAV	4
Maverick; Casey	WSAV	9
Bachelor Father	WSAV	14
Leave It To Beaver	WSAV	12
Straightaway	WSAV	12
Follow The Sun	WSAV	12
Matty's Funnies	WSAV	9
Frontier Circus	WTOC	52

BUFFALO

STATIONS: WGR, WBEN, WKBW. *SURVEY DATES: FEBRUARY 16 - MARCH 15.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG.
1. Dr. Kildare (Thurs. 8:30-9:30)	WGR	47
2. Ben Casey (Mon. 10:00-11:00)	WKBW	45
3. Hazel (Thurs. 9:30-10:00)	WGR	41
4. Car 54 (Sun. 8:30-9:00)	WGR	34
5. Untouchables (Thurs. 10:00-11:00)	WKBW	33
6. Bonanza (Sun. 9:00-10:00)	WGR	32
6. Garry Moore (Tues. 10:00-11:00)	WBEN	32
7. Donna Reed (Thurs. 8:00-8:30)	WKBW	31
7. Perry Mason (Sat. 7:30-8:30)	WBEN	31
8. Bugs Bunny (Tues. 7:30-8:30)	WKBW	28
8. Candid Camera; Gold (Sun. 10:10-30)	WBEN	28
8. 87th Precinct (Mon. 9:00-10:00)	WGR	28
8. My Line; Gold (Sun. 10:30-11:00)	WBEN	28
8. Powell; Hope (Tues. 9:00-10:00)	WGR	28

TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Amos & Andy; JFK (Fri. 7:00)	WGR	CBS Films	18	43
1. Ripcord (Tues. 7:00)	WGR	Ziv-UA	18	39
2. Champ Bowling (Sun. 2:00)	WKBW	Schwimmer	17	63
2. Felix The Cat (Wed. 5:30)	WGR	Translux	17	49
2. Yogi Bear (Mon. 5:30)	WGR	Screen Gems	17	44
3. Popeye (Sun. 9:00)	WBEN	UAA, King	16	94
3. U.S. Marshal; Theatre (Sun. 7:00)	WKBW	NTA	16	29
4. Divorce Court (Sun. 6:00)	WGR	Storer TV Films	15	44
5. Death Valley Days (Mon. 7:30)	WBEN	U.S. Borax	14	28
5. Huckleberry Hound (Thurs. 5:30)	WGR	Screen Gems	14	37

TOP COMPETITION PROGRAM	STA.	AV. RTG.
JFK; News; Sports		
CBS News	WBEN	14
Early Show		
News; Weather; Sports	WKBW	19
Law & You	WBEN	5
Sports Spec.	WBEN	8
Early Show	WKBW	13
Early Show	WKBW	19
Answer	WKBW	1
Pinpoint	WGR	1
Faith Today	WKBW	1
Lassie	WBEN	27
Telethon; Spts; Matty's	WKBW	13
Mr. Ed	WBEN	25
Cheyenne	WKBW	25
Early Show	WKBW	19

CHATTANOOGA

STATIONS: WRGP, WTVC, WDEF. *SURVEY DATES: FEBRUARY 16 - MARCH 15.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG.
1. Real McCoys (Thurs. 8:30-9:00)	WTVC	45
2. Wagon Train (Wed. 7:30-8:30)	WRGP	42
3. My 3 Sons (Thurs. 9:00-9:30)	WTVC	39
4. Int'l. Showtime (Fri. 7:30-8:30)	WRGP	35
5. Bonanza (Sun. 9:00-10:00)	WRGP	34
6. Rifleman (Mon. 8:30-9:00)	WTVC	33
7. Ben Casey (Mon. 10:00-11:00)	WTVC	32
7. Bugs Bunny (Tues. 7:30-8:30)	WTVC	32
7. Donna Reed (Thurs. 8:00-8:30)	WTVC	32
7. Lassie (Sun. 7:00-7:30)	WDEF	32

TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Brothers Brannigan (Wed. 7:00)	WRGP	CBS Films	31	52
2. M Squad (Tues. 7:00)	WRGP	MCA	28	43
2. Yogi Bear (Mon. 7:00)	WDEF	Screen Gems	28	47
3. Manhunt; Mr. Lucky (Thurs. 7:00)	WRGP	Screen Gems	26	47
4. Wyatt Earp (Mon.-Fri. 6:00)	WRGP	ABC Films	24	55
5. Deputy Dawg (Wed. 7:00)	WDEF	CBS Films	23	38
5. Huckleberry Hound (Fri. 7:00)	WDEF	Screen Gems	23	43
5. Quick Draw McGraw (Tues. 7:00)	WDEF	Screen Gems	23	35
6. Pioneers (Mon. 7:00)	WRGP	Roebeck	20	34
7. Phil Silvers; Movie (Sun. 2:30)	WRGP	CBS Films	19	61
7. Sea Hunt (Thurs. 7:00)	WTVC	Ziv-UA	19	35

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Deputy Dawg	WDEF	23
Quick Draw McGraw	WDEF	23
Pioneers	WRGP	20
Sea Hunt	WTVC	19
Early Show		
Sounding Board	WDEF	14
Brothers Brannigan	WRGP	31
Blue Angels	WRGP	18
M Squad	WRGP	28
Yogi Bear	WDEF	28
Sports Spec.	WDEF	11
Manhunt; Mr. Lucky	WRGP	26

(Continued on page 40)

"...a dramatic day in the history of our time, resurrected for us in all its pain and grandeur...an enthralling documentary titled simply

D-DAY"

—Harriet Van Horn, New York World Telegram

DAILY VARIETY DAILY

Tele Review

D-DAY

(Sun., 10-11 p.m., KRCA-NBC)

Another shining hour came to television Sunday night in the form of David L. Wolper's 60-minute recap of the events and decisions that combined to produce the unforgettable drama of that thrilling moment in history designated as "D-Day." Although limited in running time to an hour, in scope to the dimensions of the small screen, the program proved a happy wedding of visual eloquence and narrative honesty and directness, resulting in a recollective experience that captured the spirit and significance of the original event.

With film clips intimate in their inspection of participating individuals—from generals to privates—and spectacular in their scrutiny of operations—scheduled and unscheduled—Wolper's talented staff pieced together a broadly panoramic yet deeply moving story of the day and preparations that made possible "the greatest invasion armada in the history of man."

A keen sense of drama gleamed through the selective and well-organized editing by Philip R. Rosenberg and Daxid Saxon of reams of celluloid. Malvin Wald's narration, spoken with warmth and understanding by Richard Basehart, underlined the objective visual story informatively, discerningly and unpretentiously. A stirring score by Elmer Bernstein enriched the entire achievement. Producer-director Mel Stuart framed the story recreation with exec producer Wolper.

For television, a contradiction of its bruised and battered public image; a stride in restoring some of its lost prestige. *Tube.*

Hollywood REPORTER

TV Review

D-DAY

(DuPont Show of the Week)

NBC-TV, June 3, 10-11 p.m.

As exciting a documentary as was ever produced, this latest effort from David L. Wolper's indie company was calculated to sustain interest, with mounting suspense, from the opening seconds to fade-out. The hour of film clips, some familiar but most never seen before, was masterfully put together to give a crystal-clear picture of the tremendous magnitude of "Operation Overlord," leaving no doubt that the June 6 invasion of Normandy, involving 5000 Allied vessels and 1000 planes, comprised the greatest invasion armada in all history.

Editing of the clips was superb with no loose ends and no deviation from continuity. Clips of Allied action were merged with clips (captured) of simultaneous German action in a manner that made it appear the entire hour had been filmed from one script. One shared fully the suspense of all the men involved in "the best kept secret of World War II," which saw Rommel and Hitler completely suckered into believing the invasion would be at Calais. No fictional script could better have injected an unexpected storm at sea for added tenseness, a storm that delayed the invasion for 24 hours, but which fooled the Germans into thinking it would last for a fortnight.

Everything about the hour was quality. The narration, scripted by Malvin Wald, was powerful with almost poetic simplicity and delivered with admirable restraint by Richard Basehart. Two big bows for Mel Stuart, who served as both producer and director. And there is just one word for the original background music, composed and conducted by Elmer Bernstein—great! In sum, Wolper has come through with another walloper. —Hank Grant.

"Exciting and inspiring...a superior television documentary." *—John Shanly, New York Times*

"A superb documentary."
—Jack O'Brian, New York Journal American

"Brilliant!" *—United Press International*

"So vivid, that the viewer had the sensation of living thru that never-to-be-forgotten day...a stirring Special!" *—Ben Gross, New York Daily News*

"High Drama...as breathtaking and moving a series of pictures as ever brought history to life."
—Jack Iams, New York Herald Tribune

A DAVID L. WOLPER PRODUCTION

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week 10 different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S. ARB ratings cited are metropolitan area ratings.

(*) ARB's Feb.-March 1962 survey covered a multi-week period Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

(Continued from page 38)

CHARLESTON, S. C.

STATIONS: WCSC, WUSN. *SURVEY DATES: FEBRUARY 16 - MARCH 15.

TOP TEN NETWORK SHOWS RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.	TOP SYNDICATED PROGRAMS RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
1.	Wagon Train (Wed. 7:30-8:30)	WCSC	59	1.	Wyatt Earp; JFK (Fri. 7:00)	WCSC	ABC Films	31	70	Newhart; JFK; Angels	WUSN	13
2.	Perry Mason (Sat. 7:30-8:30)	WCSC	53	2.	King of Diamonds (Thurs. 7:30)	WCSC	Ziv-UA	28	53	Third Man	WUSN	25
3.	Rawhide (Fri. 7:30-8:30)	WCSC	48	3.	Manhunt (Thurs. 9:30)	WCSC	Screen Gems	27	53	Margie	WUSN	24
4.	Bus Stop (Sun. 9:00-10:00)	WUSN	46	4.	Rescue 8 (Thurs. 7:00)	WUSN	Screen Gems	26	46	Twilight Zone	WCSC	32
5.	Ed Sullivan (Sun. 8:00-9:00)	WCSC	44	5.	Sea Hunt (Wed. 9:30)	WCSC	Ziv-UA	25	45	Hawaiian Eye	WUSN	30
6.	Defenders (Sat. 8:30-9:30)	WCSC	42	5.	Third Man (Thurs. 7:30)	WUSN	NTA	25	47	King of Diamonds	WCSC	28
6.	Dennis The Menace (Sun. 7:30-8:00)	WCSC	42	6.	Everglades (Wed. 7:00)	WUSN	Ziv-UA	24	50	Ripcord	WCSC	24
6.	Gunsmoke (Sat. 10:00-11:00)	WCSC	42	6.	Ripcord (Wed. 7:00)	WCSC	Ziv-UA	24	50	Everglades	WUSN	24
6.	Lassie (Sun. 7:00-7:30)	WCSC	42	6.	Shannon (Tues. 7:30)	WUSN	Screen Gems	24	43	Password	WCSC	32
6.	Route 66 (Fri. 8:30-9:30)	WCSC	42	7.	Bugs Bunny (Mon. 7:00)	WUSN	UA	21	38	Disney's World	WCSC	35
				7.	Huckleberry Hound (Thurs. 5:30)	WCSC	Screen Gems	21	68	Commadore Show		
										Amos & Andy	WUSN	11

CHARLOTTE

STATIONS: WBTV, WSOC. *SURVEY DATES: FEBRUARY 16 - MARCH 15.

1.	Real McCoys (Thurs. 8:30-9:00)	WSOC	54	1.	Medic; Defenders (Sat. 9:00)	WBTV	NBC Films	36	65	Car 54	WSOC	17
2.	Bonanza (Sun. 9:00-10:00)	WSOC	50	2.	Death Valley Days; JFK (Fri. 7:00)	WBTV	U.S. Borax	34	60	Margie; JFK	WSOC	22
3.	Perry Mason (Sat. 7:30-8:30)	WBTV	47	3.	Tightrope (Fri. 9:30)	WBTV	Screen Gems	31	57	77 Sunset Strip	WSOC	22
4.	Route 66 (Fri. 8:30-9:30)	WBTV	45	4.	M Squad (Thurs. 7:30)	WSOC	MCA	26	55	Beachcomber	WBTV	21
5.	Rawhide (Fri. 7:30-8:30)	WBTV	44	4.	Sea Hunt (Wed. 7:00)	WSOC	Ziv-UA	26	50	Feature Films	WBTV	26
6.	Lassie (Sun. 7:00-7:30)	WBTV	43	5.	Deputy Dawg (Fri. 6:00)	WSOC	CBS Films	24	56	Whirlybirds	WBTV	19
7.	Ben Casey (Thurs. 9:00-10:00)	WBTV	39	5.	Third Man (Mon. 7:00)	WSOC	NTA	24	52	Phil Silvers	WBTV	21
7.	Donna Reed (Thurs. 8:00-8:30)	WSOC	39	6.	Ripcord; Gov. Sanford (Thurs. 7:00)	WSOC	Ziv-UA	22	39	Arthur Smith Show	WBTV	20
7.	Gunsmoke (Sat. 10:00-11:00)	WBTV	39	7.	Beachcomber (Thurs. 7:30)	WBTV	ITC	21	45	M Squad	WSOC	26
8.	Ed Sullivan (Sun. 8:00-9:00)	WBTV	37	7.	Phil Silvers (Mon. 7:00)	WBTV	CBS Films	21	46	Third Man	WSOC	24
8.	Surfside 6 (Mon. 9:00-10:00)	WSOC	37	7.	Shannon (Thurs. 9:30)	WSOC	Screen Gems	21	35	Ben Casey	WBTV	39
				7.	Yogi Bear (Thurs. 6:00)	WSOC	Screen Gems	21	51	Whirlybirds	WBTV	20

COLUMBUS, GA.

STATIONS: WRBL, WTVM. *SURVEY DATES: FEBRUARY 16 - MARCH 15.

1.	Gunsmoke (Sat. 10:00-11:00)	WRBL	57	1.	Two Faces West (Thurs. 7:30)	WRBL	Screen Gems	35	55	Sea Hunt	WTVM	29
2.	Rawhide (Fri. 7:30-8:30)	WRBL	51	2.	Californians; Breed (Tues. 8:30)	WTVM	NBC Films	34	49	Dobie Gillis	WRBC	33
3.	Bus Stop (Sun. 9:00-10:00)	WTVM	50	3.	Sea Hunt (Thurs. 7:30)	WTVM	Ziv-UA	29	45	Two Faces West	WRBL	35
3.	Defenders (Sat. 8:30-9:30)	WRBL	50	4.	Miami Undercover (Fri. 9:30)	WRBL	Ziv-UA	27	44	77 Sunset Strip	WTVM	34
4.	Password (Tues. 8:00-8:30)	WRBL	49	4.	Shannon; Tell Groucho (Thurs. 9:00)	WRBL	Screen Gems	27	43	My 3 Sons	WTVM	36
5.	Have Gun; Polit (Sat. 9:30-10:00)	WRBL	48	5.	Deputy Dawg (Wed. 6:00)	WTVM	CBS Films	21	58	Colonel Chick		
6.	Bonanza (Sat. 7:30-8:30)	WTVM	47	5.	Everglades; Newhart (Wed. 8:00)	WRBL	Ziv-UA	21	32	Broken Arrow	WRBL	16
7.	Ben Casey (Mon. 10:00-11:00)	WTVM	46	5.	Silent Service (Wed. 6:30)	WTVM	NBC Films	21	58	Wagon Train	WTVM	44
8.	Ed Sullivan (Sun. 8:00-9:00)	WRBL	45	6.	Blue Angels (Mon. 6:40)	WTVM	NBC Films	18	53	Broken Arrow		
9.	Wagon Train (Wed. 7:30-8:30)	WTVM	44	6.	Huckleberry Hound (Thurs. 6:15)	WRBL	Screen Gems	18	47	Personal Opinion	WRBL	15
				6.	Ripcord (Tues. 6:30)	WTVM	Ziv-UA	18	69	Yogi Bear		
				6.	Yogi Bear (Mon. 6:15)	WRBL	Screen Gems	18	55	Personal Opinion	WRBL	8
										Maverick; West Theatre	WTVM	20
										Magoo; Personal Opinion	WRBL	8
										Matty's Funnies	WTVM	13
										Blue Angels	WTVM	16

CHARLESTON-HUNTINGTON

STATIONS: WSAZ, WCHS, WHTN. *SURVEY DATES: FEBRUARY 16 - MARCH 15.

1.	Bonanza (Sun. 9:00-10 00)	WSAZ	50	1.	Sea Hunt (Thurs. 7:00)	WSAZ	Ziv-UA	33	65	Whiplash	WHTN	10
1.	Wagon Train (Wed. 7:30-8:30)	WSAZ	50	2.	Huckleberry Hound (Mon. 7:00)	WSAZ	Screen Gems	31	55	Everglades	WCHS	15
2.	Hazel (Thurs. 9:30-10:00)	WSAZ	43	3.	Shotgun Slade (Tues. 7:00)	WSAZ	MCA	30	55	Trackdown	WCHS	13
3.	Ben Casey (Mon. 10:00-11:00)	WCHS	38	4.	Pioneers: Death Valley Days; JFK (Fri. 7:00)	WSAZ	Roebeck, U.S. Borax	27	52	Ripcord; JFK	WCHS	18
4.	Dr. Kildare; BB (Thurs. 8:30-9:30)	WSAZ	36	5.	Shannon; BB (Thurs. 8:00)	WSAZ	Screen Gems	26	37	Donna Reed	WCHS	33
4.	Rifleman; BB (Mon. 8:30-9:00)	WCHS	36	6.	Peter Gunn; BB (Thurs. 7:30)	WSAZ	Official	25	42	Ozzie & Harriet	WCHS	29
5.	Real McCoys (Thurs. 8:30-9:00)	WCHS	35	7.	Beachcomber (Wed. 7:00)	WSAZ	ITC	24	51	Deputy	WCHS	15
6.	Joey Bishop (Wed. 8:30-9:30)	WSAZ	34	8.	Popeye (Sat. 8:30)	WSAZ	UAA, King	22	65	Davey; Social Sec.	WHTN	2
6.	Powell; Hope (Tues. 9:00-10:00)	WSAZ	34							Captain Kangaroo	WHTN	7
7.	Donna Reed (Thurs. 8:00-8:30)	WCHS	33	9.	Mr. Magoo (Mon. 7:30)	WSAZ	TPI	20	30	Cheyenne; BB	WCHS	28
7.	Laramie; Loren (Tues. 7:30-8:30)	WSAZ	33	10.	Trackdown; Surfside 6 (Mon. 9:30; Tues. 7:00)	WCHS	CBS Films	19	31	Shotgun Slade	WSAZ	30
										Andy Griffith	WHTN	23

Who's For Specials?

Continued from page 20

longterm basis, whose job it is to do nothing but specials. "We run a little development factory," NBC-TV program veep Mort Werner has said, "but we run it very quietly. Out of that came 'Lerner & Loewe Songbook' and the Rockefeller Center and Arthur Freed specials."

CBS-TV has one man, who apparently has other jobs to worry about in programming besides specials. ABC-TV may have somebody but if it does he's being run more quietly by far than the two men at NBC.

Actually, the big rap at specials by CBS-TV came before Hubbell Robinson Jr. returned as program head of the network. Whether he's any more bullish about specials than his predecessor, Oscar Katz, is unknown, particularly since Robinson just ain't talking of late. In any event, the rapping by CBS has stopped being so vocal, and that's maybe because nobody apart from Robinson, CBS-TV prexy Jim Aubrey and Paley & Stanton really know what the future special policy will be.

However, before Robinson, the party line was that specials "ain't so special anymore," that exciting ideas were limited and, moreover, the American viewing public had become jaded about these once "smash" shows. Still and all (even before Robinson) plans or shooting were completed for things like the two shows last week—the one with Carol Burnett and Julie Andrews and the subsequent "Noah & the Flood" music-dance program.

Possibly the only reason CBS went after these two shows was because of prestige. Although they did get sponsors, CBS figures that special sponsors are nowadays hard to come by—and won't test the selling strength of specials all that much.

As for ABC-TV, it was the first of the networks to publicize the possibility that specials hurt the ratings of the regular shows they preempted. CBS-TV concurred later and, to some degree, NBC-TV agrees, too, but superimposed on this point of agreement are the respective special interests of each tv network and their need to rationalize them aloud.

Burrows' 'B'way' TVer

NBC-TV has got Abe Burrows working on an idea for a 60-minute one-shot for next season, called "Fun On Broadway."

Web says the writer is "currently hiding somewhere at his typewriter." Possibility is that it'll be pitched, once the format is laid out in detail, to Chrysler.

Hartford—Douglas G. Leonard appointed program manager for WEDH, state's first noncommercial educational television station. Station is now under construction. Prior to joining the teachvee outlet, Leonard was production manager of WBZ-TV, Boston.

First Satellite Show

Continued from page 20

image of America with that viewpoint in mind.

The 12-minute programs, he said, will have 12 different languages on its soundtrack, with each foreign country receiving the program in its own language.

On the condition of television as a medium of communication, Friendly said he believed three factors were currently working toward the upgrading of tv: the impact of the quiz show scandals ("television must do more than entertain, it has to be more than a midway"), criticism of tv by newspapers ("we need tougher, not softer criticism"), and Newton Minow's attack on the broadcasting industry ("I certainly don't agree with all of Minow's criticisms, but this attention makes for a good climate for better tv").

Discussing future programs on the "CBS Reports" series, which will move to 7:30 p.m. Wednesday next fall, he said that one program will deal with cigarets and lung cancer, with special emphasis on teenage smoking, despite the fact that tv gets billings of around $100,000,000 annually from the tobacco industry. Others will offer a study of the narcotics traffic and a portrait of a giant corporation.

He said that while tv is better than it has been, it is not as good as it should be. However — "Pioneers don't usually live to see the promised land—I expect to do so."

Greensboro, N.C. — Francis M. Fitzgerald of Charlotte is making plans for construction of a radio station in Greensboro, to start within the next three weeks.

Fitzgerald is president of the Charlotte Radio and Television Corp., which has operated WGIV in Charlotte for 15 years. The station is now in the process of moving into a new building.

Thank You, MISS TREFCER!

6/5/62

Dear Goodson-Todman:

Enclosed find a set of letters, in praise of your program, "PASSWORD" from my first graders. Unaware of the excitement and delectation I was presenting, I introduced "PASSWORD" to my class during our recess period. I used our vocabulary flash cards in place of your word cards and assigned two children as score keepers, in place of your machine. Fortunately, two girls and two boys had viewed and were thoroughly familiar with your evening show and they volunteered immediately to be our "Guests and Contestants".

Believe me when I say I was astonished with the choice clues my Guests gave their partners. The others of the class (our audience) were thrilled with the experience and eagerly awaited their turn as guests.

The children asked to write these letters; I didn't induce them in any way. They are quite proficient in the game now and manage to play when I am unable to assist them. The notes, in many ways are repetitious, but they show the children's appreciation for an enjoyable TV program.

I promised to eliminate homework on Tuesday evenings for the remainder of the term, but I feel the evenings will be profitable for all if they watch your show. I, myself, wouldn't miss it and regret only that I can't see your daytime show too.

Sincerely,

Miss Miriam Trefcer

Miss Miriam Trefcer

Unqua School
Massapequa, L. I.
N. Y.

AND OUR THANKS TO MISS TREFCER'S THIRTY PUPILS WHO SO KINDLY WROTE IN:

Richard Cotter, Thomas D'Apice, Richard Davis, John Finston, Brian Gaines, Robert Genser, Kevin Kiernan, Michael Kucera, Thomas Lantieri, William Lepler, Paul Luiser, Joseph Malpiedi, John Mitchell, Andrew Stone, James Tresner, Donald Weschler, Joan Caretto, Miriam Cohane, Ann Gilmer, Audrey Goldstein, Jacqueline Levy, Diana Mele, Patricia Melvin, Leslie Miller, Debra Rudolph, Janet Siegel, Janet Silverstein, Toni Ann Vilardi, Faine Weintraub, Jamie Wiletsky.

"PASSWORD"

• Another GOODSON-TODMAN HIT •

MONDAY THROUGH FRIDAY AT 2 P.M., EDT and TUESDAYS AT 8 P.M., EDT. CBS-TV—ALLEN LUDDEN HOSTS

That WMCA Editorial-Pubaffairs Stance Gets a Resounding Payoff

By HERM SCHOENFELD

When WMCA, N.Y., was upheld in the U.S. Court last week in its challenge of New York State's apportionment, it hit the jackpot in public affairs after trying for over 30 years and through three different managements. It was a gratifying payoff for the New York indie which has consistently stressed civic and national affairs, but particularly so since 1943 when the late Nathan Straus bought the station from Life Saver magnate, Edward Noble.

WMCA's tradition as an indie with a flair for public affairs traces back to the mid-1930s when Donald Flamm was the owner. Under Flamm and his director for public affairs, Leon Goldstein, the station placed heavy stress on forums, discussions and news shows. And when international tensions began to heighten in the years directly before the Second World War, WMCA was unique among New York indies for its variety of news commentators, including names like Johannes Steele, Sydney Moseley, Hershey Burnette and others. More or less the same stress on public affairs was apparent during the few years that Noble ran the station before moving into the ABC network picture.

But Straus came up with the wrinkle that is to be WMCA's contribution in the broadcast industry's chronicles. He introduced broadcast editorializing, a policy which since has been adopted by numerous other indies across the country and commended by FCC officials.

WMCA aired its first regular editorial in 1954, a twice-a-week half-hour pronouncement by Straus himself. But seven years earlier, the station led an attack on the Mayflower decision under which management was not permitted to voice frankly opinion on public issues but could use the strategem of hiring commentators with whom they agreed.

Since 1960, WMCA, under the management of R. Peter Straus, son of Nathan Straus, it has been airing editorials in capsule form. Statements read by the young Straus of 150 to 200 words in length are broadcast several times a day, in an effort to hit the largest possible audience.

The station expresses an editorial opinion about anything and everything from the status of Channel 13 to the Presidency of the United States. In this regard, the station set another precedent when it endorsed John F. Kennedy in the last Presidential election.

Around 250 editorials have been aired on WMCA since 1954. The station has taken stands on Sen. Joseph McCarthy, post-war Germany, wire-tapping, housing, fluoridation, segregation, drug addiction, the right to travel, local Democratic politics, Franco's Spain, the Congo, the Civil War Centennial, air pollution, U.S. policy in Cuba, Freedom Riders, Algeria, Birch Society and you name it.

The urban reapportionment issue, a rare instance in which an editorial policy was concretized in a court decision, has been in editorial focus on WMCA for over a year. Last Tuesday night (12), in a special half-hour report on the Supreme Court ruling, the station presented an editorializing documentary marked by some plain language. The documentary called N.Y. State's apportionment law, adopted in 1894, "a swindle," and bluntly called upon Gov. Nelson Rockefeller to do something about it. It was a typically hardhitting manifesto, although not in the station's usual editorial format.

In accepting the responsibilities of editorializing, WMCA has also facilitated the opportunities for opposing viewpoints to be heard. Copies of all WMCA editorials are sent to interested parties who may want to comment on the station's viewpoint.

Fierman's New Post

Robert E. Fierman, formerly sales manager of KTTV Tane Productions, has joined MGM Telestudios as sales manager.

He succeeds Ernest Motyl who left to join Lennen & Newell.

'H'WOOD GREAT STARS' AS WOLPER'S NEWEST

Hollywood, June 19.

"Hollywood: The Great Stars" will be a third tv special about the motion picture industry to be produced by Wolper-Sterling Productions.

According to exec producer David L. Wolper, hourlong documentary will deal with inside stories of stars, the growth and possibly the decline of the Hollywood star system. Jack Haley Jr., has been set as producer and Marshall Flaum has been assigned to direct. Pre-production is now in work concurrently with "Hollywood: The Talkies," which traces the history of the film industry from the advent of sound to the present.

Regarding the "Biography" series which Wolper Productions is producing for Official Films, new subjects include: David Ben-Gurion, Admiral Chester Nimitz, General Franco, Senator Joseph McCarthy, Charles de Gaulle, Henry Ford, Mark Twain and Sigmund Freud.

Mex TV & Radio On a JFK Alert

Mexico City, June 19.

The greatest mobilization of Mexican radio and television facilities is being organized by program directors, to give complete coverage of visit of President John F. Kennedy and his wife to Mexico, including all formal official ceremonies, banquets, etc.

Technical directors have been huddling with station high commands, working out master plans for distribution of cameras and mobile units in most strategic sites.

In television, multiple copies of videotapes and filmed reports will be processed rapidly and expressed to all parts of the republic, the United States and the entire world.

There has never been anything to equal the current preparations, including visits of royalty, the Adolfo Ruiz Cortines-Dwight D. Eisenhower Falcon Dam meeting, etc. Also, preparations began shortly after the beginning of June to eliminate any last minute pile up or hitches in radio-tv coverage.

Radio stations will give complete coverage via a linkup of the more than 400 stations here during the approximately 48 hours of the Kennedy visit.

Apart from Mexican plans an army of cameramen belonging to principal newsreels of world will be on hand to cover the meeting of the Presidents. NBC, CBS, ABC and other American outlets are also sending sizable task forces for radio and tv coverage to reach 50,000,000 homes throughout the United States.

Granet Sues Desilu For 5% of 'Untouchables'

Los Angeles, June 19.

Bert Granet claims Desilu Productions hasn't paid him his 5% of net profits from "The Untouchables" during the three years he functioned on teleseries as exec producer, in Superior Court suit demanding $250,000.

Amount in figure Granet estimates he's owed on a contract signed Nov. 5, 1956, according to complaint, which also asks for an accounting to determine exact tap. Claim for 5% of profit is in addition to his salary, $50,000 for first year, $55,000 for second, $60,000 for third, which has been paid.

Houston—A series of television programs will be produced on KPRC-TV, beginning June 17, by the Texas Bill of Rights Foundation, a non-partisan educational organization. The taped discussions are planned to make the public more aware of both the spirit and the letter of the Bill of Rights and the United States and Texas Constitutions. Entitled "Ideas in Focus," 13 programs will be shown on successive Sundays.

CBS 'STAR JUNKET' IN 'BIG D' REPRISE

Dallas, June 19.

The CBS "Star Junket," inaugurated last fall, was so successful that it will be repeated in August along the same lines.

Aug. 25 and 26, a Saturday and a Sunday, are the Texas dates, with two groups of stars on the CBS fall line-up visiting Dallas and Houston. One group comes to Dallas and the other goes to Houston on Saturday, then on Sunday the group switches locales. The stars will be accompanied by Ernest E. Stern, head of the CBS west coast publicity and press relations and his assistants, Murray Weissman and Jean Meredith.

Stars making the trip are to be announced shortly. In addition to Dallas and Houston, other cities to be included will be Chicago and Milwaukee, Cincinnati and St. Louis and Atlanta and Miami.

Stripped Late Nite Hours at WFIL-TV

Philadelphia, June 19.

Triangle's WFIL is expected to reach a decision within a week on whether to strip hour series at night in lieu of pix. Station currently is in hot negotiations on a number of off-network vidfilm series.

It's understood that WFIL would program the hour series at 11:30 p.m. four nights a week and hold to pix telecasting three nights a week, Thursday through Saturday, also at 11:30. Whether the plot jells is dependent on current negotiations for hour off-network properties.

Thrust of hour vidfilm series into pix slots has been tried in some markets to varying results. Thrust, in the past, though, occurred when the supply of off-network hour properties was not nearly as plentiful as they are today.

Mex Border Stations Overdoing The Gringo Music Bit, It Sez Here

Mexico City, June 19.

Mexican radio stations in frontier zones, in last two years, have shown increasing partiality for American music and songs, to extent that now ratio is 95% of platters interpreted in English, according to Benito Ramos Fuster, announcer of XEBK, of Nuevo Laredo, Tamaulipas.

Fuster, in Mexico to confer with federal authorities, and expecially the Authors Rights Division of the Department of Public Education, said this practice should be stopped. "Excessive use" of American material does not benefit either Mexican stations or the public, Fuster claimed, since platters are not available for general distribution in Mexico.

It's gotten so bad, Fuster added, that American tourists visiting border areas ask "where is the Mexican music and song we've heard so much about?" Now all they hear are ditties they are familiar with on their side of the line.

Fuster said that a XEBK management has organized Mexican music clubs to stimulate interest in national popular music, ranchero melodies, ballads, etc. But he said competition from American platters is "very strong."

Trend to American music in frontier zones is understandable. A lot of Mexicans cross the line daily to work or purchase goods in the U.S. And apparently they have acquired a taste for American melodies.

Van Ells to WRCV-TV

Philadelphia, June 19.

Neal Van Ells, program director of WLW-A, Atlanta, and a veteran Crosley Broadcasting program executive, has been named program manager of WRCV-TV. Announcement was made by station manager Arthur A. Watson.

For six years Van Ells held top post in three top Crosley tv outlets in Atlanta, Cincinnati and Dayton. He will join the NBC o & o outlet here, July 2.

From The Production Centres

Continued from page 32

. . . As in the old days, WGN Radio will do danceband remotes from the Aragon Ballroom Saturday nights, picking up the Ron Terry Orch. That gives Terry four shows a week, with the three he does on WGN-TV . . . WBBM-TV publicist **Roberta Berletti** is spending a fortnight in New York . . . WNBQ's next documentary, "Condition: Critical," will be on Cook County Hospital. It'll be telecast next Monday (25) . . . **James D. Bowden**, former Minneapolis station rep, has joined Broadcast Clearing House as midwest manager based here . . . The new WBKB weather gal is **Betty Caywood** (not Claypoole, as erratumed last week) . . . **Ed Wallis**, WIND g.m., has increased his editorializing to three or four per week, each broadcast four times a day . . . **Jack Mabley** lost his nightly strip on WBBM Radio but keeps his weekend show. **Fahey Flynn** supplants him with a news interview format . . . **John Drury**, who was one of the top newscasters in Milwaukee before WBBM-TV signed him away, is being groomed gradually for a berth of his own . . . **Sterling Quinlan**, WBKB, is one of five Chicagoans to get a humanitarian award from Clarence Darrow Commemorative Committee . . . **Richard E. Taylor** left WLS to join WNBQ's sales staff . . . WBBM-TV's **Frank Reynolds** left for a three-week special report assignment in Africa.

IN WASHINGTON

WWDC's **Steve Allison** did a savvy job of interviewing folks on the spot at the Senate inquiry into AGVA. A longtime member of the vaude union, he just returned from AGVA's convention whence he went as a delegate . . . **Jim Silman**, Director of Programs at WTOP-TV, unanimous choice as prexy of Washington Chapter of Academy of Television Arts and Sciences. Others named by Board were, **Ellis Sheek**, WTTGN **Lewis Shollenberger**, ABC, **Rhoda Raider**, Raider Ad agency, and **William Callaway**, WRC . . . Among new staffers at WGMS are **Donald Boothman**, handling the "All Thorugh the Night" slot, announcer **Robert Keene**, formerly of WFAX in Va.; **Marvin Address** and **Reg Mead**, both new sales reps for the RKO outlet . . . WMAL-TV, ABC affil, will be first local outlet to show "To Live Again", a documentary about rehabilitating the chronically ill done by **Phil Martin** of Norwood Studios here . . . **William Dalton**, prexy of National Community Television Association, CATV trade outfit here, appointed to the Advisory Committee of The U. S. Chambers of Commerce.

IN BOSTON

Host of WBZ's "Program PM," **Bob Nelson**, replacing **Jerry Landay** of the Washington News Bureau who is on a special one-month assignment to Tanganyika and Ghana . . . **Priscilla Fortesque**, traveling reporter WEEI, interviewing **Celeste Holm**, who opens North Shore Music Theatre in "King and I" . . . **Chester R. Huntley** received honorary degree, doctor of humane letters, at B.U. commencement . . . WNAC-TV inked Budweiser's Pick-a-Pair packs for heavy promo spots on both WNAC and WNAC-TV . . . **Donald H. McGannon**, Westinghouse prexy, guest speaker at dinner for 28 foreign specialists in broadcasting and education at Brandeis U communications seminar, and WBZ radio and tv hosts for 16-nation group . . . State Democratic convention in Springfield drawing biggest radio news coverage in history here with WBZ sending a nine-man team backed up with everything from portable tape machines and mobile units to a helicopter . . . "Captain Bob," **Bob Cottle**, of WHDH-TV, signed three-year contract with NBC as emcee for "Ruff and Reddy Show" starting Sept. 29.

IN PHILADELPHIA . .

John O. Downey, WCAU-TV program director, named veepee and general manager of WCAU Radio. He replaces **Thomas J. Swafford**, who has purchased a station in Albuquerque, New Mexico . . . **Eugene McCurdy**, former sales manager, WBAL-TV, Baltimore, appointed WFIL commercial manager . . . For the fifth year, WRCV airs the complete series of Villanova Football games. **Tom Moorehead** will handle the play-by-play and **Charlie Tomasco** the color . . . **Michael "Little Joe" Landon** of tv's "Bonana" will star at the "Thrill Show" at the Phila. Stadium (23) . . . **Charles W. ("Bill") Thomas**, formerly general sales manager, WTTV-TV Indianapolis, named assistant general sales manager of WFIL-TV . . . **Merill Brockway**, WCAU-TV producer ("Demons in the Street," etc) moving to WCBS, New York, into a specially-created post . . . **Bruce Bloom**, former director of audience promotion of WCAU-TV, was named PR man for **Issac D. "Ike" Levy's** new "Aquarama" . . . **David D. Matson**, former music director for WOL, Washington, D. C., has joined the production staff of WFIL-TV.

IN MEXICO CITY .

Five new television stations in key Mexico sites will be constructed by group of radio broadcasters headed by **Clemente Serna Martinez**, general manager of Radio Programas de Mexico, most important radio network in the country. Investment in stations is over $640,000 with Serna obtaining credits, equipment and technical aid from Phillips of Holland . . . **Hector Cervera** initiating a Mexican suspense program, "I Was a Witness," starring **Tony Carbajal** and using different supporting players each week. Cervera, a Channel 5 official, said program is not in competition to American shows, but to give viewers a chance to see a Mexican made police type thriller . . . **Carmen Baez**, new head of the Film Bureau, said agency will continue supervision of all videotapes and filmed shows since Mexican television must be entertainment for the entire family. Even tv newsreels will now be checked to avoid telecasting of "objectionable" clips, these sometimes being revealing camera angles of bathing beauties and blackout type skits interposed as "entertainment" . . . A series of more than 600 American cartoon short subjects, including highly popular Popeye, Felix the Cat, Barney the Bear, Mickey Mouse, etc., recently acquired by Televicentro, are being released over Channel 5 . . . **Mike Connors**, "Tighrope" star, arriving here for theatre appearances, and later to act in live show over Channel 6 in Monterrey, with this station now in open competition, contracting international names to up its rating.

IN MINNEAPOLIS .

Ken Barry, KSTP tv and radio production head, back from a month's European trip during which he sought new ideas and techniques for the **Stan Hubbard** NBC affiliated station . . . Early morning live children's pre-kindergarten five-days-a-week "Romper Room" show switches on June 25 from Life-Time's WTCN-TV to 20th-Fox's KMSP-TV, the latter an ABC affiliate . . . As a public service during the non-publication of the struck daily newspapers here, WCCO Radio, CBS affiliate, is broadcasting all death notices four times daily . . . With intense baseball interest here now because the local Twins American League team has been fighting for first place, a recent WTCN-TV telecast of a Twins-Yankee game from Yankee Stadium landed the highest single tv rating in video history here, the Life-Time station claims. It's asserted that this rating "far surpassed" that of the previous topper, the **Mary Martin** tv appearance in "Peter Pan." All of the Twins' games, at home and away, are broadcast over WCCO Radio and they, too, boast a huge audience. Throughout the day the station's announcers call attention to the fact that "every inning" of each contest goes out over the air and that it's all "for free"—there's no charge for dialers.

14 rrrrrrrrreally big years on television! congratulations, Ed!

Revlon

'People Help People' Series Planned To Combat Anti-German Sentiment

By HAZEL GUILD

Wiesbaden, June 19.

A new television series titled "Menschen , Hilfen Menschen" (People Help People) about courageous Germans who risked their lives to save Jews during the Hitler regime of terror, is being filmed here.

The International Fernsehen Agentur (IFAG), the local television company which is making the pictures, hopes that these significant films will be sold in most of the 62 countries where other IFAG films have been sold to cinemas and television countries.

Selling the series "People Help People" outside of Germany as well as in this country will probably help remove some of the anti-German sentiments that are cropping up around the world, the tv officials here hope.

The series consists of half-hour filmed stories based on documented evidence of genuine heroism of Germans during the Third Reich. Every one of the films is based on fact, and tells the true story of a German who saved Jews or other condemned persons from death or disaster at the hands of Hitler's henchmen, at the risk of his own life.

Only the names have been changed in these episodes.

"It was very difficult finding these stories because most of the people concerned are so modest," explained one official connected with the "People Help People" project.

"When we finally tracked down the individuals, they all asked that their names not be used to spare them any publicity. None of them want others to feel that they made the sacrifices so that they would later be praised."

Writer of the series is Paul Rameau.

Unknowns are being used for the parts, so that there will be no opportunity for the German public to identify any known actors or actresses with the real-life individuals.

Background of the series, which is certainly the first of its kind in West Germany, is that many thinking people here are worried about the bad image of the Germans that is being presented outside of this country.

The Germans themselves are aware of these mixed emotions that they are stirring up in other lands, and are willing to face the facts about the Third Reich, but want to be accepted on present terms, he added.

All this is part of the West German program to educate the younger people to the terrors of the Hitler regime, utilizing films and television documentaries.

But it is hoped that the outer world as well will accept the theme that the Germans of today are no longer Nazis and that such television projects as "People Help People" will present a more balanced view.

RADIO IN THE '30s
JACK BENNY
FIBBER McGEE
FRED ALLEN
AMOS 'N ANDY

I am compiling an encyclopedic work on the early days of radio and am anxious to be in touch with anyone who has recordings of the early shows.

Box V-3323, Variety, 154 W. 46th St., New York 36.

Canada TV Sked

Continued from page 23

a monthly special topped by Jo Stafford.

Returning after summer hiatus or continuing will be w.k. CBC web shows "Close-Up," "Inquiry," "Explorations," "Newsmagazine," "Camera Canada," "Don Messer's Jubilee," "Front Page Challenge," "Parade," "Country Hoedown," "Red River Jamboree," "Juliette," "Ed Sullivan Show," "Garry Moore Show," "Hazel," "Car 54," "Perry Mason," "My Three Sons," "The Defenders."

Now on limited web, "Ben Casey" will go to the full network in the 1962-63 season. National Football League and "Hockey Night in Canada" will also return.

McGannon

Continued from page 30

work series as any ready replacement for pix when features fade. They can't replace pix because the material shown in prime time is basically the same as the content of the reruns, so "a sameness of the schedule is further projected, and the audience is not going to spend an hour-and-a-half of 'sleep time' watching reruns," McGannon asserted.

McGannon pointed out that "the first-run syndication field has dried up because there is no place to show such product." He said he sees no possibility of a resurgence of the syndie market, and mentioned only five first-run syndie series were filmed last season, to emphasize the decline in that field.

KILO SOLD

Grand Forks, N.D., June 19.

Subject to FCC approval, the local Herald newspaper has sold KILO, the Grand Forks, N.D.-East Grand Forks, Minn., radio station, to a Minnesota group for an undisclosed sum.

The purchaser group is headed by Carl Bloomquist, owner of the Eveleth, Minn., radio station. KILO has been owned and operated by the Herald since April 16, 1948.

San Antonio — Bill Oxley has been named production supervisor for KLRN-TV. He produced and directed "Primary Science" and Science V and VI for the "Television Classtime" project. Experienced in both radio and tv, Oxley's most recent position was as producer-director for the Texas Educational Microwave Project.

AAT's 'Bomba' Sales

"Bomba the Jungle Boy" features have been sold in another six markets by Allied Artists Television.

Roster of stations sales include WISH, Indianapolis; KATT, Little Rock; KVOO, Tulsa; WBNS, Columbus; and WNEP, Scranton, Pa.

Joining the Allied Artists Television sales staff in N.Y. is Sidney Cohen, formerly account exec with WQMR, Washington.

Italo TV Prepping For 'Satellite TV' Signal From U.S.

Rome, June 19.

Italy is currently building a receiving station which beginning this fall will be able to capture signals retransmitted via satellite from the U.S. under the planned Telestar program. Announcement was made here by RAI-TV topper Marcello Rodino, who said the experimental station was being erected at Piana del Fucino.

Meanwhile, he said, RAI-TV will be linked with the upcoming Telestar experiments via Eurovision from Britain. Plans at moment call for first satellites to make earth revolution every hour and 50 minutes, giving the British tracking station between 10 to 25 minutes per revolution during which to pick up and tape the retransmitted signals emanating from the U.S. These then would go out over the European Eurovision and Intervision links.

At the same time, experiments directed in direction of the U.S. via the satellite hookup would include contemporary glimpses of the Rhone, Rhine and Danube Rivers, and of London, Paris and Rome, assembled in Britain via Eurovision for satellite retransmission to the U.S. Rodino said that early images were expected to be blurred and unclear at first, but that there would be no doubt that the future of world television lay in the satellite program. It was only a question of eventual development of practical side of experiments, he added.

Eventually, the RAI-TV exec noted, the whole globe would be "covered" thanks to satellites rebeaming video signals (as well as radio, phone, and other communications). At present, two basic possibilities are being discussed.

One would call for a series of 15-30 small satellites to be orbited around earth in a staggered pattern and in relatively low orbits now possible, and so coordinated that all areas were covered at all times.

Eventually, however, it was hoped that a more "ideal" solution could be reached. This would call for three larger satellites to be orbited at some 36,000 kms from earth.

Glenn to Ziv-UA

Norman W. Glenn, associate director of tv-radio of Young & Rubicam, joins Ziv-UA the second week of July as a v.p. Glenn will work in the program development area for Ziv-UA, reporting to Richard Dorso, exec v.p. in charge of programs.

Glenn has been with Y&R for the past six years.

TV Reviews

Continued from page 33

vites an aged matchseller into his home. The frustrated wife made love to the stranger and eventually handed her husband the other's tray of matches and took the stranger—now growing youthful—into the garden. It was almost a one-man show and Joseph Shaw was virtuoso as the husband — equalled, however, by Mary Savidge in her few scenes. Gillie Fenwick's figure—his face never seen, his voice never heard—was effective as the stranger, aided by weird shadows and superb camera work.

The line "Nigger brown teeth" should have been cut by one word, it was offensive and added nothing to characterization. *Gard.*

ABC Raleigh Affil

Continued from page 22

pared favorably with any station in the country.

He said the ABC network had developed a type of entertainment which appeals to a large number of viewers, and asserted the network regards its affiliates as partners in the local community.

Among other guests at the luncheon were Miss Avery Gibson of New York, v.p. in charge of HR Television; Dwight Reed of Chicago, also an official of HR Television; Raleigh Mayor W. G. Enloe, district manager of N. C. Theatres, Inc.; H. P. Kincey of Charlotte, president of N. C. Theatres; Associate Justice R. Hunt Parker of the N. C. Supreme Court; L. Y. Ballentine, State Agriculture Secretary; Victor E. Bell Jr., president of the Raleigh Chamber of Commerce; James Shea, executive v.p. of the Research Triangle; State Treasurer Edwin Gill; and George Geoghegan, a Raleigh banker, retired.

ABC Daytime

Continued from page 23

through Ketchen, MacLead & Grove.

A. J. Sirle has signed to repeat last year's back-to-school campaign for its school supply line. Maxwell Sackheim-Franklin Bruck is the agency. Chap Stick Co., a division of Morton Mfg. Corp., will be represented on the web in a daytime buy placed through Lawrence G. Gumbinner.

Norcliff Laboratories has mapped a campaign for its denture adhesive through Kastor, Hilton, Chesley, Clifford & Atherton. In the personal services field, Beltone hearing Aid has renewed its participations on several daytime shows through Olian & Bronner. The Upjohn Co. has bought a campaign for its vitamin products through McCann Marschalk.

The toy and game industry will also be heavily represented on ABC-TV daytime for the pre-Christmas promotion. Milton Bradley has renewed on ABC-TV through Noyes & Co., and Parker Bros. will advertise its line through Badger, Browning & Parcher.

Sugg Resigns

Continued from page 21

who ran the N.Y. tv o&o, is now a web sales veep.

Two other men, mentioned for the job a few weeks ago when VARIETY first reported that Sugg might retire, evidently have put themselves out of the running. One is Alfred Stern, NBC's international boss, and the other is Bob Stone, veep and g.m. of NBC-TV.

Sugg, who has been ill for several weeks, called the NBC o&o station managers on Friday (15) to tell them that he was retiring. His calls were timed, it seems, to hit at the same moment a formal letter of resignation reached the network.

'Ranger' to CBS O&O's

Telesynd has released for tv the Warner Bros. feature-film version of "The Ranger," with the initial purchaser CBS for its five o&o's.

Picture, made in 1956, features the video cast of the "Ranger" and is in color.

Ask Reopening Of Jacksonville Case

Washingtn, June 19.

General Counsel of Federal Communications Commission has urged reopening of the Jacksonville Channel 12 rehearing to grill ex-Commissioner Richard A. Mack, Mrs. Frances Kreeger, his former secretary and others connected with the ex parte case.

The petition was lodged in response to the initial decision by Chief Hearing Examiner James Cunningham and an alternate recommending disqualification of two applicants—the City of Jacksonville and Jacksonville Broadcasting—from any future contest for the channel. In the clear was the present occupant of the channel, Florida-Georgia Television Corp., operator of WFGA-TV.

The General Counsel's office asked for Mack to take the stand in order to clear up two alleged improper approaches about which the testimony was inconclusive.

Walter Damm

Continued from page 21

and his wife, Clara, who survives, had lived in Naples, Fla.

Along with his general managership of the radio-tv stations, he was a vice-president of the Journal Co., which has a profit-sharing arrangement with all employees. All told he was with the Journal Co. for 42 years, all but six of those years in radio and tv.

Damm was a former president of the industry's parent organization, the National Assn. of Broadcasters, and remained a director for many years. As the standard bearer for the affiliates, he helped organize the all-important NBC Affiliates Committee, and from then on, whenever problems arose, it invariably resolved itself into: "Let's ask Damm."

Albany—The Rev. Edward F. English, director of radio and television for the Albany Catholic Diocese, has been appointed to his first pastorate, at St. George's Church in Pittstown. Esther English, who has regularly conducted programs on WOKO and on WTEN-TV, also has been serving as Catholic chaplain of the Albany Variety Club.

Now in their third year

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are the leading independent distributor of television films outside the United States as well as the first organization to specialize in importing entertaining programs from all over the world for America.

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2 bedroom, 2 bath terraced apartment, just off Park Avenue, in 70's. Fully furnished; air-conditioned. Available thru Labor Day. Write Richard H. Hughes, 333 W. State Street, Trenton, N. J.

SHANNON

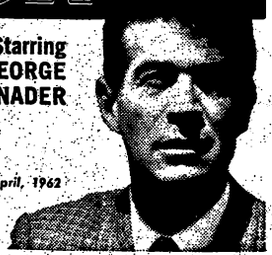
ANOTHER RATING THAT TOPS ITS TIME PERIOD!

3-Station CLEVELAND WEWS Friday, 10:30 P.M.

25 Rating 52% Aud. Share

Source: ARB, April, 1962

Starring GEORGE NADER



For full details, contact SCREEN GEMS, INC.

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1962 PULITZER PRIZE
ROBERT WARD
"The Crucible,"
an opera after the play by
Arthur Miller

✲

NEW YORK MUSIC CRITICS CIRCLE CITATION
ARTHUR BERGER
"Quartet"
ELLIOTT CARTER
"Double Concerto"
ROBERT WARD
"The Crucible"

✲

1962 HENRY HADLEY MEDAL
From the National Association of American Composers and Conductors for Outstanding Service to American Music
HENRY COWELL

✲

LILI BOULANGER MEMORIAL AWARD
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NATIONAL INSTITUTE OF ARTS AND LETTERS
LEON KIRCHNER
Elected to Membership

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GRAND PRIX AWARD
(The News Society of Italy)
Best Jazz Album of the Year
"Mingus Presents Mingus"
CHARLES MINGUS

✲

OBIE (Off Broadway) AWARDS
Best Musical
"Fly Blackbird"
written by
C. JACKSON,
JAMES HATCH
and
JEROME ESKOW

✲

IVOR NOVELLO AWARDS
For Outstanding Contributions to British Popular and Light Music
Most Performed Work of the Year
"My Kind of Girl"
written by
LESLIE BRICUSSE

✲

Year's Outstanding Light Orchestral Composition
"The Secrets of the Seine"
written by
TONY OSBORNE

✲

Year's Outstanding Jazz Composition
"African Waltz"
written by
GALT MacDERMOT

✲

MOE (Music Operators of America)
Most Popular Record of the Year
"Big Bad John"
written by
JIMMY DEAN

✲

1962
GUGGENHEIM FELLOWSHIPS
GUNTHER SCHULLER
EZRA SIMS

BMI

*** BROADCAST MUSIC, INC.**
589 Fifth Avenue
New York 17, New York

Foreign TV Reviews

Continued from page 35

ular songs. Schoenherr proved an amiable host. He has experience in this particular field, having already interviewed numerous foreign singers for German televiewers. Incidentally, Schoenherr was, some years ago, the first German screenstar to try his luck in the recording field. He's now nearly more popular as a pop singer than as a screen player.

"Talk With Carmela," which included a number of dance sequences, was a joint production of SFB (West Berin) and Swiss and Austrian tv. *Hans.*

THE MEETING OF MINDS
With William Clark, Colin Clark, Andrew Shonfield
Director: Jock Watson
20 Mins., Sun., 2:20 p.m.
Associated TeleVision, from London

Idea of this discussion skein is that a couple of pundits should be thrown a topic, their attitudes should collide, and general illumination would result. Under the cool chairmanship of William Clark, political journalist Andrew Shonfield and economist Colin Clark expertised about aid to underdeveloped countries. In fact, it largely concerned how India's increase in population could be matched by her food resources.

Main disagreement was that Shonfield believed it would be more difficult to change the agricultural habits of Indian peasants than Clark. Both concerned that Britain should immediately disburse large quantities of fertilizer, but didn't really answer what would happen to it when it got there.

It was thus a routine affair, and would have been improved if Shonfield's flow of opinion had aroused Clark, who seemed to know a lot but preferred to keep it to himself. Jock Watson's direction was okay, and the skein, skedded for a sleepy hour, doesn't seem spirited enough to fight its timing. *Otta.*

PIU' ROSA CHE GIALLO
(More Rose than Yellow)
With Alberto Bonucci, Carlo Romano, Corrado Olmi, Wanda Capodaglio, Carlo Giuffre; Cristina Grado, others
Director: Alberto Bonucci
Writer: Dino Verde
70 mins.; Tues., 9:10 p.m.
RAI-TV 2d Program, from Rome (tape)

Disappointing attempt to give locally popular detective tales a light touch. Item seen, the first of a series, tried too hard to recapture the tongue-in-cheek British humor which has made some similar recent English properties staged here popular. Choice of actors also removed credibility, and sets and costumes rarely made the British setting believable.

But the main trouble with series as glimpsed to date lies in the writing, which rings in all the cliches known to the genre: the detective who never succeeds at a certain card trick, the other whose marriage is forever interrupted by another case, the repeated phrase which eventually draws a chuckle until it's overdone, etc. Case dealt with is that of the restaged suicide of a murdered heiress, a cliche in itself.

Actor-director Bonucci struggled valiantly against indifferent material, Carlo Romano made an energetic cop, Carlo Giuffre a colorful dancer type, while others somewhat uncertainly filled the bill, but the odds were against them. *Hawk.*

Mgt., William Morris Agency

WCBS Radio

Continued from page 31

tion becomes effective July 9. New afternoon lineup will have Banghart at noon with the news, followed by "At Your Service with Ed Joyce," from 12:15 to 2 p.m., followed by 15 minute news, with "At Your Service with Allen Gray" from 2:15 to 3 p.m.

"Up to the Minute," from 6:15 to 6:45 p.m. will be produced by WCBS Radio news and, with Banghart as motivator, will feature Marty Glickman's sports roundup, comprehensive weather reports, stock market finals, in depth coverage of the day's big story, and other material.

Says station's news-public affairs director Joe Dembo: "With a department of 20 reporters, writers, editors and legmen, this will be the most ambitious expansion program in WCBS' history. There's a vacuum in broadcasting's coverage of the New York area. We intend to fill it. And we're going to do it without echo chambers, sirens, gongs, noisy announcers. We're going to fill it with radio news at its best—objective, accurate, fast, complete."

Station Groups

Continued from page 31

situation. Instead of pix telecasting, Westinghouse on its own stations and others via syndication first offered "PM East & West" with Mike Wallace. That folded after a one-year run and is being followed by Steve Allen, now sold in 17 markets for a fall start.

Metropolitan which has the indie WNEW-TV showcase in N.Y. has pursued an approach todate in programming series which ordinarily doesn't find the light of day in syndication. BBC's "Age of Kings" was followed by David Susskind-Jim Fleming "Festival" series. In both cases, Standard Oil of New Jersey was the bankroller in the Metropolitan markets of Washington and New York. Next season, Metropolitan is planning a series of entertainment specials keyed more in the popular vein. Screen Gems, as noted before, has taken over syndication of "Festival."

Storer, also feeling the pinch of new product, has set up Storer Programs, Inc. for syndication of series. The subsid, which started with the acquisition of "Divorce Court," now is much more of an operation with a sales staff and a roster of product. Storer Programs feels that there is a market for first-run product of a specific nature, programs which it feels local stations need and are not getting from the established syndicators.

West German TV Gets 'Special' Bug

Frankfurt, June 19.

West Germany's imaginative young television director Michael Pfleghar has come up with the first series of "specials" ever to be offered on the West German TV net.

Titled "International Shows" Pfleghar is producing and directing four one-hour productions which will utilize top international stars from America, Scandinavia, France, Italy, England and Germany.

The shows are being filmed during the summer months, and will be presented once every month starting in September on the First Television Channel throughout the country.

The Hazy Osterwald Sextet and the Kessler Twins will appear in all four parts of the series, and also hired for performances are Rosemary Clooney and choreographer Peter Gennara.

From France, Pfleghar has pacted Georges Guetary, Sacha Distel, Gilbert Becaus, Georges Ulmer, Dany Saval, Isabel Aubret and Nadia Gray. Italians hired include Claudio Villa, Milva, Domenico Modugno, Stella Dizzl and Catina Ragnieri.

Scandinavians include Pfleghar's wife, Swedish singer Bibi Johns, plus Anita Lindblom, Siw Malmkvist, Lill Babs and Vivian Bach.

Austrian Peter Alexander, Britishers Petula Clar, Frankie Vaughan and Helen Shapiro, and Swiss singer Vico Torriani are participating.

Plus this "big four" which Pfleghar is producing for fall, he is also doing the two Caterina Valente shows scheduled for West German televising this winter, and is set for his first job as a film director, doing a musical for Bavaria Films.

Radio Review

THE WORLD OF FOLK MUSIC
With Oscar Brand, others
Producer: Gotham Recording
Director-Writer: Fred Herts
15 Mins.; Sunday, 11:45 p.m.
WNBC, N.Y.

Folk singer Oscar Brand, whose extra talents as an entertining narrator have had him working the New York radio scene from time to time, has cut this series of 15-minute shows for the Social Security Administration. On the show caught, Brand had a good time revealing the original folk lyrics to the pop hit of a few years back, "Kisses Sweeter Than Wine," and singing a rouser about the battle of Bull Run which had the Yankee troops in a memorable charge against the Rebels. Implication was that the North had won the battle. It was written by a Yankee soldier.

Guesting the show were the Noteworthys, a quintet of folk singers, who supplied an imitation folk song, which sounded plenty real enough, and an adaptation in the vain of "Kisses Sweeter."

Besides the four complete vocals and expository chatter among the performers, there was a message from Social Security woven in. And that's getting about all there is to get out of the 15-minute format. *Bill.*

Detroit—Ray Engle, six years with WILX-TV, in Jackson, Mich., as newsman, now joins the WJR news staff here.

Inside Stuff—Radio-TV

David Robbins, who was awarded $140,000 in a plagiarism suit against Frank Cooper Associates in N.Y. Supreme Court May 1, has been awarded another $20,550 in interest after a post-trial appeal of his attorney.

Robbins, who created a game segment of a Cooper kidvid show (segment was called, "Who's Dot?") won the initial $140,000 in a complaint that alleged the daytime strip and once-a-week nighttime quiz show, "Dotto," was based on the kid quiz. Because of the time lapse since "Dotto" was on the air (it was a victim of the quiz scandals) and the award of damages, the court awarded the extra $20,550.

Cooper Associates is expected to appeal the decision, which was a unanimous jury award.

Newly-elected board members of the Academy of Television Arts and Sciences are Walter Castle (Cinematographers), Ted Post (Directors), John Nelson (Executives), Charles Freeman (Film Editors), Don De Fore (Performers), James Fonda (Producers), and John McGreevey (Writers).

Retained for an additional two-year term are Marvin Aubrey Davis (Art Directors), Theodore Grenier (Engineers), and John Scott Trotter (Musicians).

Governors with one year to serve are: Howard E. Johnson (Art Directors), Walter Strenge (Cinematographers), Walter Grauman (Directors), Joseph Bluth (Engineers), Sandy Cummings (Executives), Wilbur Mosher (Film Editors), Nelson Riddle (Musicians), Wendell Corey (Performers), Gail Patrick Jackson (Producers) and current President of Hollywood Chapter, and Dick Berg (Writers).

Board meets July 2 to elect officers and national trustees and to appoint committee chairman for 1962-63 season.

Bob Jamiesen, assistant business manager of CBS-TV sales, also holds the unofficial title of director of Canadian sales for the network. His importance in the Dominion seemed to be demonstrated this past weekend (16) when he was invited to the Queen's Plate (the Canadian counterpart of the Kentucky Derby) and sat in the Royal Enclosure in which the Queen Mother of England viewed the race.

A New Jersey station will be the first to make use of the two-month-old New York State law permitting broadcasts of legislative procedures.

WJRZ, Newark, new station in the Golden Circle group, will broadcast excerpts from the daylong June 27 public hearing to study changes in New York's alcohol law, which now allows drinking at 18.

Jersey interest stems from the border-hopping teens who drink in New York to avoid the Garden State's higher age restrictions.

The N. Y. City Reporters Assn., representing the working newsmen of the metropolitan press, has set up a radio-tv liaison committee. Aim of the group will be to promote the utilization of the newsmen on radio and tv panel shows, public affairs stanzas, etc. Herman Singer, of the N. Y. Daily News, is prexy of the association.

It was the late CBS news director Paul White (not bandlader Paul Whiteman, as VARIETY listed it last week) who was named to the new Radio Hall of Fame in Chicago by the American College of Radio Arts, Crafts & Sciences. White is credited with developing the great CBS news department of the '30's and '40's and was the trailblazer of modern broadcast journalism. His book, "News on the Air," is still widely used as a textbook in universities.

Product Protection

Continued from page 23

tion. Storer principals have concluded reluctantly that the problem does not lend itself to a simple, chronological formula. Neither do they think the matter can be satisfactorily resolved to a common policy that will satisfy all or even most of the agencies and clients, nor all or most stations."

Said Michaels, "there are just too many nuances, too many widely conflicting views."

Bates claimed that Corinthian Broadcasting had agreed to the 15-minute protection, and the group has not been heard from to the contrary. CBS announced it would send a daily teletype to affiliates with network blurb schedules. ABC and NBC are with the prevailing "reasonable care" policy. RKO General had not announced a stand.

The protection controversy surfaced after Westinghouse Broadcasting notified agencies and advertisers that it could not guarantee 15-minute protection. Bates announced it was cancelling spot skeds with the group and asking others for a statement of policy.

Bates action was followed by an announcement from tv chief Lee Rich of Benton & Bowles that the agency would demand 15 minutes coverage on all orders. No other agencies have aired their views.

Baltimore—Guy Griffin, formerly assistant commercial manager for WMAR-TV in Baltimore, was appointed asssistant general manager of WBOC-AM and WBOC-TV, Salisbury, effective June 18.

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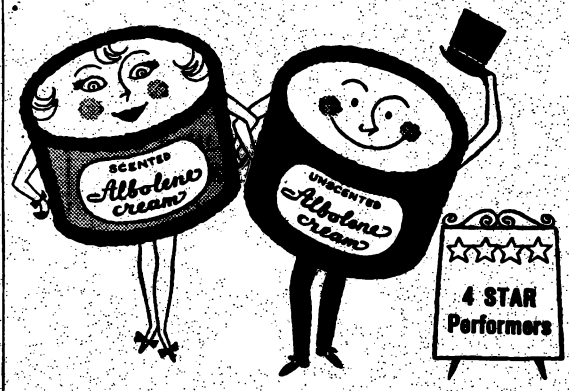

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Brodkin's Formula for Success

Continued from page 20

as an example, Negro defendants; think of all those Southern affiliates we might lose."

"The pressures to do 'Defenders' in a commercial way—more like 'Perry Mason'—always existed," Brodkin said. "There were a couple of people at CBS, of course, who wanted us to do it our way — Aubrey and Paley." (Aubrey is president of CBS-TV and Paley is chairman of the parent CBS Inc.)

Soon the conversation shifted to other brave men, whom Brodkin implied were rarities. "Hubbell (Robinson, the tv oldtimer who recently returned to his old job as head of CBS-TV programming) will occasionally take a chance on a creative idea.

"Who else will? Name one!" Brodkin said with the defiance of a man who knows he can't lose on that one.

Besides Robinson's willingness to gamble, Brodkin mentioned three other characteristics possessed by the CBS-TV program boss which he found admirable: "He'll do a dangerous idea, too, and he might do some live programming. Plus guts, he has experience and brains." But if he doesn't keep on using all these things, "the producer cautioned, he'll fail. A man like Hubbell can't stand still like some others I can think of in television."

"A lot of writers," Brodkin said elsewhere in his conversation, "aren't trying. Most of the writers we've had trouble with do the first outline, the first draft and their polishing, which is all they're required to do legally. Just try to get 'em to rewrite. Somebody else has to do that. Sometimes, if they don't like the rewrite they'll use a pseudonym in the credits but they always use a name they own. And if somebody does rewrite them and they don't like the job, I've still never seen any of them turn down rerun money."

Brodkin said he most frequently was in harmony with writers who'd learned their trade in New York. "They're not afraid to work."

At another point in the talk, Katz said, "We intend to stay primarily in New York because it has a certain intellectual stimulation."

"What it boils down to," chimed in senior partner Brodkin, "is that here, in New York, it means complete independence."

Brodkin had another theory, certainly not one of his pet theories, but one he put forth to satisfy the peculiar needs of a trade paper. "The minute a producer decides to buy a studio," he said, "he's liable to lose money. Alright, somebody, you might say, has to own studios, but not us. We like to rent from somebody else."

In short, Herb Brodkin doesn't want to be in real estate, and, as he pointed out, he's getting rich by doing only what he wants to do.

All Canada Stations Get a Crack at TVing Of Grey Cup Classic

Ottawa, June 19.

A unique pact between Canada's two television networks, CTV and CBC, will make this country's annual football classic, the Grey Cup game, available to all Canadian tv stations. To be played in Toronto Dec. 1, this game is one of the top-rating video stints.

Television rights to the game were bought by Baton Aldred Rogers Broadcasting Ltd., Toronto, which outbid the Canadian Broadcasting Corp. and will air it via CTV. John Bassett, BARB chairman, offered to feed the show to CBC, free, for airing on CBC's complete web. J. A. Ouimet, CBC pres., accepted the offer.

CTV's airing of the big game will be sponsored by British American Oil and, in eastern Canada, Labatt's Brewery. To date, BA is the only sponsor for the west. CBC will carry the game as a sustainer, using public service promos at commercial breaks. CBC will also air a French-language coverage via its French web.

Initial approach was for CTV to carry it on its eight stations and CBC to provide it to other cities. CBC refused to split its web and CTV agreed to the duplication in the eight market areas with CBC using no commercials.

Aloha KGMB Sale

Honolulu, June 19.

Hawaiian Broadcasting System has purchased the KGMB-TV and KGMB radio site and improvements for $803,320. A new 440-foot tv tower is expected to be in operation by Aug. 1.

Hawaiian Broadcasting System had been occupying the land on a lease that would have expired this summer.

PHILLY WFIL TAPS TWO

Philadelphia, June 19.

Two exec appointments were made by WFIL here.

Charles W. (Bill) Thomas, for two years the general sales manager of Indianapolis' WTTV-TV, became assistant general tv sales manager of WFIL-TV. And Eugene McCurdy, formerly sales manager of WBAL-TV, in Baltimore, became WFIL Radio's commercial manager.

Houston—B. F. Orr, president of KTRH, has announced his retirement. He was also prez of the Rice Hotel Co. general manager of the Rice Hotel, manager of the Texas State Hotel, and general manager of the Rice Hotel Laundry. Orr would continue to serve as a management consultant to the enterprises operated by the Houston Endowment Inc. which are part of the Jesse H. Jones Interests.

SCOT GRAMPIAN-TV SHOWS BIG STRIDES

Aberdeen Scotland, June 19.

Commercial tv has taken a sizable stride forward in viewing figures in northeast Scotland, according to Television Audience Measurement Limited.

Number of homes in the area now able to watch Grampian-TV, the local station, is upped by 30,000 to 128,000 since opening night, Sept. 30 last year, it is claimed. The new figure represents a total potential audience of 434,000 viewers.

In terms of homes, the most popular viewing time on any single channel was between 7 p.m. and 7:30 p.m. Fridays, when an average of 77,000 homes (187,000 viewers) watched the ITV program "Take Your Pick."

Most popular viewing time in terms of actual viewers was between 8:45 p.m. and 9 p.m. Sundays, according to the TAM report. During this time, 204 viewers in 72,000 homes were watching part of Val Parnell's "Sunday Night at the London Palladium."

Commercial tv here is mainly composed of networked programs, with a small quota of local programming, mainly of news bulletins and interviews. Folk songs with a local flavoring are featured in a new series of Aberdeen programs. Program director is James Buchan, formerly with the BBC at Glasgow.

Chi Sponsor for 'Press'

NBC-TV's pubaffairs show, "Meet the Press," has picked up a Chicago sponsor.

Central National Bank, as of last Sunday (17), is bankrolling alternate half hours on WNBQ-TV, web o&o in Chi. Blurbs will be handled by news commentator Norman Barry. Agency is Chicago office of Geyer, Morey, Ballard.

Charlotte's FMer

Charlotte, N.C., June 19.

Jefferson Standard Broadcasting Co., which gave away $30,000 worth of FM radio equipment nine years ago is investing about $100,000 now in a new FM station that will go on the air this month.

Construction is nearing completion on the first stereo FM station in the Charlotte area, according to Charles H. Crutchfield, executive v.p. and general manager of WBT-WBTV-WBTW, the three stations already owned by Jefferson Standard.

Bergman's TV 'Hedda Gabler' to Get Global Distribution; Fit for All Lines

Rabbinical Dissent

Continued from page 30

(Thurs.) night and under the station's deal with Papp, the educational outlet, WNDT, is to get a rerun of the two-hour vidtape production within a year from the initial telecast. Dick Heffner, program director of WNDT, which is due to start telecasting in the fall, issued a lengthy statement in response to queries about WNDT telecasting the play.

The Heffner statement said, in effect, that (1) WNDT has made no arrangement with Papp for the rerun telecast although "we are most grateful" for Papp's public statement saying the tv station would get second run rights (2) shows should be judged by their artistic values free of pressures (3) he (Heffner) has reservations about the artistic values of "Merchant of Venice." (4) No decision as to when, how, or if vidtaped play will be used by WNDT.

During the meeting with Papp and Morris, the rabbis said they deplored the selection of the play but realized it was too late to substitute another work. They added that "they were more concerned with the possible impact of the stereotyped character of Shylock on an amorphous, invisible mass tv audience.

Chi's Emmy

Continued from page 30

five seats on the new ATAS board of governors, which is not out of proportion to the way the other stations are represented.

Jack Brickhouse, sports manager of WGN-TV, was elected prexy of the Chi chapter for 1962-63. James Beach of Foote, Cone & Belding (and formerly an ABC-TV veepee) was elected first viceprez; indie television producer Walter Schwimmer, second viceprez; Jones, of AFTRA, secretary; and talent agent Jack Russell treasurer.

Beach, Hanlon of WGN, Virgil Mitchell of WBBM-TV, and Robert Lemon of WNBQ were elected national trustees, with Edward Morris of WTTW as an alternate trustee.

The back room technical knowhow now makes it possible to achieve world distribution of vidtaped shows although there are a variety of tv line systems operating around the globe. Latest example is the Ingrid Bergman starrer, "Hedda Gabler," produced in the London studios of British Broadcasting Corp., slated for telecasting next season on CBS-TV.

Special, slated for telecasting around the world, produced under the aegis of David Susskind, was taped on 405 lines and automatically converted to 16m and 35m film. When the production has been edited, a 405-line tape will be taken to N.Y. and converted to 525 lines, the standard for North America. Britain transmits on 405 lines; most of Europe on 625 lines; France on 819 lines.

The technical process making Anglo-American coproduction possible for such major ventures has reached a new state of perfection after several years of experimentation. It is done by means of rerecording the original picture on a new tape. The incoming picture is shown on a normal cathode ray tube, with another camera attached to it at a distance of one foot from the screen. The whole picture, in effect, is rephotographed and corrections made for widening or narrowing the original lines.

Another problem the technicians had to overcome is that the British system shows 25 pictures per second, whereas in the U.S. there are 30 pictures per second. The standard converter now takes all this into account.

KOLS Fined $1,000

Washington, June 19.

KOLS, Pryor, Okla., operated by L. L. Gaffaney, has been socked with a $1,000 fine by Federal Communications Commission for operating before sunrise contrary-wise to Commisison rulebooks. By going on the air before authorized, FCC said broadcast treaties with neighboring countries north and south of the border were also violated.

Commission said that the station's answer to the charge filed earlier this year didn't hold water. The penalty, now a frequently used method of chastisement, was provided FCC by Congress in the 1960 Communications Act, amendments spawned by the quiz-payola mess.

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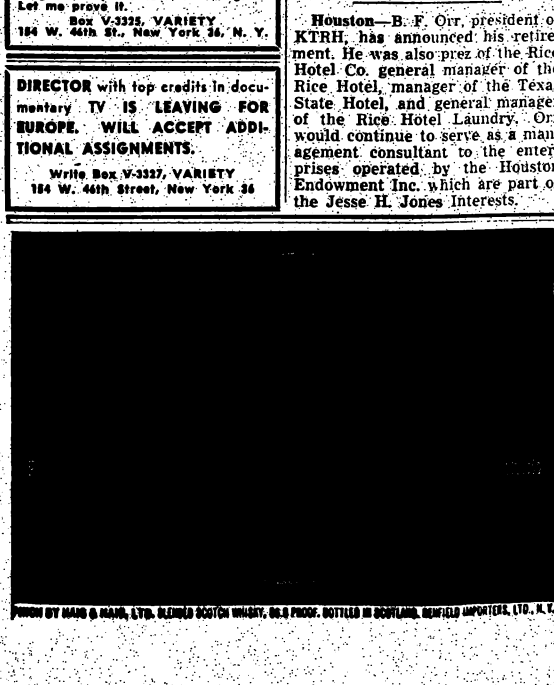

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Ball's 'Trad,' Heath's 'Bash,' Fabares' 'Shelley,' Shearing's 'S.F.' Top New LPs

KENNY BALL & HIS JAZZ MEN: "IT'S TRAD" (Kapp). Kenny Ball has done much to popularize England's "trad" (or traditional Dixie sound in the U.S. with his single "Midnight In Moscow" click. For those who were enchanted by Ball's bright and breezy "Moscow" beat, this package is a natural. The British jazzsters, under Ball's cornet lead, have an instrumental ball with such nifties as "The Green Leaves Of Summer," "March Of The Siamese Children," "Cornet Chop Suey," "Margie" and "Saturday Night Function."

TED HEATH ORCH: "BIG BAND BASH" (London). The "Phase 4 Stereo" sound concept inaugurated by London Records is excellently suited to Ted Heath's big band stylings as displayed by the strong sales rackup of his first "Phase 4" LP, "Big Band Percussion." This followup will move as well. It contains sharp musical contrasts delivered with a rhythmic virility that make the sound quite exciting.

Once again, John Keating has given Heath a string of vivid arranging patterns that allows the band to drive home the message with a force which stirs up continual interest. Some of the numbers in the package have been given the big band treatment before but the Heath-Keating-"Phase 4" parlay provides "Hindustan," "Out Of Nowhere," "Sabre Dance," "Hernando's Hideaway" and "Cherokee" new listening dimensions.

The diskery's current "Phase 4" program also covers a wide variety of musical moods and colors in other packages. Foremost in the releases are Edmundo Ros' "Dance Again," The John Keating Orchestra & Singers' "Temptation," Maurice Larcange & His Accordions' "Avec Moi A Paris" and a set featuring Ronnie Aldrich and his two pianos.

SHELLEY FABARES: "SHELLEY" (Colpix). Shelley Fabares made her imprint on the pop market earlier this year with the single slicing of "Johnny Angel." The clicko side is reprised here to give the package a potent sales lure. It's accompanied by a flock of other pleasing items that will get their spinning share and solidify her hold on the teen trade. Among the goodies that Stu Phillips arranged for her are "Hi Lilli-Hi Lo," "I'm Growing Up," "Boy Of My Own," "True Love" and "Very Unlikely" which brings on Paul Peterson for an attractive duet.

THE GEORGE SHEARING QUINTET: "SAN FRANCISCO SCENE" (Capitol). This is a recording of a live date that's sure to become a live selling item in the pop and jazz markets. For some time now, George Shearing has been able to make the best of the two (pop and jazz) worlds with his slick keyboarding and his inventive, but still commercial, arrangements; and he does it again on this date recorded at San Francisco's Masonic Auditorium. The mood ranges from Yankee jazz ("Lullaby Of Birdland") to the Afro-Cuban rhythm ("My New Mambo") and the repertoire is swingingly entertaining all the way.

JULIE ANDREWS & CAROL BURNETT: "JULIE & CAROL AT CARNEGIE HALL" (Columbia). The big rating scored by the "Julie & Carol At Carnegie Hall" CBS-TV special June 11 will start the sales roll on this LP duplicate but it will make those who missed the show on their home screen to wonder what all the shouting was about. The girls work hard—Julie Andrews with ladylike charm and Carol Burnett with tomboy brash—but without visual values their grooved efforts seem wasted. There are some okay moments, like Miss Burnett belting "Meantime," but they don't go very far.

THE NORMAN LUBOFF CHOIR: "THE GOSPEL TRUTH" (RCA Victor). Norman Luboff's nifty choral outfit is just as suited to the gospel groove as it is to the songs of the sagebrush, calypso and Dixie repertoires which it has covered in previous disk excursions. The gospel catalog in this package rounds out the field in handsome fashion. Luboff has brought in a spirited ringer, H. B. Barnum, to help the group and he does it in a meaningful manner.

THE ELIGIBLES: "MIKE FRIGHT" (Mercury). This is a fine showcase for the multi-faceted talents of the vocal-instrumental Eligibles. With emphasis on the vocal, the unit ranges through pop, folk, specialty and other grooves. A close harmony group with a modern sound, the Eligibles put across this array with style and spirit. The result is solid from start to finish. Tunes included are "Close Your Eyes," "Mike Fright," "Heat Wave," "O' Shenandoah," "Zing, Went the Strings of My Heart" and others.

TONY BENNETT: "I LEFT MY HEART IN SAN FRANCISCO" (Columbia). The title tune in this album, a moody ballad piece, has made it as a single so it therefore becomes a natural to be the big draw in Tony Bennett's latest LP wrapup. In addition to "I Left My Heart In San Francisco," Bennett reprises such others of his previous single outings as "Once Upon A Time," "Tender Is The Night," "Have I Told You Lately" and "Smile" with a vocal punch that's earmarked for top programming play.

MARTY GOLD ORCH: "THE MUSIC OF RODGERS & HART" (RCA Victor). Although the Rodgers & Hart repertoire has been done over and over again, there's a freshness here and a sound excitement that put it in a bright and delightful light. The arrangements and audio techniques bring the familiar melodies to new heights. The Richard Rodgers' melodies are gay and colorful and Marty Gold has stretched them to the utmost to make 'em a programmers' joy. The tunes, "Bewitched," "Manhattan," "My Funny Valentine," "Where Or When" and "Dancing On The Ceiling," among others, are given standout values when such instrumentalists as Phil Bodner (alto sax), Jimmy Nottingham (trumpet), Boomie Richman (tenor sax) and Stan Web (bass clarinet) come to the fore.

DR. FEELGOOD & THE INTERNS (Okeh). "Dr. Feelgood" is title of a single click recorded by Willie Perryman, an Atlanta nitery performer sometimes known as "Piano Red." No matter what his billings, he hits a hard keyboard beat and knocks out a raucous vocal sound that somehow has appeal for the current market. The aforementioned single click is reprised, of course, but there's also a lot of fun to be had from some frisky, Twist-beat items as "Bald-Headed Lena" and "What's Up Doc."

LAWRENCE WELK

Presents a New Dot Album "YOUNG WORLD"

A New Sound—Recorded by the New 35 mm Film Recording Process!

DAVE HOWARD: "I LOVE EVERYBODY" (Choreo). There's enough vocal power in Dave Howard's approach to get him off to a good start in the disk whirl. He's not a run-of-the-mill singer but he's not offbeat, either, giving him a spread that will include the sophisticated as well as the squares. He does the familiars ("My Favorite Things" and "Dinah") and the unusuals ("World Shaker" and "The Sun Is Beginning To Crow") with equal effectiveness.

PEPPY FIELDS: "RED HOT AND PEPPY FIELDS" (Jubilee). A rollicking dip into a bygone musical era is taken via Peppy Fields and this set. Backed by a swinging dixie unit, Miss Fields attacks familiar tunes from past decades with drive and gusto. Although her approach sometimes seems unflexible, her belting verve and gravel-voiced inflections provide considerable excitement and a happy atmosphere. Among songs are "I Ain't Got Nobody," "Alexander's Ragtime Band," "A Good Man Is

(Continued on page 52)

Longplay Shorts

Robert Shaw will conduct the Cleveland Symphony Chorus at Carnegie Hall tomorrow (Thurs.) in the Schubert "Mass in G" which they recorded for RCA Victor . . . **Tommy Rey & The Caribe Steel Band** have merged the Limbo and the Twist into an LP for the Epic label . . . A special custom-pressed Columbia LP, "Famous Torch Songs of the 20s," will be offered to consumers by Otto Bernz Co. to help dealers promote its fall line of Bernz-O-Matic propane torch kits . . . **Della Reese**, RCA Victor disker, who collapsed in Las Vegas, got an okay from her New York medic and will begin a 10-day engagement at Atlantic City's Black Orch'd next week (29).

Melody Sales Co. has taken over as San Francisco distributor by Caedmon Records and the Shakespeare Recording Society . . . **The Springfields**, English singing group, will make their album debut for Philips after the release of their "Silver Threads and Golden Needles" single . . . **Jack Elliot**, folk singer-guitarist, cut his first in-person LP for Prestige/International last week at Philadelphia's 2d Fret coffee house . . . **Adam Wade's** first LP for the Epic label will be a collection of the single clicks he made under the Coed banner.

Joey Dee and Roulette Records' artists & repertoire chief **Henry Glover** have written the score for a forthcoming album featuring Dee and his **Starliters Orchestra** called "Twisting Around The World" . . . Cameo-Parkway prexy **Bernie Lowe** and **Al Cahn**, national album sales director, in L. A. this week for business and recording huddles . . . **Shmuel Ashkenasi**, Israeli violinist, will replace the ailing **Jascha Brodsky** with the **Curtis String Quartet** when it appears at the 11th Tamiment (Pa.) Chamber Music Festival tomorrow (Thurs.) through June 24.

Victor waxers, **The Limeliters** guestdate the "Today Show" Friday (22) and will appear on the preem of **Steve Allen's** new tv latenighter, June 25 . . . Atlantic v.p. **Nesuhi Ertegun** returns to New York from Coast sessions this week . . . **Ray Charles** currently on a deejay tour to plug his ABC-Par c&w waxings and material on the singer's Tangerine label . . . Atco disker **Ben E. King** on the road as headliner with other acts making concert and theatre appearances.

Mercury ragtime pianist **Del Wood** is appearing in Toronto, following four weeks in Montreal . . . June is country & western month at Decca with special promotion on its country catalog and new releases by **Kitty Wells, Goldie Hill, the Wilburn Bros., Jimmy Martin, Bill Monroe, Red Foley, Webb Pierce, Jimmie Davis, Connie Hall, Jimmy Newman** and the Masters Family . . . **Marlene Dietrich** waxed sides in French and German for Pathe Marconi and Elektrola . . . Beta Distributors is now exclusive rep for ATE Records in New York . . . Artia-Parliament Industries is releasing a 10-LP set of pop-jazz performances which includes 97 selections by 34 artists including **Sarah Vaughan, Count Basie, Dinah Washington, Billy Eckstine, Maynard Ferguson, Erroll Garner, Louis Armstrong, Duke Ellington, Harry Belafonte, Charlie Parker, Chris Connor** and **Dizzy Gillespie.**

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

BOBBY DARIN ..... **THINGS**
(Atco) ..... **Jailer Bring Me Water**

Bobby Darin's "Things" (Adarist) has a frolicsome beat that's developed into a sunny side via a likeable vocal assisted by a friendly femme choral group. "Jailer Bring Me Water" (Adarist) is a gospel-styled hand-clapper with a good vocal punch.

• • •

THE DEL VIKINGS ..... **KILIMANJARO**
(ABC-Paramount) ..... **Confessions of Love**

The Del Vikings' "Kilimanjaro" (Rose Hill†), no relation to the Ernest Hemingway story, is a standout rhythm number with an offbeat sound which should give this combo its biggest entry in some time. "Confession of Love" (Atlantic†) is a more conventional rocking ballad also rating spins.

• • •

THE TOKENS ..... **LA BOMBA**
(RCA Victor) ..... **A Token of Love**

The Tokens, "La Bomba" (Bright Tunes†) is a jumping calypso-styled number, previously heard in a standout slice by the Eloise Trio, which this group gives a sharp commercial workover. "A Token of Love" (Lionel) is a pretentious ballad with fair chances.*

• • •

THE CROSBY BROS.
SAY YOUR HEART BELONGS TO A SOLDIER
(Dot) ..... **The Call of Summer**

The Crosby Bros.' "Say Your Heart Belongs to a Soldier" (Aldon†) is an original and arresting ballad with a martial beat which is due for big play via this precise vocal workover. "The Call of Summer" (Four Star†) is a nice sounding seasonal ballad which will earn spins.

• • •

FATS DOMINO ..... **DANCE WITH MR. DOMINO**
(Imperial) ..... **Nothing New**

Fats Domino's "Dance With Mr. Domino" (Travis†) is a nonstop driving rhythm number with a twisting angle which this performer keeps as sharp as the jute hoffers demand. "Nothing New" (Travis†) is a slow-moving blues number also dished up in savvy style.

• • •

DANNY DAVIS ..... **POTS 'N' PANS**
(MGM) ..... **Travelin' Trumpets**

Danny Davis' "Pots 'n' Pans" (Heatherfield†) is a colorful instrumental offering with some catchy sounds which will corral juke coins. "Travelin' Trumpets" (Heatherfield†) is an okay swinging tune in trumpets-on-top arrangement.

• • •

LENNY WELCH ..... **EBB TIDE**
(Cadence) ..... **Congratulations, Baby**

Lenny Welch's "Ebb Tide" (Robbins) brings back this instrumental hit of few years ago in a tapnotch lyric version which should give it a long round of new spins. "Congratulations, Baby" (Atlantic†) reverts back to a familiar rocking ballad groove.*

•

DI AUBURN ..... **PUSH, SWEEP**
(Mala) ..... **Nothing Could Be Worse**

Di Auburn's "Push, Sweep" (Padre†) is a striking rocking entry with an original lyric which this singer projects in highly effective style. "Nothing Could Be Worse" (Padre†) is another number with step-out chances via the vocal sound.

•

KARL DENVER ..... **ZIMBA**
(London) ..... **Uska Dara**

Karl Denver's "Zimba" (Hill & Range; Brakenbury†) is an ear-catching number with some jungle motifs which this performer and his backing elaborate in sock style. "Uska Dara" (Mellin†), which Eartha Kitt did some years back, could also stir up considerable noise.

•

CHICO HOLIDAY ..... **BLUE TATTOO**
(Coral) ..... **It Won't Be Me**

Chico Holiday's "Blue Tattoo" (Planetary) tells an offbeat teen-angled story in a way that will make impact with the coke set. "It Won't be Me" (Gladys*) is another smart piece of juve-styled material.*

THE PIPES ..... **TEAMWORK**
(Carlton) ..... **Soon I Will Be Done**

The Pipes' "Teamwork" (Chappell), from the "Road to Hong Kong" film, is a brightly swinging entry with a clever lyric handled in nifty style by this vocal combo with some sharp backing by the Sid Bass orch. "Soon I Will Be Done" (David Jonest) is in a traditional spiritual groove handled in somewhat arty style.*

DAVID CARROLL ORCH ..... **OH, CAROL**
(Mercury) ..... **Say Auf Wiedersehn**

David Carroll's "Oh, Carol" (Aldon†), a vocal hit of recent vintage, comes back in a sharply executed instrumental slice with incidental choral effects for across-the-board programming fare. "Say Auf Wiedersehn" (Dorsey Bros.) is a smoothly waltzing entry for easy listening.*

• •

ROY HAMILTON ..... **I'LL COME RUNNING BACK TO YOU**
(Epic) ..... **Climb Ev'ry Mountain**

Roy Hamilton's "I'll Come Running Back to You" (Big Billy†) gives this excellent singer a solid blues ballad suitable for any programming slot. "Climb Ev'ry Mountain" (Williamson) is a firstrate slice of this showtune.*

•

MARTIN DENNY ..... **A TASTE OF HONEY**
(Liberty) ..... **The Brighter Side**

Martin Denny's "A Taste of Honey" (Songfest) registers as a nifty melodic offering featuring this combo's warm instrumental sound. "The Brighter Side" (Metric†) is an uptempo slice with a toe-tapping beat.*

MARTY BALIN ..... **YOU ARE THE ONE**
(Challenge) ..... **I Specialize In Love**

Martin Balin's "You Are The One" (Four-Start) is a good contemporary ballad handled in effective style by this newcomer to the disk sweepstakes. "I Specialize in Love" (Admart†) moves brightly in a straight rocking idiom.

Herm.

*ASCAP. †BMI.

SOME ARTISTS LIKE IT SMALL

Federal Grand Jury Indicts Two Chi Distribs in Illegal Songbook Racket

A major step in a campaign to stop the traffic of illegal songbooks was made in Chicago late last week with the indictment of two distributors by a federal grand jury on charges of violating copyright laws.

The U.S. district attorney there, Raymond Smith, said that Irwin S. Rosenberg and Melvin A. Gershun distributed 61,000 copies of books containing music for 1,000 songs without permission of the copyright holders. The books were sold since April, 1959, for $3.50 to $15, and it would have cost $500 to buy sheet music for the songs, Smith added.

The drive to stop the printing and distribution of these books was launched last July by the Music Publishers' Protective Assn. (The books are known as "Fake Books" in the trade and contain about 1,000 copyrighted songs, showtunes, standards, etc., which sell anywhere from $10 to $30.)

The MPPA already has put about $35,000 into the drive to track down the "Fake Book" puplishers and has investigators working throughout the country. The New York legal end is being handled by Philip Wattenberg, special counsel to MPPA, with an assist from Alan H. Siegel. There are already about 20 civil suits pending. But the Chicago action handled by Hartman & Magid, Chi legalites repping the MPPA, is the first major breakthrough.

The maximum possible penalties on conviction of the Chicagoites are one year imprisonment and $1,000 fine on each count.

Wattenberg figures that the "Fake Book" racket has cost the Government, publishers and writers over $1,000,000 in tax revenues and royalties.

8th German Jazz Fest Winds Up in Frankfurt; Offered 'No Sensations'

Frankfurt, June 19.

The Eighth German Jazz Festival, which has wound up a week-long run here, proved a sellout at the boxoffice—but the jazz press generally agreed that "no sensations" were presented musically.

While the promoters, including the Hamburg Television & Radio which helped sponsor the event, had worried that there might be riots, seat-smashings and general misdeeds attributed to the lusty music, which have marred some previous jazz events in Europe, just the opposite occurred. The audience was appreciative, but quiet and cool.

Some 12 soloists from seven lands opened the event, as four television cameras provided filmed coverage. Opening night, titled "Jazz Workshop," was devoted to progressive jazz led by tenor saxophonist Hans Koller and Lucky Thompson.

Well-known combos, including those of Wolfgant Lauth, the Michael Naura Quintet, the Helmut Brandt unit, and jazz soloists Gudrun Becker and Inge Brandenburg participated. Four concerts, running as long as four hours, wound up the event. Major complaint was that no large orchestras appeared.

For the first time, the festival was also jointly underwritten by the city of Frankfurt and state of Hesse.

Dave Dreyer Exnands

In an expansion of his management business, music publisher Dave Dreyer has formed D. D. Management.

Dreyer, who has been managing Mercury disker Brook Benton for some time, now has in his new D. D. stable, Ruth Brown, who records for Philips; The Marcels, Colpix diskers; The Echoes, on the Smash label; and Trudy Bell, another Philips disker.

ABC-Par's Harry Levine & Natt Hale on Cont'l O.O.

Harry Levine, exec v.p. of ABC-Paramount Records [illegible] assistant to the disk[illegible] Sam Clark, will leave [illegible] York on a tour of overseas [illegible] and licensees Saturday (23).

The trip, which will last [illegible] three weeks, will start in London. The duo will also meet [illegible] affiliates in Paris, Vienna and Madrid. In addition, they will [illegible] other execs in various continental [illegible] Vienna [illegible] tions of the Westminster offices there. This is the company's long-hair division.

Metro's 'Jumbo' S'track Via Col

Hollywood, June 19.

Columbia Records will release the soundtrack album of Metro's "Jumbo." Doris Day, Stephen Boyd, Jimmy Durante and Martha Raye, starrer, produced by Joe Pasternak and directed by Charles Walters. Deal is not unusual for Metro, which has its own record subsidiary, MGM Records, [illegible] made similar arrangements [illegible] Mario Lanza was under exclusive recording pact to RCA Victor and Danny Kaye similarly pacted by Capitol. Miss Day cuts wax for Columbia exclusively.

Additionally, MGM Records veepee Jesse Kaye revealed MGM Records will release soundtrack version of "How the West Was Won," now being scored by Alfred Newman. Reportedly the [illegible] originally cleffed by Dimitri Tiomkin and Ned Washington has been discarded and Newman is writing another.

Metro has another musical skedded for production this fall, "Unsinkable Molly Brown," which studio purchased from Meredith Willson for reported $1,000,000 and which Lawrence Weingarten will produce. Only star named so far has been Doris Day for title role.

ERROLL GARNER PACKS PARIS' SALLE PLEYEL

Paris, June 19.

Yank jazz pianist Erroll Garner packed the big Salle Pleyel for a unique recital Wed. (13). Backed by drums and a bass, he exam[illegible] corked his smooth impressation and jazz fancies within a group of noted standards.

Garner is one of the jazzmen who has the showmanship and musical gifts to cater to buffs and ordinary audiences alike. He proved it at the Olympia Music Hall here some years ago.

Garner swings through some other Continental countries for concert and video dates before returning to the U.S. next week.

Sinatra Leaves Britain After Reprise LP Sesh

London, June 19.

Frank Sinatra planed back to the U.S. Sunday (17) with rough-cut tapes of 11 numbers for his Reprise album, "Great Songs From Great Britain." And left behind an impressed and somewhat relieved group of Pye exec and musicians.

According to Alan Freeman, Pye's a&r topper who helmed the sesh, everyone connected with the recording was absorbed with Sinatra's "complete artistry" and "sheer professionalism." "It was the most exciting session of my life," said musical director Bob Farnon.

No release date is set for the album.

MAJORS DON'T WIN 'EM ALL

By MIKE GROSS

The indie diskery is more than just a launching pad to the major label orbit. Although many young indie-oriented diskers moved into such giant setups as RCA Victor and Columbia earlier this year, there are still plenty of clicko tyros around who prefer to hold on to their "big fish in a little pond" status.

Perhaps the prime example, right now, is Dion DiMucci who recently renewed with the Laurie label for another three years. Dion has been with the Laurie setup for the past four years (he was the firm's first artist).

According to Sal Bonafido, Dion's manager, who negotiated the new contract with Bob Schwartz, Laurie president, the advantages offered by a small label compensate for many of the lures offered by the majors.

Bonafido contends that "the product is the thing" and if the record has it, a small label can sell as many disks and perhaps more in that they are not bound by any restrictive ties in the overall push. He also feels that an artist can achieve a closer rapport with his artists & repertoire producer in a small label environment, and if the smaller label has a good artist on its hands, it's to its advantage to give the performer and the disk more consideration and concentration than the majors can find time for.

Artist's the Thing

Schwartz, the Laurie prez, says that the artist is of major importance to a small company and it must see that he gets topnotch care at all times because if he goes under, the company will probably go under with him.

Schwartz also brushes off the major companies' claim that they have unusual selling advantages via their global ties and record clubs. Even though the majors have affils all over the world, he says, they still have to apply a lot of pressure to get them to work on their U.S.-made product. An indie, on the other hand, he contends, can exert more pressure on the foreign sellers with the threat that if the work isn't done they can go elsewhere and thus use it as a big stick to build overseas dollar volume.

Schwartz realizes the large number of records a disk club can move, but he also believes that a record sells in proportion to the artist's value, and, if the indie artist is hot enough the record clubs will come around with some deal to get his disks under their club's banner.

Dion's New Deal

Dion's new pact with Laurie calls for 36 sides a year which will be issued in LPs and singles. He's also getting a solid guarantee which Schwartz prefers to keep under wraps. In addition to his disk work, which has turned up such clicks as "Runaround Sue," "Lovers Who Wander" and "Born To Cry" and topselling LPs, Dion also has moved strongly into the nitery and pic scenes. He recently finished a stand at New York's International and finished a feature film tagged "40 Girls Ago." The 22-year-old singer's other pic credits are "Twist Around The Clock" and "Teenage Millionaire."

In the Laurie setup, in addition to prexy Schwartz, are his brother, Gene, as artists & repertoire chief, and Elliot Greenberg as musical director. Also in Laurie's stable are The Jarmels, The Mystics and Chris Barber. In addition, the diskery has a distribution deal with the LeGrand label, which has kept rolling with Gary U.S. Bonds disks.

Bobby Darin is another top-ranked disk artist who has stayed with his original indie firm (Atco) but such others as Paul Anka, Anita Bryant, Duane Eddy, Andy Williams, and Steve Lawrence & Eydie Gorme have moved to, what they felt, were the greener pastures of the majors.

AFM Forbids Tooters to Work Any Location That Uses Canned Backing; Pitt Convention Reelects All Officers

By EDDIE KALISH

As part of its campaign to combat job losses caused by canned music, the American Federation of Musicians, at its annual convention in Pittsburgh last week, ratified into its constitution rulings forbidding tooters from performing in any location which uses canned backing for acts and from recording material to be used for this purpose.

The conclave also reelected all of its international officers and executive board, heard remarks from various union and guest speakers and ruled on a variety of other proposed resolutions.

AFM prexy Herman D. Kenin spoke on the background music resolution, for which both Los Angeles and Las Vegas locals have been campaigning for the past five years. He cited cases involving Maurice Chevalier, Frankie Laine and a Paris revue as examples of instances where taped accompaniment was used on a grand scale in L.A. and Vegas.

The president, who in earlier sessions had urged the membership to "militantly" fight off inroads of canned music and upbeat live music, called the use of accompaniment tape "the final nail in the coffin" and strongly backed passage of the resolutions.

The adopted ruling reads: "No member of the Federation shall perform in any establishment which uses or permits the use of music reproduced on records, transcriptions, tapes, wires or any type of mechanical or electronic device as background for, accompaniment of, or in any connection with any live performance variety or musical; except with the explicit permission of, and on such conditions as may be imposed, by the Federation."

AFMembers are similarly forbidden to record music to be used for such a purpose.

Another resolution in the same general category, to classify record hops and the like as "an unfair act" and to get the Federation to eliminate 'em was killed on recommendation of the law committee which said the AFM was already doing what it could in that area.

In other legislative matters, the convention voted to up the percentage a personal manager can take from AFMembers from 5% to 10%. This has long been sought by managers as booking agencies have always been able to get 10%.

The delegates also voted that Locals can now strike without approval from the Federation. This is part of the Locals' constant struggle for as much autonomy as possible. Previously, they had to clear a strike action with the International.

Another area of the music biz which drew considerable attention

(Continued on page 52)

Yank Jazzman Baker Undergoing Drug Cure

Munich, June 19.

Chet Baker, U.S. jazz trumpeter who was arrested for an alleged offense against the German drug law, has been transferred to a mental clinic.

The 33-year old musician will undergo a cure to break the drug habit, a police spokesman said. He was arrested two day, after appearing in a concert here.

The police charged him with violating the drug laws, theft and forgery, claiming that he tried to obtain opium pills by filling out prescription blanks stolen from a doctor.

RIAA to Compile Tape Sales Data

The Record Industry Assn. of America is inaugrating a program for gathering factory sales statistics of pre-recorded tape. The program will be similar to the sales survey of the disk field that has been under RIAA scrutiny for many years.

Initially, data will be compiled quarterly only on reel-to-reel tapes operating at 7½-inches per second. Should the use of pre-recorded tapes at other speeds or on cartridge become widespread enough in the future, such data will be added to the report. Participating in this survey will be companies whose product comprises a substantial segment of the market.

The RIAA pointed out that sales of pre-recorded tape is growing but that very little statistical data has been available on nationwide sales volume. Inasmuch as the manufacturers of phonograph records also provide the repertoire for pre-recorded tapes this new statistical program has now been added to RIAA's disk industry's services.

20TH LABEL PREPS 'CLEO' SCORE ALBUM

Although still not completely organized on the exec level, 20th-Fox Records continues to put out product. Most of it is in direct conjunction with 20th's film releases and the latest such effort will be the background score from the major's much-publicized "Cleopatra."

Alex North penned the music for the picture which is presently winding production in Rome. Although Fox Records hasn't done much production since its exec shakeup some months ago, the diskery did release a platter from the parent's film, "State Fair." (The original soundtrack is on Dot.)

The "Cleo" LP is set for release along with the film. It falls in with the parent's plans for a diskery which called for, at the time of the reorganization, closer ties between the disk and film & tv operation.

Col Records of Mexico Hiking Capital to $2-Mil.

Mexico City, June 19.

Capitalization of Columbia Records of Mexico is being increased to $2,000,000, according to general manager Manuel Villarreal. Bulk of money comes from American parent firm with minority interest representing shares held by Mexican execs of the local firm.

Villarreal stated that Columbia's employment roster here is 200 with platter production at 352,000 per month. Cost of a waxing, including payment to singer, director, arranger, musicians, etc. averages $5,600, Villarreal said.

Victor Drops Cutrate Policy on Groove Line Upping It to Reg Price

RCA Victor's foray into the low-price (49c) single disk field via the Groove label has been abandoned. Victor will now reactivate the Groove line as a regular priced (98c) single disk and also will begin issuing regular priced LPs under the Groove banner as well.

The Victor experiment with the lowprice Groove single was launched about eight months ago. [illegible] basis but none was able to take off. It's understood that Victor was unable to stir up much excitement for the 49c singles because its distributors preferred pushing the 98c line.

The new Groove setup will be helmed [illegible] toire echelon with Bob Yorke in command.

VARIETY ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	1	34	**WEST SIDE STORY** (Columbia) **Soundtrack** (OL 5670)
2	2	8	**RAY CHARLES** (ABC-Par) **Modern Sounds in Country & Western** (ABC 410)
3	3	32	**HENRY MANCINI** (Victor) **Breakfast at Tiffany's** (LPM 2362)
4	4	9	**ANDY WILLIAMS** (Columbia) **Moon River** (CL 1809)
5	5	7	**ACKER BILK** (Atco) **Stranger on the Shore** (129)
6	7	35	**ELVIS PRESLEY** (Victor) **Blue Hawaii** (LPM 2426)
7	11	9	**NO STRINGS** (Capitol) **Original Cast** (O 1695)
8	6	18	**KINGSTON TRIO** (Capitol) **College Concert** (T 1658)
9	12	26	**CHUBBY CHECKER** (Parkway) **Your Twist Party** (P 7007)
10	10	8	**HARRY BELAFONTE** (Victor) **Midnight Special** (LPM 2449)
11	9	74	**CAMELOT** (Columbia) **Original Cast** (KOL 5620)
12	8	15	**FRANK SINATRA** (Reprise) **Sinatra and Strings** (R 1004)
13	17	46	**JUDY GARLAND** (Capitol) **Judy Garland at Carnegie Hall** (WBO 1569)
14	20	4	**KINGSTON TRIO** (Capitol) **Best of Kingston Trio** (T 1705)
15	29	5	**PETER, PAUL & MARY** (WB) **Peter, Paul & Mary** (W 1449)
16	16	20	**RAY CONNIFF** (Columbia) **So Much in Love** (CL 1720)
17	24	8	**STATE FAIR** (Dot) **Soundtrack** (DLP 9011)
18	—	23	**LAWRENCE WELK** (Dot) **Moon River** (DLP 2314)
19	23	43	**DAVE BRUBECK** (Columbia) **Time Out** (CL 1397)
20	34	109	**SOUND OF MUSIC** (Columbia) **Original Cast** (KOL 5450)
21	21	5	**GEORGE MAHARIS** (Epic) **George Maharis Sings** (LN 24001)
22	14	23	**FLOWER DRUM SONG** (Decca) **Soundtrack** (DL 9098)
23	30	8	**RAY CONNIFF** (Columbia) **Continental** (CL 1776)
24	27	4	**JIMMY SMITH** (Verve) **Bashin'** (V 8474)
25	22	15	**ROGER WILLIAMS** (Kapp) **Maria** (KL 1266)
26	—	1	**ROME ADVENTURE** (Warner Bros.) **Soundtrack** (W 1458)
27	15	17	**LETTERMEN** (Capitol) **Song for Young Love** (T 1669)
28	32	25	**JOEY DEE & THE STARLITERS** (Roulette) **Doin' the Twist at Peppermint Lounge** (R 21566)
29	37	10	**KENNY BALL** (Kapp) **Midnight in Moscow** (KL 1276)
30	26	28	**JOAN BAEZ** (Vanguard) **Joan Baez, Vol. II** (VRS 9094)
31	—	1	**DAVID ROSE** (MGM) **Stripper** (E 4062)
32	13	18	**FERRANTE & TEICHER** (United Artists) **Tonight** (UAL 3171)
33	28	14	**JOHNNY MATHIS** (Columbia) **Live It Up** (CL 1711)
34	50	16	**BURL IVES** (Decca) **Versitile Burl Ives** (DL 4152)
35	—	1	**PAUL ANKA** (ABC-Par) **Big 15** (ABC 323)
36	42	29	**FERRANTE & TEICHER** (UA) **West Side Story** (UAL 3166)
37	18	32	**WEST SIDE STORY** (Columbia) **Original Cast** (OL 5230)
38	38	6	**BRENDA LEE** (Decca) **Sincerely** (DL 4216)
39	19	12	**FRANK SINATRA** (Capitol) **Point of No Return** (W 1676)
40	33	13	**MITCH MILLER** (Columbia) **Rhythm Sing Along** (CL 1727)
41	35	2	**ACE CANNON** (Hi) **Tuff Sax** (HL 12007)
42	—	17	**MILK AND HONEY** (Victor) **Original Cast** (LOC 1065)
43	—	1	**LIMELITERS** (Victor) **Through Children's Eyes** (LPM 2512)
44	36	8	**BILLY VAUGHAN** (Dot) **Chapel by the Sea** (DLP 3424)
45	39	22	**LIMELITERS** (Victor) **Sing Out** (LPM 2445)
46	25	6	**LAWRENCE WELK** (Dot) **Young World** (DLP 3428)
47	49	24	**HOW TO SUCCEED** (Victor) **Original Cast** (LOC 1066)
48	47	6	**BURL IVES** (Decca) **Funny Way of Laughin'** (DL 4279)
49	43	4	**MANTOVANI** (London) **American Waltzes** (LL 3260)
50	31	13	**NAT COLE & GEORGE SHEARING** (Capitol) **Nat Cole Sings George Shearing Plays** (W 1675)

Kingston-Keely-Brubeck Look 55G SRO in H'wood

Hollywood, June 19.

Advance has already passed $40,000 at a $5.50 top for the bash by the Kingston Trio, Keely Smith and the Dave Brubeck Combo, which start at the Hollywood Bowl Saturday (23). It's the largest advance for a June gig at the Bowl in some years. If the event is SRO, as appears likely, gross will approximate $55,000. All the more expensive pews have gone clean.

Promoter Irving Granz is paying the standard 10% of gross for the rental, and about $20,000 for talent.

Dakota Staton

Continued from page 1

self as an Imam of the Muslim Brotherhood, has a local temple also in West Philadelphia.

By Muhammad's espousal of race supremacy and the creation of new all-Negro states, Miss Staton's husband has been subjected to ridicule and abuse and the singer's professional reputation has been injured, the complaint charges.

Elijah Muhammad's right to advocate his doctrines "however distasteful they may be to the plaintiffs" is not questioned by the petition; but if these doctrines are passed off as the Muslim faith "they are false, misleading and deliberate distortions."

"Adherents of the Islamic faith are numbered in the hundreds of millions," the petition avers, "but there is no responsible group of these that advocates racial superiority or black supremacy, or similar doctrines."

Copyright

Continued from page 1

House Speaker John W. McCormack called for comment.

Pelly's demurral at first resulted in the bill being passed over, but the Republican lawmaker was quickly buttonholed by colleagues and backtracked. He withdrew his objection; the bill passed unanimously.

Pelly told VARIETY it was Republican policy to object to any consent measure which was opposed by a major federal agency. The copyright extension bill had drawn opposition from the Justice Department, which expressed fears of monopolistic doings.

Pelly talked with Rep. John V. Lindsay (R-N.Y.) and others, however, and was convinced the bill should be cleared. Lindsay is a member of the House Judiciary Committee which coinsidered the bill.

"Besides," said Pelly, "I think the Attorney General has a good entry into the White House and the Justice Department can do its own objecting there."

The anti-counterfeit legislation, which also now goes to the senate, is the residue of an attempt by music publishers and others to put some federal bite into the practice of pirating sound recordings without authorization.

After record industry opposition to the piracy aspects, however, the House Judiciary Committee approved only that portion of the bill hitting at counterfeit labelers.

Publishers Disappointed

Music Publishers were generally disappointed at the legislative stripping, believing recording piracy a much bigger racket than counterfeiting.

The bill passed by the House is limited to criminal punishment for persons involved in fraudulent interstate transportation or sale of records affixed with the forged or counterfeited labels.

Penalty for violating the stutate is set at a maximum of 10 years in prison and a $10,000 fine. The bill also applies to "disk, wire, tape, film, or other article on which sounds are recorded."

Similar legislation both against counterfeiting and for extension of copyrights is pending in the Senate.

Backers of both bills believe house passage will jog early action in the Senate Judiciary Committee.

VARIETY SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	1	7	**I CAN'T STOP LOVING YOU** Ray Charles	ABC-Par
2	3	27	**IT KEEPS RIGHT ON A-HURTIN'** Johnny Tillotson	Cadence
3	4	5	**PALISADES PARK** Freddy Cannon	Swan
4	5	4	**STRIPPER** David Rose	MGM
5	2	13	**STRANGER ON THE SHORE** Acker Bilk	Atco
6	15	3	**ROSES ARE RED** Bobby Vinton	Epic
7	11	5	**CINDY'S BIRTHDAY** Johnny Crawford	Del Fi
8	10	5	**PLAYBOY** Marvelettes	Tamla
9	14	4	**WOLVERTON MOUNTAIN** Claude King	Columbia
10	9	6	**SECOND HAND LOVE** Connie Francis	MGM
11	6	8	**LOVERS WHO WANDER** Dion	Laurie
12	8	6	**MAN WHO SHOT LIBERTY VALANCE** Gene Pitney	UA
13	21	4	**AL DI LA** Emilio Pericoli	Warner Bros.
14	17	5	**THAT'S OLD FASHIONED** Everly Bros.	Warner Bros.
15	12	3	**SNAP YOUR FNGERS** Joe Henderson	Todd
16	37	3	**JOHNNY GET ANGRY** Joannie Sommers	Warner Bros.
17	19	9	**ONE WHO REALLY LOVES YOU** Mary Wells	Motown
18	25	4	**SHARING YOU** Bobby Vee	Liberty
19	13	7	**FOLLOW THAT DREAM** Elvis Presley	Victor
20	22	6	**I LOVE YOU** Volumes	Chex
21	35	3	**STEEL GUITAR AND A GLASS OF WINE** Paul Anka	Victor
22	26	4	**WALK ON THE WILD SIDE** Jimmy Smith	Verve
23	18	15	**MASHED POTATO TIME** Dee Dee Sharp	Cameo
24	—	1	**BORN TO LOSE** Ray Charles	ABC-Par.
25	39	2	**I'LL NEVER DANCE AGAIN** Bobby Rydell	Cameo
26	30	5	**VILLAGE OF LOVE** Nathaniel Mayer	Fortune
27	—	1	**TWIST AND SHOUT** Isley Bros	Wand
28	7	13	**SOLDIER BOY** Shirelles	Sceptor
29	36	2	**HAVING A PARTY** Sam Cooke	Victor
30	33	5	**DON'T PLAY THAT SONG** Ben E. King	Atco
31	34	2	**WEST OF THE WALL** Toni Fisher	Big Top
32	48	2	**CROWD** Roy Orbison	Monument
33	32	7	**NIGHT TRAIN** James Brown	King
34	43	2	**ANY DAY NOW** Chuck Jackson	Wand
35	46	2	**BABY ELEPHANT WALK** Lawrence Welk	Dot
36	27	12	**SHOUT, SHOUT** Ernie Maresco	Seville
37	29	10	**EVERYBODY LOVES ME BUT YOU** Brenda Lee	Decca
38	28	13	**SHE CRIED** Jay & the Americans	UA
39	16	10	**OLD RIVERS** Walter Brennan	Liberty
40	—	1	**SWINGIN' GENTLY** Earl Grant	Decca
41	50	4	**HOW CAN I MEET HER** Everly Bros	Warner Bros.
42	24	11	**UPTOWN** Crystals	Phillies
43	23	8	**I SOLD MY HEART TO THE JUNKMAN** Blue Bells	New Town
44	38	8	**TEACH ME TONIGHT** George Maharis	Epic
45	—	2	**WHERE ARE YOU** Dinah Washington	Roulette
46	—	1	**JOHNNY LOVES ME** Shelley Fabares	Colpilx
47	20	11	**FUNNY WAY OF LAUGHNG** Burl Ives	Decca
48	31	7	**TWISTIN' MATILDA** Jimmy Soul	SPQR
49	—	1	**THEME FROM BEN CASEY** Val Jean	Carlton
50	49	4	**LEMON TREE** Peter, Paul & Mary	Warners Bros.

ABC-Par Inks Michele Lee, Seeco Signs Chita Rivera; Other Deals

Michele Lee, singer-actress now on Broadway in "Bravo Giovanni," has signed with ABC-Paramount Records. Her sessions will be under the direction of the label's a&r chief, Sid Feller, who is gathering material for her first outing.

Seeco: Chita Rivera

Legit singer-actress Chita Rivera has joined the Seeco label to etch disks for both the American and Latin markets. Miss Rivera, who appeared in the Broadway tuner, "West Side Story," is now appearing in the London edition of the same musical. Her first LP for Seeco will be released in the fall.

Atlantic: Sonny Stitt

Atlantic Records has inked jazz sax man Sonny Stitt. The alto-tenor tooter has been active in jazz since the early 1940s and has placed high for years in top jazz polls. His first Atlantic effort, an album, will be cut shortly.

Verve: Jacy Parker, Randi Trio

Jacy Parker, femme pianist vocalist, and the Don Randi Trio will make their bows on the Verve label this month. Miss Parker's set will be tagged "Spotlight On Jacy Parker" and the Randi set will be called "Where Do We Go From Here?" Assisting Miss Parker on the disk are Don Cinderella (bass), Ernie Royal (trumpet) and Sticks Evans (drums). Randi, who plays piano, is accomped by Leroy Vinegar (bass) and Mel Lewis (drums).

Warner Bros.: Gloria Grey

Vocalist Gloria Grey has been signed to the Warner Bros. label by Jimmy Hilliard, artists & repertoire director. Her first single for the label will be "Chapel Up In Heaven" and "It's A Sweet World."

Mercury: Henry Szeryng

Mercury Records has signed violinist Henry Szeryng to record on that label. A concert violinist since 1933, Szeryng was born in Poland but has been a Mexican citizen since 1946.

German Disk Best Sellers

Frankfurt, June 19.

Hot Sands ... Mina (Polydor)
Two Little Italians Froebess (Electrola)
I Look at Clouds Mouskouri (Philips)
Rose Santa Monica ... Conen (Ariola)
Alo-Ahe ... Freddy (Polydor)
Silver Moon ... Peter Kraus (Polydor)
No Wine, Beer, Schnapps (Polydor) ... Backus
Auf Wiedersehn Marlene (Telefunken) ... Moore
Money Like Hay ... Bertelier (Decca)
Happy Jose ... Jack Ross (Telefunken)

Minnesota Mining Amateurs vs. AFM

St. Paul.

Editor, VARIETY:

Your news item of May 23 concerning Minnesota Mining & Manufacturing Co. calling off its St. Paul concerts has come to our attention, and we would like to take this opportunity to correct a statement made in the clipping.

Your article was correct in every way except for the final statement, quote "including compensation for participants." This was incorrect as none of the 3M employees who were to be the performers was to receive any remuneration for his or her part of the program. The admission charge was to cover rental of the auditorium, wages to union electricians, and shop hands, plus special lighting and scenery. Because of the cancelling of the show the union men (stage hands, electricians, etc.) lost almost $75 per man for two days work.

The musicians union's demand was not for a "stand-by band" but rather that we replace our own non-union, non professional orchestra men "because they sounded too professional." Such a request seemed rather ludicrous as the 3M families and friends were coming to hear 3M amateur musicians not professional musicians. Musicians who knew nothing about the program that our people had labored so hard at for six months *all on their own time!* Furthermore, it seemed rather strange that the union took no action against identical programs during the previous two years and then waited until the day before the concert to announce its intentions.

We would appreciate your correcting this point.

Laird Anderson
Manager Community Relations.

ROULETTE UNVEILS NEW PRODUCT FOR DISTRIBS

Roulette Records will hold its annual distrib meet this weekend (23-24) at the Park Sheraton Hotel, N.Y. The sessions will be attended by some 35 Roulette distribs from the U.S. and Canada, in addition to sales and promotion men.

Prior to the opening, the diskery will hold a promotion meeting and seminar for various field reps around the country. This will be on Friday (22) to be followed by a general open session on Saturday and meets with individual distribs on Sunday.

During the general session, Roulette will unveil its new fall product and sales program. The meeting will be presided over by prexy Morris Levy.

Marks' Arnold Broido Now at Frank Music

Arnold Broido, longtime publication and sales chief at E. B. Marks, has switched to a similar post with the Frank Music Corp. He will fill the vacancy created by the resignation of Sam Snetiker, who leaves July 1 after nine years with the firm.

Broido, who is coauthor of "Invitation To The Piano" and a music dictionary, also was with Boosey & Hawkes as editor and production manager and was exec veepee and general manager of the Century and Mercury Music Corps.

ABC-PAR'S INDIE DISK BUY

ABC-Paramount Records has picked up a master by chirper Jodie Sands, for release on the ABC-Par label. Produced by her manager, Sid Fisher, the disk is set for release soon.

The platter contains an Italo-flavored tune, "Uno Momento," and "We Had Words." Miss Sands is no stranger to ABC-Par in that she cut several sides for Chancellor Records which is distributed by the company.

Victor Ups Pat Kelleher To B'Casting Promotion

Pat Kelleher has been upped at RCA Victor to the post of manager of Artist Radio & Television Promotion. In his eighth year with the company, Kelleher will now be responsible for all artist field promotion. He'll report to Ben Rosner, diskery's Radio & TV Relations manager.

Kelleher will handle tours for the purpose of promoting Victor and Groove artists via radio and tv and will work in conjunction with local Victor distributor activities. He'll also act as liaison with network tv shows for increased exposure and promotion of the company's recording artists.

Raker Looks in at Colpix

Negotiations are currently in progress, with completion expected within the next couple of days, to set Jerry Raker as general manager of Colpix Records. Paul Wexler recently exited the post with Columbia Pictures' disk subsid.

Raker had, until recently, been sales director for United Artists Records. No successor to his spot there has been decided as yet but it is understood that the move will probably be made from within. Wexler has some project in mind for himself but is not talking about it at present.

Merc Sets Dallas Distrib

Chicago, June 19.

Mercury Records has appointed the newly-formed Calmar Distributors as its Dallas distrib. The new firm is affiliated with Oklahoma City, and Bill Caldwell, partner in that firm, has moved to Dallas as g.m. of Calmar.

The naming of Calmar marks a return to a former arrangement whereby Mercury was represented by two distributors in Texas. Bob West's Texas Record Distributors will continue to operate as Mercury distrib in Houston.

GAYLORDS TO HEADLINE REGINA'S PROV. EXHIB

Regina, Sask., June 19.

Grandstand show headliner at the Provincial Exhibition here, July 30-Aug. 4, will be the Gaylords, disk act. Radio station CKCK is co-sponsoring the turn to mark its 40th anniversary.

Acts in the MCA-produced show will be The June Taylor Dancers; Wes (Mr. Sound Effects) Harrison; Freilanis (6), acro cyclists; Ferry Forst, illusions; Mickey Sharp, comedy m.c.; Brazzis (3), pantomime; Gretha Frisk, aerialist. Col. Seabright, high pole, will be a free act.

Wilma & Ed Leary's "Adventures on Ice" will play six days in Exhibition Auditorium.

NBO Director Reopens Coast Spot as Terpalace

Santa Monica, Cal., June 19.

Dean Curtis, western director of National Ballroom Operators Assn., has opened the old Deauville Beach Club, on ocean front, as a terpalace under the name of the Seaview. He teed off project Friday (15) with Russ Morgan on tap for first six weekends.

For 15 years Curtis operated the Chateau ballroom, but was forced to vacate site recently when a new freeway cut through area.

Peacock Now Mr. Peeke

The recently launched Mr. Peacock label has changed its banner to Mr. Peeke Records. Name change came after a complaint from Peacock Records, a Houston firm headed by Don D. Robey, of the similarity of the label name.

Concert Music in Upward Spiral, BMI B'Casting Survey Discloses

The concert music spiral is going continually upwards. According to the ninth revised edition of Broadcast Music Inc.'s "Concert Music USA," a survey of broadcasting stations showed that as of March 1, 1962, 1,255 AM and 126 FM stations programmed a weekly total of 16,748 hours of concert music, or an average of 12.1 per week. The 1955 BMI survey revealed a weekly average of 6.5 hours.

The report also revealed that there are more than 69,000 instrumental music organizations in schools in the U.S., with 1,500 orchestra, 48,000 bands, and 6,000 "stage" bands, and that there are now 783 opera-producing groups active in the U.S.

Attesting to the increase of public interest in music heard on the stage, the BMI brochure reports that more than half of the 2,000 symphony orchestras of the world are in the U.S. and that there are now 1,252 symphony orchestras in the U.S., compared with about 100 in 1920.

"The growth of all phases of music in the U.S., says the BMI report, has been phenomenal during the past 21 years. An increase of 760% has been registered in the dollar volume of sales of records, musical instruments, performing rights and other aspects of American music interest during that period. The U.S. gross national product has increased 475% during the same time.

Secretary of Labor Arthur J. Goldberg has written a preface for the new edition in which he says, "Americans have realized the material promise of the New World, but in American life today, in small towns as well as cities, the growth of fine music signals a mature nation's deeper insight to human experience.

"Whether performed on the concert stage or heard in the home, the composer's work is essential to our society. It offers an individual experience, a unique discovery for each of us. The artist's work frees the individual from the mass.

"In a nation as prosperous as ours, opportunities for the composer as well as the musician must not allow to diminish. Our growing interest in concert music is a hopeful sign. It opens new opportunities for artist and performer; it deepens our appreciation; and it brings forth increasingly finer concert works for communities throughout the nation."

Jazzman's 500G

Toronto, June 19.

A $500,000 bequest is awaiting Eric Llewellyn, jazz drummer, with a Toronto lawyer seeking the man to inform him of the legacy—but no one knows where he is.

Llewellyn was last heard from a year ago playing in a Toronto nitery. He is also being sought by his sister. He is 28, a U.S. citizen, 6'3" and weighs around 180 pounds.

Lotsa Tieups For 'Music Man' Score

The upcoming release of Warner Bros.' film version of Meredith Willson's Broadway click, "Music Man," is setting off several musical activities.

The score, which is published by Frank Music, will be released on Warner Bros. Records. The publisher is giving it a first time around treatment with copies of the score, in covers bearing the WB art work, being sent throughout the music biz, with particular emphasis on "Being In Love," Willson's new song in the film.

In addition, music from the score will be featured in July by Muzak, the piped-in music service to restaurants, offices, etc.

The pic's preem yesterday (Tues.) in Mason City, Ia., was the scene of a big band competition. More than 8,000 musicians from 121 bands participated in the activities. The footers were mostly highschoolers, who came to the activities from some 32 states. Various prizes were awarded winners.

Others involved in the preem were the pic's stars, Robert Preston, Shirley Jones, Buddy Hackett and Ronnie Howard. Also participating were the Buffalo Bills, Arthur Godfrey, Willson and the film's director, Morton DaCosta.

Inside Stuff—Music

Nine young composers will share $5,700 in the 10th annual Composers Awards sponsored by Broadcast Music Inc. The average age of the winners is 20½ years. This year's awards will be made to the following: William H. Albright, Michael Fink, Robert Fraser Glover, Arthur B. Hunkins, Marlos Nobre, David Saperstein, Robert Suderberg, Linda Ruth Wilder and Charles Wuorinen.

The prizes, ranging from $250 to $2,000, are awarded annually at the discretion of the judges who have the right to determine the amount and the number of all awards. The permanent judging panel is made up of William Schuman, president of Lincoln Center; Earl V. Moore, chairman of the music department at the U. of Houston; Claude Champagne, assistant director of the Conservatory of Music & Dramatic Art of the Province of Quebec; and Henry Cowell, composer and adjunct professor of music at Columbia U.

Capitol Records has taken over the distribution of "The World of Century Twenty First," the official recording of the Seattle World's Fair. The LP, created and produced by Alexander Laszlo, was recorded and pressed by Cap's custom services division. The album features narration by Vincent Price, the State Symphony of Hamburg, conducted by Bernard Kaun, and the Pacific Male Choir, directed by Owen Brady. Music was compsed by Laszlo with lyrics by Sid Robin and narration written by Dr. Wesley La Violette.

The American Society of Composers, Authors & Publishers will be represented at the American Symphony Orchestra League Convention in Chicago beginning today (Wed.) and running through Saturday (23). Attending the convention will be Morton Gould, chairman of ASCAP's Symphony and Concert Committee; director Paul Creston; Gerald Deakin, manager of the concert division, and Gene Buck, newly-appointed co-ordinator of concert and symphonic repertory. The Society will also be an exhibitor at the convention being held at the Pick-Congress Hotel.

Chuck Barris, who penned the current disclick "Palisades Park," is the manager of ABC-TV's daytime programs. Barris, who can't read music, worked out the melody on a guitar which he taught himself to play. In addition to the Freddy Cannon clicko version of "Palisades Park" on the Swan label, there have been four others recorded in the U. S. and the tune is now moving in on the English, French, German and Australian scene. Barris also has two more entries, "Love Sickness" and "Summertime Guy," working around the turntable market.

Vincent Lopez, longtime maestro at New York's Hotel Taft Grill, who was cited last year by the Treasury Department for being a "U. S. Savings Bond Salesman" for 20 years, will present a "Salute to Mrs. U. S. Savings Bonds" on his CBS Radio show June 28. "Mrs. U. S. Savings Bonds" is touring the country on behalf of the Treasury Department's new "Freedom Bond Drive."

MGM Records tied in with the New York preem of "Lolita" at the Loew's State and Murray Hill Theatres last Wednesday (13) by handing out special acetates of excerpts from its two disks, "Lolita Ya Ya" sung by Sue Lyon and "The Love Theme From Lolita" played by LeRoy Holmes Orch. The acetate was wrapped in a booklet to be used as a souvenir program of the preem.

ZENITH BRANCHING INTO COMPONENT PARTS BIZ

For the first time in its 43-year history, Zenith will branch into the component parts field. Move, which will take place sometime next year, stems from the new Zenith phonograph pick-up cartridge which it is introducing in its new models this week.

The Zenith execs are so bullish about the new cartridge that they will break tradition by offering the new item to the component parts buying market.

The tone arm and cartridge is a joint development of the Zenith Radio Corp. and CBS Laboratories. It's labeled as "an all-new Micro-Touch 2G tone arm and 'free-floating'" ceramic cartridge.

ABC-Par Names Brown Administrative Veepee

J. L. Brown has been named vice president of administrative operations for ABC-Paramount Records.

Brown has been assistant treasurer and comptroller of American Broadcasting-Paramount Theatres, the label's parent. He's been with the company since 1923 when he joined United Paramount Theatres as an auditor.

Diamond Buys Master

Diamond Records, Joe Kolsky's label, has purchased a master by Dickie Goodman from JMD Records. The buy was made from Goodman and Vera Hodes and Kolsky says he paid a "high four figures" price for the disk.

It's "Ben Crazy," a novelty platter. It will be transferred to the Diamond imprint for release by the label's distribs.

On the Upbeat

New York

Richard Rodgers' 60th birthday will be celebrated June 28 with a special luncheon tendered by Columbia U., The Philharmonic Symphony Society of N. Y., The Juilliard School and the American Society of Composers, Authors & Publishers . . . "Ride The High Country," Metro pic for which **Robert Holliday** did the title song on MGM Records, was produced by **Richard Lyons**, formerly artists & repertoire staffer with MGM . . . **Ray Passman** returned to the professional department of Robert Mellin Music . . . Singer **Jody Barry** back to the International June 27 for one week . . . Pianist **Elaine Gilda** at the Winners Gallery of the V.I.P. Restaurant . . . Songstress **Lione Jodis** booked into the Catskill circuit for the summer.

Lou Dana and the Furies, back from a brief tour of New Zealand.

Radio Corp. of America has resigned **Vaughn Monroe** for the eighth consecutive year as its commercial tv spokesman. In addition to his RCA work, Monroe has lined up supper club dates for the next three months beginning with the Town House, Toledo (O.) June 25-30 . . . Ex-**Count Basis** vocalist **Joe Williams** signed a personal management pact with John Levy Enterprises . . . **Gene Krupa Quartet** opens at the Steel Pier, Atlantic City, June 23 for six days . . . **Anita Bryant**, Columbia disker, into the Vapors Club, Hot Springs (Ark.), July 11 for two weeks.

The **Ray Bryant Trio** joined the **Jonah Jones Quartet** Monday (18) at the Embers for a two-weeks stay . . . The latest recordings of **Maceo Pinkard's** standard, "Sweet Georgia Brown," are by **Gary Weston** on Reprise and **Bobby Gregg** on Cotten . . . Singer **Enzo Stuarti** headlines at La Fiesta, Juarez, Mexico, July 9-22 . . . ASCAP co-ordinator of public affairs **Jimmy Rule** and the Society's public relations chief **Dick Frohlich** plane out to Kansas City today (Wed.) to attend the sixth annual International Convention of the Society For the Preservation and Encouragement of Barbershop Quartet Singing in America . . . **Woody Herman** and Dixie jazz trumpeter **Dick Ruedebusch** have joined the client roster at **Mal Braveman's** publicity office . . . **Adam Wade**, who goes into the Copa July 19, is scheduled for a tour of London and Paris in September.

Stan Kenton Orch plays Centennial Terrace, outdoor dance pavilion near Toledo, O., June 26. **Woody Herman** follows July 10; **Four Freshmen**, July 17; **Ray McKinley & Glenn Miller** band, July 24; **Johnny Long**, July 28; **Les Brown**, July 31; **Dukes of Dixieland**, Aug. 7, and **Les Elgart**, Aug. 14 . . . Organist **Ethel Smith** kicks off "Music Under the Stars" concerts June 30 in Milwaukee's Washington Park. **Louis Armstrong** is set July 28.

Duke Ellington, Willis Conover and **Father Norman O'Connor** will narrate the events at the July 6-8 Newport (R.I.) Jazz Fest . . . **The Limeliters** will do a guest shot on the Today tv show June 21 . . . Singer **Tony Harper** at the Thunderbird Lounge, Las Vegas . . . Victor waxer **Tony Fontane** shooting the "Tony Fontane Story" on the Coast . . . **Neely Plumb** back at his Coast desk after huddles with Victor execs in New York.

Ruth Spiegel, gal friday to Decca publicity chief **Marty Hoffman**, exited her post last week and moved to the Coast Saturday (16) . . . **Charlie Manna** at the Dunes, Las Vegas . . . Decca v.p. **Leonard W. Schneider** due back from Europe this week.

London

Henry Mancini in for a vacation and intends to do some promotional work . . . **Everly Bros.** look set for a U. K. visit in October . . . Britain's top Trad bands, **Kenny Ball, Acker Bilk** and **Chris Barber**, landed their own BBC-TV series which is slotted as a summer replacement to the "Tonight" show . . . Bow of a new imprint, Aral, saw the return of popster **Terry Dene** to the disk biz.

Freddie Cannon's version of "Palisades Park" launched EMI's new Stateside label June 15 . . . **David Paramor**, son of **Alan Paramor** (who manages **Helen Shapiro**), joined EMI as a production assistant under uncle **Norrie Paramor** . . . Britain's first rhythm and blues group to land a disk contract is the **Alexis Korner** Blues Incorporated outfit who signed with Decca . . . **Roy Orbison, Wesley Rose**, of Acuff-Rose and **Fred Foster**, prez of Monument Records, in on a 10-country European promotional trip.

Philadelphia

Billy Root has been added as a baritone sax replacement to **Harry James** band, now touring the south . . . **Patti Page** and the **Vagabonds** heading the Latin Casino's final show of the season, starting June 18 . . . **The Dovells**, who came into Sciolla's (18), will add four instrumentalists to their vocal quartet in a bid for the Vegas lounges . . . **Hy Lit**, WIBG disk jock, and **Claude Schlanger**, film exhibitor, have teamed to produce rock 'n' roll shows for driveins . . . **Jerry Ragovoy**, son of a local cantor, will join **Sammy Kaye's** publishing company, Republic Music.

The HIT! OF THE WEEK

DAVID ROSE
and His Orchestra
Play
THE STRIPPER
K 13064
M-G-M Records

KETTY LESTER
New ERA Release:
"BUT NOT FOR ME"
b/w "ONCE UPON A TIME"
(An ACM Production)
WILLIAM MORRIS AGENCY

LP Reviews

Continued from page 48

Hard To Find," "After You've Gone" and others.

PHINEAS NEWBORN JR.: "A WORLD OF PIANO" (Contemporary). This set nicely showcases the jazz piano technique of Phineas Newborn Jr. His facile drive, splashed with lively runs and solid chords, shows up to swinging advantage in the LP which contains a variety of compositions by several other jazzmen. It's a stylish effort, with fine backing from a group of tooters from various top units. With jazz piano seemingly becoming a sideman's department, this package is solid testimony to the instrument as a solo voice on the modern scene.

EDDIE HAZELL: "AT THE EMBERS INDIANAPOLIS" (Bec). The comfortable mood of intime nitery is excellently duplicated in this package. Eddie Hazell, guitarist-singer, has a neat and warm citement that put it in a fresh and Snyder accompanying him on bass, Hazell gets an easy vocal-instrumental flow into such nifties as "The Surrey With The Fringe On Top," "The Party's Over," "Moonlight In Vermont," "Dancing On The Ceiling," "It Might As Well Be Spring" and "Imagination." He's already established in Indianapolis and this disk should give him a wider geographical range.

GUY LOMBARDO ORCH: "BY SPECIAL REQUEST!" (Decca). Nothing, apparently, can defy an interpretation by Guy Lombardo's sweet sounds. In this package, Lombardo takes a flock of teen-angled clicks and puts 'em into an easy danceable pattern that comes off nicely. The kids may consider it square but the Lombardo contingent will dig it. In the repertoire are "Norman," "Midnight In Moscow," "Break It To Me Gently" and "Little Bitty Bear."

AFM Forbids Tooters

Continued from page 49

from Federation execs and guest speakers is the copyright situation. Federation officials constantly stressed the need for overhaul of the 1909 rules and a resolution was passed asking the union to initiate and conduct a campaign to amend existing copyright law to establish performing and property rights for performing musicians.

Symphony orchs got the shrug from the convention after considerable debate on a resolution to establish a symph department within the Federation. This, and a following resolution spelling out various responsibilities of the proposed department, were both rejected by the meet after unfavorable recommendation by the law committee.

AFM financial situation also came up on several occasions. In one instance, involving heated debate over interpretation of a by-law which calls for payment by a member of a Federation initiation fee each time he joins a new local, AFM treasurer George V. Clancy said the union's finances weren't in good enough shape to lose this revenue. The AFM received some $72,000 in such payments last year, he reported. A motion to make this fee just applicable to first time members was defeated, also after discussion as to the morality of having a member pay an initiation fee just because he moves into another local.

In other fiscal areas, AFM counsel Henry Kaiser told the convention that the union "might well lose" the suits brought in Federal court by the Orchestra Leaders of Greater N.Y. and a similar Philly group which seek abolition of the AFM's 10% traveling surcharge. This is an important issue to the Federation, especially in terms of the annual loot involved, and it caused Kenin to remark earlier that "drastic surgery" would have to be undertaken on the union's fiscal setup should it receive a setback in court.

In this connection, a resolution was presented by Jack Stalcup, president of Paducah (Ky.) Local 200, which would have overhauled the surcharge structure by lowering the percentage from 10 to two. He later withdrew the resolution because of the court action, which would affect his plan if a decision is handed down against the union.

He did comment from the floor, however, that he felt there was a need for "equalization of the tax structure of the Federation so that all can share equally in the responsibility." He feels that the tax burden is mostly carried by rural bands which must constantly leave their local jurisdiction to make a living.

The Federation's four international officers and five international exec committeemen were renominated with opposition, so the secretary was authorized to cast a single ballot formally approving their reelection. Officers are Kenin, president; William J. Harris, v.p.; Stanley Ballard, secretary, and Clancy, treasurer. Exec committee includes Lee Repp, Alfred Manutl, E. E. Stokes, Charles H. Kennedy and Walter M. Murdoch.

Among the convention speakers was Rep. Robert N. Giamo (D.-Conn.) who took a swipe at broadcasters, the jukebox industry, the copyright law and the present cabaret tax structure as being bad for tooter health. He told the convention that "mechanized music is destroying the training grounds for tomorrow's musicians" and characterized broadcaster's use of franchises as "glorified jukeboxes." Of juke operators, he said "they can make fortunes" without compensating writers and tooters whose efforts they are exploiting.

It was the largest convention the AFM has ever held—1,235 delegates from 631 locals—and also one of the fastest-moving, taking only 3½ sessions to complete. It cost the union around $300,000 to run and was fairly uneventful.

Next year it will convene in Miami with following sessions to be held in Santa Barbara, Cal., and Minneapolis.

Merc Buys 'Lonely' Master

Chicago, June 19.

Mercury Records has purchased the master of "Done Being Lonely" by the Modern Red Caps for its Smash label from Cotton Records of Philadelphia.

Smash has also firmed a deal to distribute "The Mash" by Bud Spud & his Sprouts on the EM label.

HEAR
BABY ELEPHANT WALK
from HOWARD HAWKS'
HATARI
A PARAMOUNT Picture
FAMOUS MUSIC CORPORATION

From the Warner Bros. Picture, "ROME ADVENTURE"
ROME ADVENTURE
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RAY ANTHONY / CAPITOL #4742
AL HIRT / R.C.A. VICTOR #47-8016
FAUSTO PAPETTI / LONDON #7160
EMILIO PERICOLI / WARNER BROS. #5205
JOE RENE / EPIC #5-9510
JERRY VALE / COLUMBIA #4-42027
QUANDO, QUANDO, QUANDO
PAT BOONE / DOT #16349
WHAT NOW MY LOVE
GEORGE GREELEY / WARNER BROS. #5264
JANE MORGAN / KAPP #K450X
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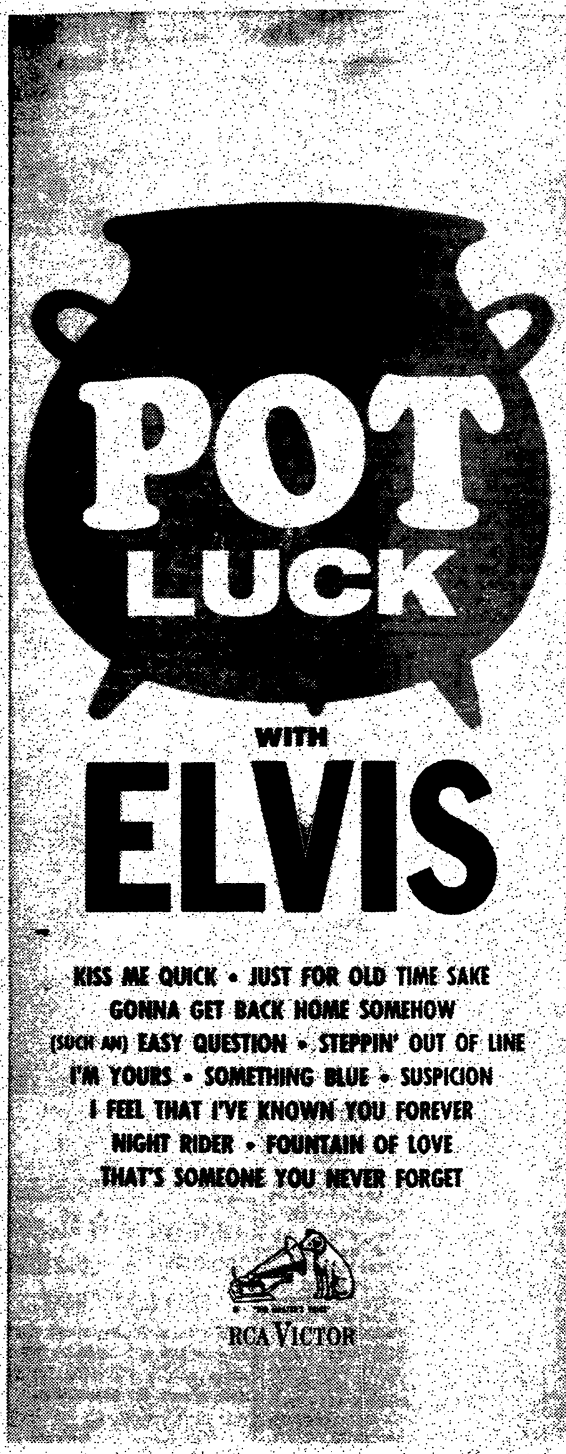

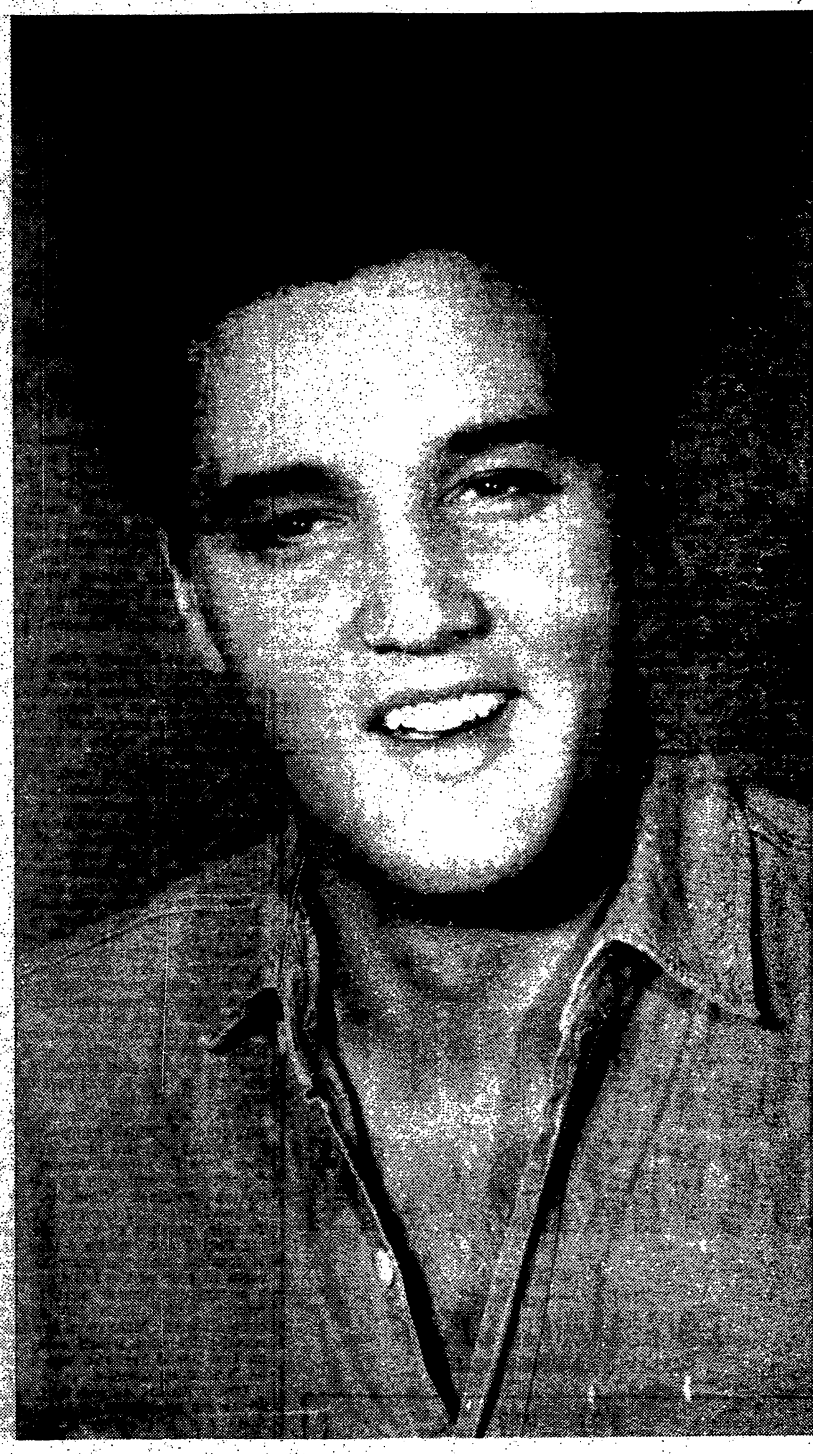

LPM/LSP–2523

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Wildwood, N.J., Luring Biz With Heavy Name Slate; Clamps Teenage Curfew

By CHARLES V. MATHIS

Wildwood, N. J., June 19.

Diamond Beach Lodge, one of the Jersey shore's largest theatre cafes, relights Thurs. (21) for the Miss New Jersey pageant. Operator Robert Lindenmuth has added Juliet Prouse, Teresa Brewer, Rosemary Clooney and Marguerite Sierra to the season's talent lineup.

The club, which has a new type stage curtain, can now seat more than 2,500 patrons. The stage will be used for dancing between shows. Miss Prowse is set Aug. 3-10 while Miss Clooney is booked Aug. 17-24.

Teresa Brewer closes the season with 10 days starting Aug. 24 over Labor Day. Miss Sierra joins Jack S. Leonard for the July 6-14 stanza. Previously inked were the Kingston Trio, Xavier Cugat, Abbe Lane, Liberace, Jimmy Dean and Phil Foster.

The city of Wildwood itself, longtime mecca of teenagers and collegians, will crack down with a curfew, one of the few enforced in any resort. Those under 19 must be off the streets, boardwalk, etc. by 1 a.m. or face $100 fines.

'Disneyland' Rides

On the boardwalk, the new trend toward Disneyland-type rides continues. George Coombs and the Marine Pier are unveiling a $78,000 ride, the "Arabian Nights," replacing the Old Mill of yesteryear. Amid flying carpets, fibreglass palms, giant Arabs and multihued fountains, riders see everything from the comfort of large boats constructed in the shape of swans.

Hunt's Pier is presenting a "Pirate Ship." This has guns that actually fire, a crow's nest, galley and a pirate's cove. Perched atop an artificial sea, the pirate ship is rocked by wave making machinery.

Many new shops and legalized gambling features are sprinkled along the boardwalk. "Pierre's," a restaurant, dispenses pancakes in 85 different ways. Patrons are served by waitresses garbed in Persian style smocks and berets. Along the avenues, are lotsa new motels.

A flock of conventions, the D.A.V., V.F.W. and the Italian war veterans are enlivening the mid-June scene. For the moppet trade, the 38th annual National Marbles Tournament is on the beach. Kyle Rote, New York broadcaster and Giants football star, will crown the champs on Friday (22).

Ben Martin's Club Bolero has added Dagmar, Beverly Aadland and Betty Johnson. Dagmar is set Aug. 10-7 while Miss Johnson fills the July 13-20 week. Miss Aadland is due July 27. Martin has also pacted Al Martino, Saverio Saridis and Mickey Shaughnessy. Sammy Paul's band will be the house crew.

After a prolonged court battle, Mrs. Zelda Levy has acquired the

(Continued on page 56)

Drops 3 AGVA Jobs For New $250 Union Berth

Bobby Faye, who was named assistant administrative secretary of the American Guild of Variety Artists at a $250 weekly salary, had to resign three posts in the union in order to become eligible for the newly created job. He vacated positions on the national board, executive committee and the welfare trust fund.

Faye was replaced by Irving Grossman on the national board, Sid Marion on the exec committee and Al Kelly on the Welfare Trust Fund.

New A.C. Niteries Bid for Tourist $ As Season Rolls

Atlantic City, June 19.

More competition than ever before for the vacationists' nightclub dollar is indicated as the resort's top bistros last week revealed plans and bookings for the season. Where a few years ago the 500 Club and Club Harlem were the only major niteries here, new spots have now been added and the old ones have beefed up their summer shows and improved their rooms.

Largest of the new clubs is the Black Orchid, which has a name policy. Club Harlem has changed its talent format to names to be backed by the Larry Steele "Smart Affairs" revue, which always has done top business here. Club has been enlarged and refurbished.

Jack Bernato's Gondola Room goes into its second season with names again booked, but line eliminated. Harry Levy's Hialeah will angle for the Twist crowd, a successful policy he started when he took over the club a year ago.

Irv Kolker again has a strong lineup for his Le Bistro, in the center of the nightclub strip. Jockey Club uptown, Paddock International, plus more than 200 licensed spots, most of which have some form of entertainment will draw their share of biz.

While some clubs are dropping their lines, Club Harlem, as it always has, will again stress its two dancing units as a vital part of its sepia entertainment.

The Black Orchid lounge and supper club, which represents an investment of more than $200,000, goes into its second season with Pearl Bailey coming in Aug. 3-9 as its top headliner. Club, operated by two brothers, Joseph and Frank Tumolo, consists of a lounge facing Pacific Ave., where a long bar is located, and the main supper room in rear of the building with a separate entrance next to the lounge, which seats 100 and is open all year. Main room is a high rectangular spot which seats 600 on two tiered sections, which can be divided by screens.

Policy during season will be a $5 to $6 minimum in big room. Spot has kitchen facilities, but only a light supper menu will be

(Continued on page 56)

BUFFALO AREA'S MANY SUMMER AMUSEMENTS

Buffalo, June 19.

Summer amusement activities are lively in this area currently. Among the parks, Fantasy Island on Grand Island and Harry Altman's Glen Casino at Williamsville are vieing for ozone trade. Altman's Glen Park adjoining, plugging slides and rides. Casino is following its traditional policy of name attractions with popular price cuisine and Fantasy is in an all-out pitch for kid trade a la Disneyland.

In the legit department the U. of Buffalo Summer Theatre '62 has scheduled five legit productions on the campus under the direction of Julia H. Pardee of the drama faculty. Separately new arena type Off-Broadway Theatre in the Richford Hotel will open June 27 with "Three Penny Opera."

Melody Fair opened to capacity for the season June 12 with Kathryn Grayson in "Rosalinda" for six days to be followed by "Calamity Jane" in which Ginger Rogers is featured substituting for Betty Hutton.

Seattle Fair, With Biggest Crowds Yet To Come, Eyes 10,000,000 Admissions

By DON REED

Seattle, June 19.

The Seattle World's Fair is nearing the two-month mark (one-third of run) with well over 2,500,000 paid admissions in the till and biggest crowds yet to come. Future attendance is indicated by current large weekday crowds, with proportion of midwst and eastern visitors increasing daily.

Weather has been cool and cloudy, with some rain. Normally good, sunny days arrive here around end of June. Attendance so far is shaping to hit 10,000,000 total.

Fair itself is now well shaken down for run, and is handling crowds efficiently. Plans call for more free entertainment on grounds. Management is also seeking ways to speed visitors through some of the more popular exhibits to cut down long waiting time and queues.

As soon as gates open at 9 a.m. lines begin forming to get in the Federal Science Pavilion, World of Tomorrow theme show in the Coliseum, the Ford Motor Co.'s space flight show and at the Space Needle. Ford has cut its show 3½ minutes and is said to be considering outside entertainment for those waiting in line.

Visitors Increasing

Travel into Seattle is increasing sharply. But so far, and unex-

(Continued on page 56)

Strained Muscle Fells Brenda Lee at N.J. Cafe

Cherry Hill, N.J., June 19.

Brenda Lee, 17-year-old rock 'n' roller, strained a neck muscle during her performance at the Latin Casino here and had to cancel the final six nights of her booking.

Singer was headlining a bill that also starred Jose Greco and his dancers and Dick Shawn. She completed the first show Tuesday (12) but a physician was called to the dressing room and the girl was taken to Cooper Hospital, Camden, where her ailment was diagnosed as "acute cervical muscle strain."

The ailment happened before to Miss Lee in February, a club spokesman said, and she spent 10 days in a hospital. The singer's engagement wound up Sunday night (17). Julius LaRosa was brought in as a replacement. With Miss Lee still in the hospital over the weekend, her aides were doubtful as to whether she could fulfill a nightclub engagement in Pittsburgh, scheduled to begin tonight (Tues.).

Hurt by Hoods, Steiners Cancel Orient Tour

Hollywood, June 19.

Steiner Bros. (3) were forced to cancel their flight to Tokyo of a string of nitery dates through the Orient when hoodlums attacked two of the boys, Robert and Ron, and they were hospitalized.

Brothers had stopped their car at a traffic signal when they were set upon. Robert suffered a concussion and broken jaw, Ron concussions and fractured ribs. Their assailants got away before police arrived.

Dallas Promoter Wants $88,686 Balm in Suit Vs. Jimmy Dean, Wm. Morris

Dallas, June 19.

Star Promotions Inc., a local outfit, last week filed an $88,686 damage suit in Federal court here against singer Jimmy Dean and the William Morris Agency for alleged breach of a contract for a personal appearance here by Dean.

The action, which was transferred to federal court from state court, charges that Dean refused to make personal appearances in Dallas and Fort Worth last February after a contract had been signed. Lawyers for Star Promotions also allege in the complaint that Dean showed up for an engagement March 3 in Lubbock, Tex., but refused to go on stage.

The suit asks damages of $54,374 from Dean and $34,312 from William Morris, which arranged for the personal appearances.

Fisher's Fla. Date

Eddie Fisher has been signed for a nine-day stand at the Eden Roc, Miami Beach, starting Feb. 16, in the first major booking of the Florida winter season.

Harry Mufson, Eden Roc operator, was in New York last week looking over availabilities.

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June 17, 1962

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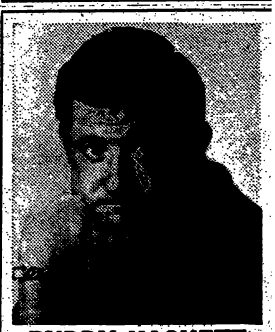

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AGVA'S BLACK EYE

It's no secret that there is plenty of spleen, sour grapes, "blowing the whistle" and all that goes with it in the current Congressional subcommittee probe into the alleged link of American Guild of Variety Artists personages with hoodlum-dominated niteries and stripperies, but the end-result is a black eye for the performers' union, and perhaps for show business. The image will remain indelibly negative, protestations by Joey Adams, Jackie Bright et al. to the contrary notwithstanding.

Coercing AGVA members, chiefly femme, into "mixing," B-girl drink-hustling, and concommitant suggestions of even more sordid avocational pursuits, have made the national headlines. Penny Singleton, one-time president of AGVA and longtime militant opposition to the current regime, and the other witnesses, to date, have been outspoken, vocal and—to many a lay viewpoint—convincing. Lending credence, as a sort of final "convincer," have been those Philadelphia police officers who, by circumstantial testimony, have inferentially supported the testimony of the other witnesses when they testified they have waged a "cleanup" campaign.

Adams, Bright & Co. may have their day on the stand. Adams, in effect, already has issued ex officio denials of such conditions or, at least, expressed the opinion that AGVA cannot control gangster-ruled niteries. The witnesses' charge that the performers' union was more concerned in dues-getting was supported by the allegation that some of these "performers," classed as professional dancers (strippers and exotics), "can't even keep time with the music." Allegedly they make better time as B-girls, some of these "good" bar-girls averaging between $300 and $400 a week in commissions to encourage booze-spenders.

Not since the George Browne & Willie Bioff scandal involving the major Hollywood studios with the motion picture projectionists' union has a theatrical guild been exposed to such an invidious spotlight.

AGVA has a long-range job cut out for itself to mitigate the sordid spotlight put on it by the Senate Permanent Subcommittee on Investigations currently under way in Washington.

Battle of the Fests Opening in N.Y. With Top Show Biz Names as Ammo

Some of the top names in show business will be pitted against each other in one of the most expensive festival battles ever held in the New York area. The Forest Hills and Randall's Island Music Festivals are shelling out some of the heaviest bankrolls for weekend one-nighters ever staged in these parts. In many cases, prospective customers will be hard-pressed to make a choice.

Shows at both Randalls Island and Forest Hills are on Saturday nights only, and are culled from the top strata of agency listings. Randalls Island is still booking, and negotiations are on for such personalities as Frank Sinatra and Dean Martin.

The opening competition will be on June 30 with Bob Hope, Keely Smith plus the Buddy Morrow band at Randalls Island, as against Bobby Darin, Si Zentner and The Tarriers at Forest Hills. On July 11, the Forest Hills show has The Limeliters, Peter, Paul & Mary against Jerry Lewis and Count Basie Orch at Randalls Island. The July 28 sweepstakes are Tony Bennett at FH vs. Pearl Bailey, Louis Bellson Orch and Kelly & Adams at RI.

Aug. 18 setup has the Kingston Trio at FH and Nat King Cole, Juliet Prowse and Duke Ellington at RI. These are the only nights thus far when both stadia have their headliners set.

Forest Hills, in addition, has booked Theodore Bikel and The Weavers for July 14; Ella Fitzgerald and Oscar Peterson, July 21; Johnny Mathis, Aug. 4, and Sammy

(Continued on page 56)

Ted Fio-Rito Breaking In Lounge Act at Coast Spot

Hollywood, June 19.

Ted Fio-Rito, following trial blazed by a flock of other erstwhile top bandleaders of recent years, has organized a lounge act and is breaking it in at Harris Club, Anaheim, 30 miles from Los Angeles and adjacent to Disneyland. Batoner recently sold out his stake in Black Sheep, Scottsdale, Ariz., nitery, and signed Excelsior Banjo Band for new act, with which Joy Lane will chirp. Fio-Rito is at keyboard, naturally.

New turn, following 10-day engagement in Anaheim, opens at Mapes Hotel, Reno, for two week with options. Another vet batoner, Dick Stabile, opened new lounge act at Las Vegas Thunderbird June 8.

Billy Smart Circus Maps $15-Mil. Blackpool Park

Blackpool, Eng., June 19.

The Billy Smart Circus organization is planning to build a $15,000,000 amusement park in this northwest England resort. Circus officials and representatives of the local council have cleared up preliminary legal points.

Ronald Smart, a member of the circus family, said "we are keen to bring the world's biggest entertainment park to Blackpool, and we are prepared to take a two-year option on the Corporation-owned land straight away.

Blackpool is the main holiday show biz town in Britain, with some 12 live shows running from May to October.

Sinatra to Preem His Cal-Neva Cafe

Lake Tahoe, June 19.

Extensive remodeling of the Cal-Neva Lodge at the north end of Lake Tahoe is rapidly nearing completion, a club spokesman told VARIETY, and the club is scheduled to open June 29 with Frank Sinatra, principal owner, as headliner.

Sanford Waterman, who holds 16⅔% interest in the club, gave this tentative lineup for the summer season: Sinatra, June 29-July 5; Lena Horne, July 6-19; Red Skelton, July 20-26; Dean Martin, July 27-Aug. 2; Eddie Fisher, Aug. 3-9; Joe E. Lewis, Aug. 10-16; open, Aug. 17-23; Vic Damone and Dick Shawn, Aug. 24-30; and Sinatra, Aug. 31-Sept. 6.

An entire new show room, seating 472 for dining and 708 for the second show, has been added to the existing club. The casino area has also been refurbished and a separate lounge included. Lounge opening acts are Buddy Greco and Ronnie Brooks.

The room formerly used as a theatre-restaurant will be utilized for conventions and for bingo games, Waterman said. Third partner in the operation is Henry Sanicola. Sinatra's business associate who holds 25⅓% interest. Sinatra has 50% of the operation.

The club earlier announced plans for additional construction of a hotel above the casino following the summer season.

HAROLD BERG TO APPEAL SINGLETON DECISION

Hollywood, June 19.

Nate Cohn, attorney for American Guild of Variety Artists national counsel Harold F. Berg, has announced that he will file an appeal on the Penny Singleton decision with the U. S. Court of Appeals within the next 30 days. Announcement was made following the refusal of Superior Judge Lloyd S. Nix to grant a motion for a new trial on Friday (15).

Miss Singleton, a former president of AGVA, on May 3, was awarded the verdict in a $1,800,000 slander suit brought by Berg.

Bill Miller Sells Riverside, Reno In $5-Mil. Deal

Reno, June 19.

Sale of the Riverside Hotel—a Reno landmark—has been revealed by Bill Miller, operator of the hostelry-casino since November, 1960.

New owner will be Raymond Spector, former director and principal stockholder of Hazel Bishop Inc. of New York. Spector earlier this month applied to the Nevada Gaming Commission for a 25% interest in the hotel for $450,000. Total sale price, Miller disclosed, will be in excess of $5,000,000.

Miller reported, however, he has been retained on a five-year contract as consultant to Spector. The final sale must be approved by the Gaming Commission to allow Spector to get a Nevada gambler's license.

Since assuming ownership of the hotel in 1960, Miller has received much attention in the press with the shows he brought to Reno. His first show featuring bare-bosomed girls brought much criticism from the local clergy and city councilmen. Another show of femme impersonators prompted the city council to pass an ordinance forbidding such productions on the threat of the club losing its business license.

Miller, former operator of the old Riviera Club in Fort Lee, N.J., was associated with Las Vegas operations before he moved to Reno. He said he planned to continue in show business, and would possibly go into film production.

Cops Arrest 2 in Raid On Indpls. Burley House

Indianapolis, June 19.

Zee Zee Martine, 27, stripper at the Ritz Theatre, a nabe house turned burlesquery, and Leroy Griffith, manager, were arrested last week and charged with giving an indecent performance and possession of indecent motion pictures, respectively. Their cases were continued until July 13. Three films were confiscated. The defendants were each released on $250 bond.

Police acted after Mayor Charles H. Boswell said he planned to "do something about" the fact that burlesque was being featured at a former "friendly neighborhood theatre."

Meanwhile, with adverse newspaper publicity, Neville (Tom) Humphreys, manager of the Cinema-Art Theatre, cancelled the film, "Adam and the Six Eves," originally booked to open June 16, because "I can't fight the papers." He said he'd rather pull the picture than have any trouble. Though he has a strict adults-only policy, he said parents will bring children with them occasionally.

Vegas T'bird's 'Flower' Won't Wither Till Sept. 10

Las Vegas, June 19.

"Flower Drum Song," which has been running at the Thunderbird Hotel showroom since Dec. 20, has been signed to an extension which will keep it at least until Sept. 10.

Joe Wells, T'bird prexy, inked the deal Thursday (14) with producer Monte Proser, and Lester Shurr, head of Music Packages Inc. Since its preem, the Rodgers-Hammerstein musical has played to more than 200,000 patrons in the showroom.

Playboy Club International to Float $1,890,000 Common Stock Offering

Chicago, June 19.

Bunnies (and their Bunny Mother), Dick Gregory, Jerry Van Dyke, and the Clancey Bros. all figure in a preliminary prospectus for the sale of stock filed by Playboy Club International last week with the Securities & Exchange Commissoin. The key club chain proposes to offer 270,000 shares of common stock at a maximum offering price of $7 per share or an aggregate offering price of $1,890,000.

Proceeds from sale of the stock will be used to pay off the balance of the purchase price of the Miami club (originally a franchise) and for "general corporate purposes." The prospectus suggests that $1,000,000 of the total will be applied toward the new clubs in New York (5 East 59th St.), Los Angeles and San Francisco.

Staffed With 'Bunnies'

In explaining the operation of the club to prospective investors, the prospectus says: "The clubs are staffed with girls, called 'Bunnies' . . . Prior to employment, Bunnies are given schooling in their duties, under the direction of a supervisor, who is called a 'Bunny Mother'."

Playboy describes its entertainment policy thusly: "The policy of (Playboy Clubs) International generally is not to engage 'name' entertainers as it is not the intention to utilize the drawing power of names but to depend on the overall concept of the clubs. For this reason, moderately priced entertainers are booked.

"However, a number of entertainers have become well known through their performances at the clubs, such as Dick Gregory (comedian), The Clancy Bros. (folk singers), Aretha Franklin (singer), Jerry Van Dyke (comedian), and others. When first booking entertainers, International benefits by securing options for future performances at substantially the initial price."

The prospectus also says that to date entertainment charges (cover charges) have exceeded the cost of the entertainment, but adds "there is no assurance that this condition will continue."

Outlines Clubs' Costs

The literature describes the New York club (expected to open in Sept. or Oct.) as costing $687,000 to purchase with another $2,500,000 slated for remodeling. The Los Angeles club (set for late '63) is described as the most ambitious project to date, with an eventual cost of $6,000,000. According to the prospectus, the L.A. operation will differ from the other clubs in having 200 hotel rooms, an outdoor swimming pool and a heliport.

Playboy states that there are presently franchises outstanding for clubs in St. Louis, Detroit, Boston and Biltmore. Wholly-owned clubs are planned for the future in Atlanta, Cleveland, Houston, Washington, D. C., San Juan (Puerto Rico), Mexico City, Toronto, London, Rome and Paris.

The 270,000 shares represent 18% of the already-existing 1,230,000 shares owned by Playboy execs. The prospectus makes a deadpan note that the three officers bought the stock for $11,600 two and a half years ago. Book value of the stock is approximated at 92c a share.

TERP TUTOR SUES

Ballet Teacher Files Against Pair In Albuquerque

Albuquerque, June 19.

Peter J. Van Muyden, a former Dutch ballet teacher, has filed a $14,300 breach of contract suit against Natalya Krasnoff and I. Suleen Krasnoff, doing business as the Krasnoff School of Fine Arts.

Van Muyden said that on March 11, 1961, he entered into a contract with the Kransnoffs, and came from his home in Amsterdam to Albuquerque to teach ballet.

Van Muyden said that the Krasnoffs' represented to him that he would ultimately become part owner of their school. He said he had extensive training in ballet, and six years ago founded his own school in Amsterdam. He said he started teaching in the Albuquerque school last September, but that in October the Krasnoffs fired him and refused to complete the terms of the contract.

He asked $3,300 or loss of wages under the contract, $1,000 for loss of additional income and $10,000 damages because his reputation for skill and competency as a ballet instructor has not increased as it would have if he had been permitted to perform under terms of the contract.

More New Talent At Blue Angel, N.Y.

Max Gordon is planning to effect some economies and sharpen his eye for new talent now that he has bought out 50-50 Blue Angel, N.Y., partner Herbert Jacoby. Latter's plans are not known at this time.

Gordon, who's also solo owner of the Village Vanguard, downtown jazz room, is especially anxious to chop the kitchen costs at the eastside swankery. Club's food service, just in terms of the payroll, has run to $18,000 or $20,000 a year, which the boniface would like to halve. He's also mulling a switch from the current steep minimum ($6-$7) to a smaller cover charge, and mentions $3 per as a realistic price.

The partners split over various policy differences. They teamed to open the Angel in 1943, after Jacoby had been major domo of the old Le Ruban Bleu nightclub in Manhattan.

Gordon intends to be flexible as to the number of acts booked for any one display at the Angel. Spot traditionally has played three acts, but henceforth will go with just two when it's felt the topper is strong enough to carry the biz. Mounting talent costs are spurring Gordon's quest for fresh unknowns to support his bills, which harks to the original philosophy of showcasing bright young talent.

Gordon has already set most of his fall season lineup. Phyllis Diller opens Sept. 4, and sepia comic Nipsey Russell plays the room starting Sept. 25. Dick Gregory and Jack E. Leonard playbacks are also on tap.

Albuquerque Civic Aud Mgr. Hits Teenage Ban

Albuquerque, June 19.

An Albuquerque city ordinance which forbids attendance at public dances by teenagers under 18 came under sharp criticism last week from Jack Baker, manager of the city-owned 6,000-seat Civic Auditorium.

Baker, who lost three rock 'n' roll dance bookings at the arena this month, said he "feels 2,000 boys and girls would be better off dancing under police supervision than driving around in cars on city streets."

As a result of the ordinance, Baker claims sponsors of the dances started losing money and three bookings for June have been dropped. Baker says Albuquerque is the only city in New Mexico with such an ordinance.

Civic Auditorium board has sided with Baker and ordered one of its members, K. Gill Shaffer, to check into the matter.

Maxwell's 'Aqua Spec' Splashy 49G, Portland

Portland, Ore., June 19.

Bob Maxwell's "Aqua Spectacular" racked up a bright $49,000 in four evening performances at the Memorial Coliseum this week (12-15). The 10,000-seater was scaled at $2.50 and 28,000 stubholders went through the turnstiles. Splasher was sponsored by the Portland Rose Festival Assn. as the feature attraction for the 1962 fest.

Take was excellent considering the many transient attractions, festival events and around town activities during the week. Truck and bus company opens a nine and a half week run at the New York City Coliseum June 28. Name will be changed to "Aqua Carnival" for John McKnight Productions (affiliate of NEC) in Gotham.

Mexico City Spots Fold as Actors' Union Cracks Down on B-Girls' Mixing

Mexico City, June 19.

There's a minor revolution going on in the Mexican nightclub field as result of stricter union vigilance to discourage mingling of line girls with guests; and lack of customers.

Francisco Aguirre, who owns the luxury La Fuente and Capri clubs as well as the less pretentious Rio Rosa, Maricel and Astoria, is readying to shutter his spots, at least temporarily.

Aguirre has been eyeing television investments in recent months. His La Fuente and Capri have not been drawing enough to meet expensive show overheads, with possibly the seasonal slump in tourist traffic partially responsible. American visitors and those who stay the winter months prefer American resorts or European trips during the summer.

Mexican bureaucrats and higher federal officials, also good nightclub patrons, recently had their annual vacations. They're now broke and night life is out for the moment.

Reportedly, several other clubs are also having financial difficulties. They owe money to musicians and talent and are looking around for fresh cash to tide them over.

Aguirre is not very happy about a recent National Assn. of Actors ruling which now strictly prohibits line girls to double as B girls. This practice was not flagrant in his Capri and Fuente clubs, but is the general rule in the lower category spots where patrons expect the girls to be "friendly."

However, although Aguirre may temporarily retrench, it's said that while he may demolish his Astoria Club, he is considering construction of a big barn-like cabaret with seats for 2,000 persons. He may also tear down the old La Fuentes club and put up a hotel, with a nightclub incorporated in structure and television facilities in the penthouse.

New A. C. Cafes

Continued from page 54

offered. Names will be supported by a comic and two or three other acts, no line. Howie Reynolds orch of eight will back acts.

Black Orchid's season's slate includes Della Reese, June 29-July 13; Jackie Wilson, July 20-29; Pearl Bailey, Aug. 3-9; Steve Lawrence, Aug. 10-16, and Frankie Laine, Aug. 24-Sept. 2. Two weeks are unfilled.

500 Club, according to owner Paul "Skinny" D'Amato, has nearly completed its bookings for the season. Lineup comprises The Vagabonds, June 29-July 5; Katyna Ranieri, July 6-12; Fran Warren, Georgie Auld and Slappy White, July 13-19; July 20-26, open; Billy Williams, July 27-Aug. 2; Carmen Cavallaro (tentative), Aug. 3-9; Al Martino; Aug. 10-16; Patrice Wymore, Aug. 17-23; Jackie Mason, Aug. 24-30, and Aug. 31-Sept. 5, open.

Set for Luigi Gondola Room are Enzo Stuarti, June 20-July 5; Ginny Tiu, July 20-Aug. 2; Vivian Blaine, Aug. 3-9, Alan Gale, Aug. 10-23, and Stuarti, Aug. 24-Sept. 3.

Club Harlem, which opens Thursday (21) with Damita Jo and George Kirby, has Sammy Davis Jr. penciled in July 5-10. Balance of its schedule was previously disclosed.

Le Bistro has booked The Treniers for five weeks starting June 30. Such spots as Paddock International and the Jockey Club haven't completed their talent lineups along with many lesser cafés. Tariff policies in most instances will be $3 to $6 minimum according to the act.

Consensus among nitery operators is that it should be an excellent season, providing they get a break in the weather. May was one of the best months here in years, hypoed by lush convention business.

Wildwood

Continued from page 54

Rainbow Club from her estranged husband, Harry Levy, who now operates the Hialeah in Atlantic City. Settlement and litigation have delayed the opening of the spot, now known as the Greater Rainbow. Reportedly its name policy will continue.

Mrs. Helen Roesch will continue names at her Beachcomber club with Dinah Washington, the Platters, Duane Eddy and the Coasters among those pacted so far. Sylvan Rosenfeld has added U.S. Bonds to his Hurricane Room lineup starting Aug. 10.

The Richie Bros., vocal-instrumental group, draw the "dog days" assignment at "Q" lounge, part of Jake Diamond's Martinique motel. Bud and Doris Moore have opened the Inlet club for its 50th anniversary season under ownership of the Moore family with the Show Boys on stage.

The Upsetters and Dina Wade have opened Al Binn's Fairview. Atlantic City disc jockey Jack Lawyer has started his summer record hops at Hunt's Starlight ballroom while the Jack Olson trio with Noreen Parker draws the seasonal slot at the Bayberry Room of Diamond Beach Lodge.

Organist Paul Claire rounds out a six-month engagement at the Club Bolero and moves across the corner to Chuck's Roundup, a spot noted for cowgirl waitresses. Succeeding Claire at the Bolero is organist-singer Paul Lavden. Held over and soon to round out a full year at the Bolero is singer Gloria Dee.

The Playboys join Steve Gibson's Red Caps at John Caterini's Riptide. This is the 12th summer for the Playboys at Wildwood, while the Red Caps will mark their 18th

Battle of Fests

Continued from page 55

Davis Jr., Aug. 11. This fest closes Aug. 18.

The only two-night attraction in either festival will be the Aug. 31 and Sept. 1 sessions of Harry Belafonte and Miriam Makeba.

Ticket sales have already started. Forest Hills has lined up a considerable amount of outlets which include record shop, department stores and ticket agencies. Thus far through mail orders alone, Randalls Island has indicated that the Belafonte-Makeba bill is virtually sold out at this point.

In the matter of accessibility, Forest Hills has the edge over Randalls Island, which is in the East River accessible only by use of the Triborough Bridge. There is, however, bus service to this spot.

Seattle Fair

Continued from page 54

pectedly, there have been plenty of accommodations, with rooms still available. Also unexpected is fact that closeby parking lots have been able to handle all cars even on big days.

The huge, 5,000-car parking lot at Interbay, within a mile of the Fair ($1 per day, with direct shuttle bus service to fairgrounds) has been virtually unused. Availability of parking space has force own prices, too, with many nearby lots charging only $1-$1.50 per day (early prices range from $2 to $6).

The monorail, running from downtown to the fair, has probably held down parking demand. Monorail marked up 1,000,000 passengers early this month. The operation is a success already. Officials of the Alweg Co., monorail operators, said construction costs of the system will be paid off entirely on or before August 15.

Fair's Monorail Option

Under an agreement between Alweg and the Fair Corp., the Fair can exercise an option to have clear title to the monorail when $4,200,000 has been paid Alweg. This point may be reached by the end of September.

After that it will be between the Fair and the City of Seattle whether or not the monorail will remain and be operated in the future. Feeling here is that it will be retained for travel to the Civic Center (Fairgrounds' future title) at least for the next two or three years.

Hotels and motels in Seattle and vicinity are doing good biz, but not substantially more than in past years during area's tourist season (June, July, August). Use of three floating hotels (Dominion Monarch, Acapulco, Catala) are a help; all three have accommodations available and so far trailer parks and rooms in private homes have been little used.

Downtown show biz is now feeling impact of Fair visitors, with biz on the upgrade and overall biz in Seattle is really booming.

Stripper Claims Probers Reneged

Pittsburgh, June 19.

Corrine Stein, known professionally as Suzette, told Bill Burns, KDKA-TV newscaster, on his tv show that the McClellan investigating committee had failed to honor a prober's promise that in return for information she would not be required to testify before the committee in Washington.

She said that the resultant publicity had jeopardized her career and she had also cause to fear for her safety. She said that she had lost jobs and could not get AGVA to do anything for her "except collect dues."

Burns brought the local situation into focus when he asked her about Nat Nazarro Jr., AGVA branch manager here and of the Casino Theatre, the burley house where she appears. Miss Stein said that Nazarro was a very fine man and that working conditions at the Casino were excellent.

Most Pittsburghers were surprised at the McClellan investigation since there never have been strip rooms that lasted more than a few months here. Those who dared to open were quietly closed and even rooms using acts like Nejla Ates or Lili St. Cyr were closely watched by the liquor board during the week's run.

Where soliciting drinks may exist in bars, there never has been any of this activity in any of the clubs using entertainment.

Water Show Review

Miami Beach Aqua Spectacular 1962

Albuquerque, June 19.

Bob Maxwell production, staged by David Tihmar. Features Norma Dean & Miami Beach Aquamaids (16); Wilton Clary, Vic Zoble, Edwards & Goodhead, Aquamaniacs (6), Al Coffey, Athos Darigo, John Carney, Jic & Joe; Richard Hayman, harmonica and musical direction; John McKnight, m.c.; Max Apodaca Orch (10). At Tingley Coliseum, Albuquerque, June 6-7-8; $3 top.

Roadshow debut of the Miami Beach Aqua Spectacular in Albuquerque—which started company's first national tour—was generally a crowd pleaser and a happy family show, although it could be tightened in spots.

Geared to the family trade, with emphasis on the moppets in the audience, show moves along at a pleasant pace and is a welcome relief to New Mexicans who haven't seen many water shows and no rain in at least eight weeks.

Show has sex, per se. Aquamaids (16) are lookers and perform well in water, but should hold down dance numbers on stage to a minimum. Opening of show has gals doing arty version of "Swan Lake" ballet; then dropping skirts, they dive into water where they seem to be more at home.

Some ace swimmers and divers are featured in number called "Johnny Olympic" in which Maxwell describes several involved dives by champs, who then demonstrate. This is precision work, and it's one of standouts of the production.

Al Coffey, former All-American, is five-star diver. Athos Darigo, former South American aqua show producer and diver himself, also does some neat stuff from the high boards. Only femme diver, shapely Norma Dean, is spotlighted in champion numbers and she too comes across very nicely.

What should prove to be a top number on the road is "The Evolution of the Bathing Suits," from the 1890s to present day. It features Aquamaids in a parade of various swimwear costumes of authentic vintage to the Bikini.

Johnny Edwards' comedy bit following the swimwear evolution is too slow, and should be tightened. Vic Zoble, featured comic diver, comes out of the audience to vocally spar with on-stage performers and proves a happy break. Extremely talented in ersatz falls, he slips on high boards and finally ends with a fancy diving exhibition into tank.

Richard Hayman, noted for his harmonica work on "Ruby" and "April in Portugal" on disks, scored the show nicely. He's on for a brief solo bit, doing his popular platters, then a weak takeoff on t commercials.

Jic & Joe, South American roller skating comics, seem out of place in a water show, although the kiddies like the break from the aqua routines.

Baritone Wilton Clary also seems a bit out of place in a water show although he's a talented baritone who scores with his vocals from "Oklahoma" and other showtunes.

Outstanding costuming by Ali of Miami, and lighting effects and waterfalls by Dancing Waters both deserve kudos and add greatly t overall staging.

Withal, this is a good water show, built for the family and kiddie trade. It gets across fo that type audience, although some tightening is necessary. *Chuck.*

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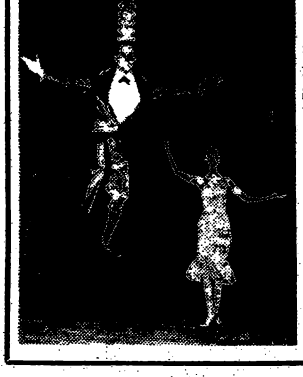

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Sen. McClellan Raps AGVA

Continued from page 1

fort to protect the rights of its members.

"The question is," McClellan stated, "should a labor union make a contract which it deliberately and premeditatedly does nothing to enforce? . . . Should it permit its members to be required to go along with prostitution and other illegal activities? . . . Should it permit nightclub owners to refuse to withhold income taxes and social security in violation of the contracts? The union that tolerates that becomes a party to it."

McClellan's outburst came during the testimony of E. Thomas Maxwell Jr., former Maryland assistant state attorney of Baltimore, who got 15 indictments last year in a case against characters in Baltimore's notorious striptease section, "The Block." Maxwell had heaped criticism on AGVA and its Baltimore representative, Jerry Green.

Maxwell called "The Block" (actually six blocks long) the centre of gambling and gangsterism in Baltimore, with a long record of murders, pistol whippings, kidnappings and the like.

Maxwell testified: "An important step in stamping out large-scale crime in Baltimore would be a well-managed, well-governed union for showgirls. The AGVA in Baltimore does not provide such management or government." He said clubs along "The Block" could not violate laws as easily if the union had men there fighting for the rights of union members.

Maxwell said the Baltimore underworld collects "sizable funds" from AGVA girls peddling sex in clubs. He said the Baltimore girls carged $50 or more, if they can get it, as "harlots" and must return from $10 to $20 to the club-owners or not be introduced to another man.

When he called the prostitution among AGVA members to the attention of Green, the AGVA Baltimore man, former Maryland asst. attorney Maxwell said Green "took the attitude he never had heard of prostitution although he visits 'The Block' every night."

Snapped McClellan: "If he's so dumb he never heard of prostitution before, you told him didn't you?"

"Yes," Maxwell said.

Maxwell added that during the trial of numerous persons in Baltimore's criminal element last year, some witnesses admitted being prostitutes and members of AGVA.

When Green, Baltimore AGVA branch manager testified, McClellan tried through a series of hard-hitting questions to make Green say he did nothing for union members there except collect their dues. Green, former singer-dancer and emcee, denied such a characterization, but he admitted he had done nothing to enforce Clause 6 of the AGVA minimum basic contracts. This is the legally airtight section requiring clubs to withhold Federal income tax and social security on AGVA performers.

McCellan repeatedly demanded an explanation from Green as to why he failed to enforce Clause 6, calling it his responsibility to the members who sent him dues. Green's repetitious answer was that he did his job "just like my predecessor did." Latter didn't enforce it, he claimed.

"You," roared McClellan, "are supposed to perform your duty whether your predecessor did or not. It makes no sense to say you just followed him."

Green admitted he spent numerous evenings each week in clubs along "The Block" but emphatically denied any knowledge that AGVA girls were required to hustle drinks for commissions in the joints.

Could Be Relatives?

McClellan reminded him he was under oath and demanded to know if Green honestly didn't realize the girls were made to mix.

"I just saw them drinking, that's all," Green said. "I didn't know who the men were. They might be friends or relatives."

"You must have thought they had a lot of relatives," McClellan retorted.

A Baltimore club operator, August Nicholas Masilano (alias Nick Trotta), owner of The Trocadero Club, Baltimore, took the Fifth Amendment.

McClellan, topper of the Senate Subcommittee Investigation of AGVA, demanded that U. S. Immigration & Naturalization officials stop the traffic of exotics and strippers into the U. S.

Mario T. Noto, U. S. Immigration Associate Commissioner, said the Bureau already has halted it through new regulations issued to all field officers since the Senate probe began.

As the McClellan subcommittee heard it, Canadian girls as young as 15, and others from Cuba before Fidel Castro took over had been enticed into clubs controlled by Chicago mobsters with promises of big pay and a "glamorous" show biz career. They had no dance training or experience.

Testimony identified recruiters of such girls in Canada as Billie Brown, a woman operating with an AGVA franchise as the Paramount Entertainment Bureau, Montreal, and Samuel A. Holzman Calumet City resident who ran the Caribbean Theatrical agency in Havana through a woman employee named Herrera.

Holzman was described as manager of the Bandbox in Calumet City which was identified as a clipjoint, with prostitution in the backrooms. Holzman, also said to operate under first name aliases of Al and Snooz, was summoned as a witness, and he took the fifth amendment.

Sebiastino Miceli, alias Sam Mitchell, and said to be owner of The Bandbox, also took the Fifth Amendment, after taking the stand.

Although Noto asserted positively that the importation of exotics from Canada, has already been halted, McClellan urged him to give more thought to any possible new law which would make it easier to keep the flow of women from beginning again. "I want what is needed to protect the decency of Americans," McClellan declared.

As the system formerly worked, according to Noto, the Immigration Service would go to AGVA to determine if Canadian exotics were legitimately needed in the U.S. for jobs which American dancers could not fill. Immigration laws protect U.S. citizens by providing that no performer can be imported for a job an American could take. AGVA's various regional branch offices would, in all cases, certify the need for these foreign strippers, Noto said.

McClellan charged that what was functioning was "a conspiracy between Billie Brown to recruit girls, the AGVA branch in Chicago to submit a petition to legalize their entry and then for the crime syndicate in Chicago to use the girls for immoral purposes." Noto said it was difficult to get the real story from the Canadian girls after they went into the honkytonks because most of them lived in fear all the time.

Dot Lamour Makes the Scene

Dorothy Lamour was in the hearing room today sitting beside Jackie Bright, national administrative secretary of AGVA. A staunch defender of AGVA, Miss Lamour did not request permission to testify, and McClellan said he found no reason to call her to the stand.

Noto said the Immigration Service worked through unions in the performing arts because Federal officials knew of no way to assess the need of foreign performers in America.

He complimented both Actors Equity and the American Federation of Television & Radio Artists, saying that officials of both those unions sought to protect the job interests of their American members.

With a lot of talk about sex and immorality and with a witness list including exotics and Chicago gangland types, the Senate McClellan Subcommittee has been catching big crowds while the American Guild of Variety Artists has been catching hell.

The Chicago Story is out of the way, with Subcommittee efforts to link AGVA brass with top Chi mobster.

But since the McClellan Subcommittee is (1) pleased with the case it has already made against AGVA and (2) pressed to turn its attention to the Billie Sol Estes scandal, the next probe on the docket the AGVA hearings promise to be cut short as far as the original plans to extend them over 10 days is concerned.

It now looks like a dozen or more subpoenaed witnesses will be excused and that AGVA hearings will be concluded Thursday night (21). That would mean merely seven days of hearings.

'Until Proved Innocent'

The way the Senate probe, under the chairmanship of Sen. John L. McClellan (D-Ark.), is being run, AGVA is strictly guilty until proved innocent. Not a favorable word about the union and its leadership has yet been uttered by any member of the subcommittee or its staff at hearings.

At issue is what the subcommittee intends to do about working conditions of AGVA members in the Chicago area which chairman McClellan has called "a national scandal."

A key subcommittee source told VARIETY he thinks any or all of the following steps are strong possibilities:

—A revision of immigration laws to stop the influx of exotics, strippers and bellydancers, who reportedly spend more time and energy drink-hustling and body-selling than they do dancing. Canada is understood to be a large supplier of these girls for the Chicago area, although they come from abroad also.

—An amendment to the U. S. Tax Code to make the requirement airtight that club owners must deduct taxes and social security from all wages paid exotics and peelers. A present tax law section applying to "independent contractors" leaves this situation a little loose, some lawyers believe.

—A new law giving the Labor Dept. authority to see that union contracts are enforced to the letter. Thousands of words were used during the hearings on the Chicago AGVA situation to argue that AGVA regional execs at Chi did nothing to protect the rights of union members guaranteed in their contracts.

—Jazzy headlines and negative publicity will, the subcommittee figures, push national AFL-CIO leaders into doing something about AGVA's alleged sins and sinners. As is well known, the McClellan subcommittee has operated this routine before, stimulating lots of AFL-CIO trouble for the Teamsters.

SRO Hearings

The small hearing room was SRO throughout the initial week.

The testimony revolved around young exotics without dancing talent being fed into Chicago area clubs with AGVA contracts which weren't enforced, while the girls were urged into prostitution (out of a $25 fee, they could keep $7) and required to mooch drinks for a 15% commission.

Sen. McClellan & Co. sought to make major points out of these items:

—AGVA officials in the Chicago area, including Ernie Fast (who was fired earlier this year) and Martin Cavanaugh (branch manager there now), did nothing to protect the interests or rights of the union members. Clubs operated without bond or with a bond considerably smaller than required by AGVA nationally.

The girls are roughed up by customers who know they can get away with anything in "B" girl dives, where no one is apt to call the police or talk. Cuties hired to dance are told they must carry out the sex play necessary to sell drinks after their act. And they are also pressed to use the facilities in the rear of the club (in some cases) or a nearby hotel (in others) for harlotry.

Cavanaugh admitted that his own wife, a singer, has been playing the Turf Club at Cicero, Ill., which was linked in testimony to the Chicago underworld, for four years, and it hasn't had any bond. He is Chicago branch manager for AGVA and she, Linda Compton, is a member of both the national board and the national executive committee of AGVA.

—In another contract-violating situation which was given special emphasis by the subcommittee, it was brought out that few, if any, of the girlie joints withhold taxes or social security payments. Chairman McClellan called it a violation of the law, although there is a question about whether it is or not.

Bright the 'Real Boss'

—Jackie Bright, AGVA's administrative secretary, was frequently fingered as the real boss of the union in efforts to make the point that AGVA affairs are handled in a highhanded undemocratic manner.

—Vice lords high up in the Chicago syndicate are in control of most of the rooms featuring exotics in Calumet City, Cicero and Chicago.

As the hearings went into the seamy side of gangland control of Chicago area clubs, there was even one instance suggesting a black market in babies among the "B" girls.

Anita Lopushok, a bellydancer who uses the name Fathema professionally, told how she was tricked into giving up her baby for $90 and threatened by the "crime syndicate" if she made any effort to recover the infant. "A member of the syndicate told me if I pressed to find the baby, I'd find myself in an alley," she told the McClellan group.

Six subpoenaed witnesses sheltered themselves with the Fifth Amendment after telling their names and addresses.

One of them, Joe Aiuppa, described as a silent owner of three Cicero clubs, the Magic Lounge, Frolics Lounge and Turf Club, took a tirade from Sen. McClellan without visibly flinching.

McClellan called him "a cheap racketeer, parasite, living off the flesh and blood of human beings."

North Side 'Vice Chief'

Another pleading the Fifth, James Allegretti, was called "the vice chief of the North Side of Chicago" and one of the present 10 board members of the Chicago syndicate. It was also said that Allegretti is the true owner of several Chi clubs while others front for him in them.

Others taking the Fifth were Joseph May Jr., called owner of the Southern Club, Calumet City; Ernest Knabenhans of the Rainbow Club, Calumet City; Merico Amadio, of the Follies Bergere, Calumet City; and Julio DeJoris, said to be a onetime Calumet City club owner now operating Miami Beach's Cabaret Club.

McClellan seemed outraged over press statements of AGVA biggies that the Senators were giving ears only to the gripes of a handful of dissidents. McClellan sought often to pull from witnesses that the complaints being voiced were rampant in the union, even though a lot of members were afraid to talk, fearing physical harm to themselves or their famlies.

Testimony Highlights

Some of the highlights of testimony were these:

—Martin Cavanaugh, present AGVA branch manager at Chicago, heaped all the blame for clubs operating without bonds and unenforced AGVA contracts on Ernie Fast, his predecessor (and also Midwest regional director) who was fired in February. Under questioning, Cavanaugh said he didn't report his orders from Fast to national headquarters "because I didn't want to go over the head of my boss; I don't do that.

Cavanaugh said he resigned his AGVA post in March, 1960, because he disapproved of Fast's practices and returned as branch manager in February, 1962, when Fast was given the heave-ho. Subcommittee members demanded to know what Cavanaugh has done since February to improve working conditions being griped about. Cavanaugh admitted he hadn't done anything yet.

—Fast beefed strongly about his treatment by AGVA brass, notably Jackie Bright. Fast swore he believed he was fired as an officer and suspended from the union because he was known to have sounded off to McClellan Subcommittee investigators. Fast alleged that Bright told him to dispose of damaging papers in his office which might be ensnarled by a Senate subpoena. He suggested Bright wasn't eager about shutting

(Continued on page 60)

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Riviera, Las Vegas

Las Vegas, June 12.

"Bye Bye Birdie" starring Elaine Dunn, Pete Marshall and Kay Medford. With Dick Gautier, Bob Van Hooten, Eddie Applegate, Nancy Tribush, Jaime Simmons, Barbara Doherty, Barry Pearl, K. C. Townsend; directed and choreographed by Gower Champion; Jack Kathcart Orch (18); associate choreographer, Tony Mordente; book, Michael Stewart; music, Charles Strouse; lyrics, Lee Adams; scenery, Robert Randolph; costumes, Miles White; production supervision, Mike Thoma; stage direction, Milt Bronson; production and supervision by Music Packages Inc., $4 minimum.

With "Bye Bye Birdie," the Riviera obviously has a hit on its hands. The Broadway success, skedded here for eight weeks with options, was warmly received by firstnighters, indicating it can run through the summer.

The Vegas version is as fresh as the original, and it's now popular songs ("Put On A Happy Face," "I've Got A Lot Of Livin' To Do," "Kids") give it insurance as a vehicle which will attract new audiences by word-of-mouth.

Outstanding performances are given by Elaine Dunn, Pete Marshall, Kay Medford, Dick Gautier, Bob Van Hooten, Eddie Applegate, and K. C. Townsend. Miss Dunn is vibrant both as singer and dancer in her role of the secretary trying to trap her boss, the handsome Marshall. Smooth, versatile Marshall is highly effective as the manager of an Elvis Presley-type character, who, like Presley, is drafted into the Army.

Gautier, in the title role of Conrad Birdie, is perfectly cast as the Presley carbon. Miss Medford, portraying the mother of Marshall, is just right as the self-pitying soul who tries to stop her son's marriage. Van Hooten, the father of a teenage girl who's a Birdie fan; Applegate, as the teenager's boy friend who resents Birdie, and Miss Townsend as a sexpot trying to break into show biz, deserve extra applause.

Miss Dunn's scene where she crashes a fraternal meeting is an hilarious classic, and at one point the show's levity is boosted by some ancient and yockable film clips.

Gower Champion is responsible for the brilliant direction and choreography, in which he was solidly assisted by Tony Mordente.

The book is by Michael Stewart, music by Charles Strouse, and lyrics by Lee Adams. Sheppard Coleman conducts the Jack Cathcart orch (18) for the first week, then Cathcart takes over. *Duke.*

Crescendo, L. A.

Los Angeles, June 14.

Ella Fitzgerald, Paul Smith Trio, Rene Touzet Orch; $3.50 cover. Two-drink minimum.

It's time for a re-appraisal of Ella Fitzgerald who has been waxing merrily along in this business for over 27 years. The examination's not for her benefit, of course, but for those "coming up" who would wonder and marvel at the ageless Ella who will be SRO at this as well as any stand.

She's a glamor gal—gowned in an incredibly-designed black creation of expensive simplicity, offset by long, white gloves—she clutches a peach-colored chiffon kerchief to dab her beads of perspiration; and she is coiffed in the very latest fashion, complementing her face and figure. Her opening line to the audience—"Thank you, thank you."

The incredible voice is better than ever. Her acute ear in tune with the responding vocal chords, never faltering whether it be to a prolonged single note of a ballad or hot scat passage; she ranges from a hoarse bass imitation to cute baby bell-like tones of a bounce number through a repertoire from light swing to ballad, even a touch of twist humor, torch, and you-name-it.

Everything she sings is familiar —and why not? She has sung and recorded almost anything written —from Rodgers & Hart, Gershwin, Cole Porter to Harold Arlen Song Books. Although it all sounds familiar, her exuberance makes it sound ad lib new, including an impromptu "Sunny Side of the Street" which she tossed at ringsiding Jimmy McHugh.

The Paul Smith trio with Stan Levy, drums; Will Middlebrooks, bass, and Smith, piano are the top men behind Miss Fitzgerald. Rene Touzet's group (five) plays for dancing between shows — when there's room for a dance floor. Not an inch available opening night. The Chad Mitchell Trio are next, July 3.

Living Room, N.Y.

Felicia Sanders, George Carlin, Mel Martin, Bob Ferro Trio; $3.50-$5.50 minimum.

Lots of goodies are stacked in this three-decker at Danny Stene's little eastside spot. Singer Felicia Sanders, a repeater here, has never sounded better, and in George Carlin and Mel Martin, neither overlapping the other's style, there's a potent comedy one-two.

Miss Sanders remains one of the few venturesome vocalists on the saloon circuit, and with [illegible] to make it pay off consistently. Her dramatic serves never [illegible] conviction and taste, and the [illegible] of her vocal apparatus [illegible] suit.

As she does in this [illegible], she ranges from a current pop [illegible] some stylish Broadway [illegible], going to a mordant Brecht-[illegible] number. Her polish, as before, is evident, and when she [illegible], engagingly wry. Hers [illegible] a refreshingly sharp [illegible] tuned for sophisticated [illegible].

George Carlin's [illegible] is shortterm—he departs Sunday (17), but deserves [illegible] on the basis of talent and [illegible]. The date was his first in [illegible] as a singleton after his recent [illegible] Jack Burns. As with [illegible] the Carlin format [illegible] monology-mimicry, [illegible] now from acquired [illegible].

More importantly, [illegible] his stuff in sharper [illegible] and this is what should [illegible] for steady exposure. His [illegible] roastings—of JFK, Nixon, [illegible] Goldwater and others—[illegible] often than not penetrating and scripted to fetch generous [illegible]. Impreshes also cover some of his fellow nouveau comics—Sahl, Berman, Bruce—which turn out to be excellent mannerism [illegible] always packed with [illegible] insights. The crowd generally [illegible] him.

Mel Martin works from the keyboard, tossing off topical parodies, improvising, and larding his palaver with real and bogus French and Italo lingo. Its a presentation that particularly suits a [illegible] and the material hits a fine [illegible] here. His gag songology is generally cued by page one — essay didoes, stock upheavals, the Liz-"Cleopatra" tumult ("Who's been making a pile on the Nile" etc).

He registers, too, with an improvisational proper-name song cued to customer callouts. Interimly, he's got a sufficient snap with the ad lib repartee, and in toto projects very agreeably.

Bob Ferro's resident threesome is okay backing Miss Sanders. She and Martin stay till the 24th. *Pit.*

Drake Hotel, Chi

Chicago, June 15.

Anita Bryant, Jimmy Blade Orch; $3 cover weekends, $2.50 other nights.

This is Anita Bryant's first Chi engagement since she exited as resident thrush on the Breakfast Club network radio show two years ago. In her debut at the posh Camellia House, Miss Bryant acquits herself as a sleekly structured and gowned songstress with a generally knowledgeable way with a song.

Her turn is well put together with a heavy emphasis on ballads, such as her tender handling of "I'll Go My Way By Myself," a torchy version of "You're Nobody," and a soft rendition of "Moon River." She also handles a medley of her disclix with authority and feeling, and scores nicely with a "Sound of Music" medley.

Miss Bryant rates a garland for her excellent treatment of two numbers that often pose authenticity problems for supper club chirps. She lends a nice blues touch to "Kisses Sweeter Than Wine," and clicks with a fine arrangement of "Whole World In His Hand," the latter done with a great feel for the beat.

Jimmy Blade's firstrate house orch backs Miss Bryant superbly and delivers one of the finest dance beats around town. Miss Bryant is on deck for two weeks following which room goes dark for the summer. *Mor.*

Desert Inn, Las Vegas

Las Vegas, June 12.

Jack Benny, Jane Morgan, Half Bros. (2), Toni Marcus, Beverly Hillbillies (6), Martha Ann Bentley, Bill Carey, Donn Arden Dancers (12), Carlton Hayes Orch (15); presented by Wilbur Clark; produced by Frank Sennes; choreography, Donn Arden; $4 minimum.

Jack Benny's two-week stand here is certain to keep maitre d' Pancho and his captains busy. To supplement the specialized brand of Benny humor, the comedian has surrounded himself with other highly entertaining acts including two of the most delightful femmes in the biz—songstress Jane Morgan and newcomer Toni Marcus, a 12-year-old fiddler who holds her own in a very funny duet with the star. Also aboard are the Beverly Hillbillies (6) and the Half Bros. (2), latter being one of the best juggling teams around.

Benny makes his entrance as part of the juggling act, and later gets involved in it when the brothers skillfully knock a cigar out of his mouth and a hat off his head. His opening monolog consists of new material done in the typical Benny manner, and pulls maximum yocks from firstnighters. "I make approximately the same salary as the other entertainers who work in Vegas—the only difference is that I'm going to take mine home."

The shapely Miss Morgan, who has some choice bits of comedy dialog with Benny, scores with her excellent pipes on such numbers as "You and The Night and The Music," "It Takes Love," "Mr. Wonderful" (sung to Benny which prompts him to give her a long kiss on the lip, and appraise the ring on her finger when she sings "The Day The Rains Came") and some special material arrangements.

Miss Marcus, who with Frankie Remley is part of the Beverly Hillbilly group, joins Benny in a "Getting To Know You" violin duet which is both amusing and charming. Star's bowoff is novel, with his taped voice being heard as his thoughts about his audience.

Carlton Hayes orch (15) backs the bash which includes a colorful Donn Arden production number featuring ballerina Martha Ann Bentley, vocalist Bill Carey and the dozen comely line girls.

Next: Jimmy Durante and Helen Traubel, June 26. *Duke.*

Cave, Vancouver

Vancouver, June 16.

Lena Horne, The Birk Twins, Cardette Dancers (4), Chris Gage Orch (14), conducted by Lennie Hayton; $2.95 Mon.-Thurs.; $3.50 Fri.-Sat.

Lena Horne is still a wow. After a far too long hiatus of 12 years, she proves that absence can only make the brilliance of a star shine more brightly than memory can recall. Her Thursday (7) opening at the Ken Stauffer-Bob Mitten theatre cafe, her only Pacific Northwest engagement this year, was in full orbit the moment she stepped on stage to receive a three-minute ovation from the SRO house before she had piped a note. It was a reception the like of which this room has never seen before.

The magic lies in the delicacy of shading, the fineness of control, and the subtlety of enunciation Miss Horne brings to her repertoire. That it is artistry of the greatest magnitude is attested by the pin-drop stillness she enjoys from this captivated audience.

Miss Horne opens big with "I'm Seeing Rainbows Everywhere" and stays that way to her closing "Stormy Weather." She is magnificently draped, but simply withal, in gold-and-pink Indian sari material for her first show, and appears in a form-flattering sequined red sheath for her second session.

Lennie Hayton, who sits in unobtusively but very appropriately for half a dozen numbers at the 88, conducts the Chris Gage house orch, augmented for this gig by Miss Horne's own trio of Gene Di Novi, piano, Jimmy Miller at drums, and Billy Christ on bass. Backing is solid throughout.

Preceding turns help make this a top outing. Show opening Cardette Dancers sparkle with two brief but tasty terp specialties choreographed by Jack Card, the first building on "Everything's Coming Up Roses," and returning for a "West Side Story" medley. The Birk Twins, who've been here before, do seven minutes of high speed acrobatic, dancing and balancing in shadow-perfect unison that are executed flawlessly. The boys rate the hearty applause they garner.

Entire Cave operation, from the Joe Freeman-directed lighting to the staff supervised by maitre Roger, maintains the toney style set by the successful run of "The Pajama Game" just prior. Emcee Wally Marsh, a holdover from the legiter, as are dancers Roseanne Hopkins, Vicki Armstrong and Donna Cranfield, dignifies his intros with polish as befits the occasion. *Shear.*

Hotel Ambassador, L.A.

Gordon & Sheila MacRae with Van Alexander; Freddy Martin Orch (18); $4-$4.50 cover.

One of best man wife acts in show biz bowed in at the Cocoanut Grove before SRO turnout with approximately 50% new routines and fractured 'em.

Tops among the new bits are a JFK-Jackie takeout—banter with a bite in it, fresh as yesterday's D.C. datelined doin's at 1600 Pennsylvania Ave. Mrs. MacRae's getup bears striking similarity and Gordon's wig for the occasion is expectedly overdone for sight-laugh effect. He has not yet wholly mastered the Back Bayed chowder tones but it appears he'll get there. This routine is put to music, in part, a madcap melody tagged "So Nice To Have A Camera In The White House." Some of the verbiage toward end could be cut and more made of an earlier bit in which Mrs. MacRae does Liz Taylor in "Cleopatra" getup with rather exposed false bazoom, courtesy of Barry Ashton, who so ries dolls for revues he stages in Las Vegas, L.A. and elsewhere. At this time, in this town, this routine is dynamite—especially as it segues from a routine long in the MacRaes' act wherein he carbons Louis Prima. In past Mrs. MacRae capped bit by doing a Keely Smith; the switch to "Cleo" catches audience unaware and is doubly effective.

Mrs. MacRae's next-to-closing caper lacks sufficient basic satire to warrant time and production values expended on it, as she ponders why girls don't get spotlighting on tv amid the medicine shows singalongs and oat operas. She winds this with an imitation of a stripper, using only a long necklace of beads; in that brief minute her acute mimicry talents salvage the whole routine.

She still does her corking good takeoffs on Zsa Zsa, Carol Channing and Dinah Shore; he retains his deep-shafted impressions of Dean Martin and Como, and has added a David Brinkley that's a gem.

MacRae has never in career been in better voice, and he could hardly beg off after two well-paced songfests—"Oklahoma!" medley, "Gigi," "Tonight," "If I Ever Leave You" and ballads of same genre.

Van Alexander arranged and batons Freddy Martin's 18-man Cocoanut Grove orch for the act; he always has been a vivid asset. Act was written by Martin Ragaway, Shirley Henry and Lyn Duddy & Jerry Bresler. Miriam Nelson choreo'd. The material is very good, and seems all the better because of the talents projecting it. *Was.*

Roaring Twenties, S.D.

San Diego, June 14.

Andrews Sisters (3), Johnny Adamos Orch (8); $1 admission Fri.-Sat.

Clowning and singing with a strong accent on nostalgia, the Andrew Sisters demonstrate their expected nitery know-how here in a turn that opens with a flapper-slanted Charleston and closes with sister Patti doing the inevitable Twist.

Patti is spokesman for the trio comprising Maxine and LaVerne, her patter having the breezy informality of a conversation under the hair dryer. Mainly the talk is self-spoofing as to age, weight, girdle problems, wigs ("You should see this hair of mine on the dresser") et al. It's woman to woman chatter and the femmes in the audience screech with delight.

As always, the trio has a unique, identifiable style of singing, the songalog going down memory lane with "Rum and Coca-Cola," "Apple Blossom Time," "Bei Mir Bist du Schoen" and "Don't Fence Me In," among other oldies. It's surefire stuff accomplished with a compelling, ageless blend of the wholesome and the earthy. *Don.*

Sands, Las Vegas

Las Vegas, June 13.

Red Skelton, Saverio Saridis, Garr Nelson, Copa Girls (12), Antonio Morelli Orch (19); produced by Jack Entratter; choreography, Renne Stuart; stage direction, Harold Dobrow; $4 minimum.

Red Skelton is back with some old and some new routines, warm in the manner that only "One of America's Clowns" can present them. The comedian's five-week stint for Jack Entratter doubtless will keep the Copa Room—and the casino—jumping. Skelton has so many skits to offer he varies his presentation from show to show, depending on what the audience requests. Only his classic "Old Man Watching a Parade" is a dependable fixture of the turn, and it invariably brings lumps to many throats.

Saverio Saridis, the former New York City policeman who's been in show biz for only six months, makes his Vegas debut here. A singer with a big operatic tenor voice reminiscent of Mario Lanza, he is a handsome young man needing only more experience to develop a winning stage personality to match his pipes and put his act in the powerhouse category.

Saridis got cheers from firstnighters with such offerings as "Granada," "Over the Rainbow," "Love Is the Sweetest Thing," a medley from "West Side Story," "Return to Sorrento," and "Be My Love," latter being dedicated to Lanza.

A new Renne Stuart production number, featuring the voice of Garr Nelson and the smooth terping of the dozen comely Copa Girls is the curtain raiser.

Show, backed by the fine orch of Antonio Morelli (19), is in until July 18 when Paul Anka returns. *Duke.*

Shoreham, D.C.

Washington, June 11.

Guy Lombardo & His Royal Canadians, Joan Fairfax, Bobby Winters, Gao Quintet; $3.50 cover.

Opener for the ancestral Lombardo beat was forced inside the Blue Room walls when an uncooperative weatherman sprinkled the vast Shoreham Terrace. The show doesn't dampen, however, and the familiar strains please a full house. There's heavy representation from the older set on the dance floor.

Lombardo's vocal brother-in-law Kenny Gardner kicks off the show and is backed by the Lombardo Trio for a pleasant "East of the Sun." The twin pianos are winners with "Twelfth Street Rag," and baritone Bill Flanagan has the crowd with him to "Climb Every Mountain." Handsome Flanagan not only sings but also plays baritone, along with the guitar and a European claviotta seldom seen in these parts.

Oldtime instrumentation, with such as valve trombones and elongated saxes, adds to the nostalgia.

A weak bit is Gardner's comic specialty, "Story of Dangerous Dan McGrew," and his limpwristed satire worsens it. But he returns quickly with a lively pleaser, "It's Later Than You Think."

Lombardo brother Carmen is received well when he ditches his sax for the mike and the original recorded version of "Boo Hoo," the early hit which he penned. Freres Liebert and Victor remain with the trumpets and saxes, respectively, throughout.

Blonde warbler Joan Fairfax gives the younger folk anything they found missing in the Lombardo tunes. A petite but bouncy looker, she's been on the late, late Paar show but couldn't be more at home than fronting a nitery group.

A fine crowd warmer, Miss Fairfax entertains briskly with a repertory attuned somewhat to the Lombardo style, including a singalong medley of oldies pegged to Garry Moore's "Those Wonderful Years." Somewhere along the line, she even has the house doctor doing the Twist with her, and closes with "Sound of Music."

Comic juggler Bobby Winters is expert in both arts as he tosses tambourines, Indian clubs, then a booze bottle into the orch. He gets good attention and laughs.

The Latin rhythms of the house's Gao Quintet begin to sound a little oompah after exposure to Lombardo, but the five manage to fight off the Redcoats and keep things lively.

It's the familiar Lombardo whom the crowds crowd, however. *Doan.*

CURRENT BILLS

WEEK OF JUNE 20

NEW YORK CITY

MUSIC HALL—Michael Maule, Colleen Cokre, Lila Gage, Conchita Clarke, Alan Cole, Militaires, Rockettes, Corps de Ballet, Raymond Paige Symphony Orc.

AUSTRALIA

MELBOURNE (Tivoli) — Zoe Caldwell, Joe McCormick, David Copping, Andrew Lodge, Hugh Stewart, Gordon Glenwright, Joseph Szabo, Peter Stewart, Donald Philips, Roger McDougall, Mary Reynods, Ron Haddrick, Robyn Nevin, Alexander Archdale, Alan Tobin, Ric Hutton, Brian James, Brian D. Barnes, Peter Stewart, Edward Brayshaw, Joe McCormick.

SYDNEY (Tivoli) — Edith Georges, Betty Pasco, O'Neill & Haigh, Avril Angers, Jacques Jordane, Raphael & Model, Dorene Kilmer, Les Fred Iles, Alan Randal.

BRITAIN

BRIGHTON (Hippodrome) — Frankie Vaughan, Hetty King, Joe Church, Mrs. Mills, Dorothy Wayne, Ted Rogers, Pan Yue Jen Troupe, Veronica Martell, Frankie's Jazzmen.

GLASGOW (Empire) — Andy Stewart, Ian Powrie & Band, Dixie Ingram, Sally Logan, James Urquhart, Barry Sisters, Volants, Max Kay, Eric Burns, Trio Vitalites, Arthur Blake Singers, Rosemary Manly, Leslie Roberts Silhouettes.

LONDON (Palladium)—Bruce Forsyth, Morecambe & Wise, Johnson & Carr, Eve Boswell & Roby, Amin Bros., Ugo Garrido, Janet Mahoney, Angela Bracewell, Johnny Shack, Jimmy Lee.

VICTORIA (Palace) — George Mitchell Minstrels, Tony Mercer, Dai Francis, John Boulter, Leslie Crowther, Margo Henderson, George Chisholm & Jazzers, Schaller Bros., Television Toppers, Jackpots, Mitchell Maids.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM — Afro-Caribbean, Johnny Barracuda, Larry Bonito, Trade Winds.

BASIN ST. EAST—Mort Sahl, George Shearing, Nancy Wilson.

BLACKJACK — Lynne Carter, Dawn Hampton, Jim Malley, Don Woods, Noreen Tate Trio.

BLUE ANGEL—Bobby Remsen, Peter, Paul & Mary Reyneaux, Bobby Short, Otis Clements.

BON SOIR — Isobel Robins, Don Adams, Three Flames.

CHARDAS—Laureanne Le May, Elemar Horvath, Tibor Rakossy, Dick Marta.

CHATEAU MADRID —Ximinez-Vargas Ballet, Pupi Campo Orc.

COPACABANA—Frankie Avalon, Paul Shelley Orc., Frank Marti Orc.

EMBERS—Jonah Jones Four, Harold Quinn Trio.

HAWAIIAN ROOM — Rudy Adamo, Dennis Regor, Virginia Wing, Keola & Leimomi Beamer, Wailani Gomes, Joe Kekauoha, Liwai Toyo & Iona Ramirez, Ted Auletta Orc., Sam Makia Islanders.

HOTEL NEW YORKER—Milt Saunders Orc., Helene Aimee.

HOTEL PIERRE — Phil Wayne Trio, Kathy Preston, Stanley Melba Orc.

HOTEL PLAZA — Eartha Kitt, Emil Coleman Orc., Mark Monte Continentals, Payson Re Orc.

HOTEL ST. REGIS—Jean Barleazs Orc., Chauncey Gray.

HOTEL ROOSEVELT—Gunnar Hansen Orc.

HOTEL WALDORF-ASTORIA — Joan Bishop, Hans Hansburg.

HOTEL SAVOY HILTON—Louis Bannet Trio, Ray Hartley.

INTERNATIONAL — Neil Sedaka, Hi-Lads, Mike Durso Orc., Aviles Orc.

JAZZ GALLERY—Lambert, Hendricks & Yolande, Ornette Coleman Orc.

LATIN QUARTER—Dennis Day, Novelites, Julie Gibson, Winged Victory Chorus, Wallenda Ballet, Jeanine Pivoteau, Tonelys, Jo Lombardi Orc., Irving Fields Orc.

LEFT BANK—Cal Bostic, Andy Harmon.

LIVING ROOM — Felicia Sanders, Mel Martin, George Carlin, Bob Ferro Orc.

NO. 1 FIFTH AVENUE—Hankinson & DeMaio, Stan Freeman, Dee Drummond.

SAHBRA—Four Avalons, Esther Tohbi, Leo Fuld, Badoc & Sharobi, Louis Bannett Orc.

TWO GUITARS—Alya Uno, Sasha Polinoff, Ivan Nepa & Sonia, Kostya Poliansky.

SQUARE EAST—"Second City," Alan Atkin, Howard Alk, Andrew Duncan, Lynda Segal, Eugene Troobnick.

UPSTAIRS & DOWNSTAIRS — Phil Bruns, Ceil Cabot, Rex Robbins, Steve Roland, Donna Sanders, Mary Louise Wilson Lovelady Powell, Freddie Webber, Jim Sheridan, Dick Riddle, Milrad & Colston.

VILLAGE BARN—Ralph Pope, Perl & Ray, Tex Fletcher, Becker Bros., Lou Harold Orc., Joe Shay Orc.

VILLAGE GATE -Chris Connor.

VILLAGE VANGUARD — Oscar Peterson Trio, Carol Sloane, Bill Rubenstein Trio

CHICAGO

BLUE ANGEL—Christian Lamont Twist-Up Revue, Joi Dari, Carmen Hylton, Lord Montego, Petita, Charlotte Rae, Lord Carlton, Tito Perez Orc.

CONRAD HILTON—"Pink Tights," Nip Nelson, Hinchy & Allan, The Bokdanis, Locke Lorraine, Consuelo, Boulevar-Dons (3), Boulevar-Dears (6), Charles & Hasmick, Jimmy Palmer Orc.

DRAKE HOTEL -Anita Bryant, Jimmy Blade Orc

EDGEWATER BEACH — Don Jacoby All Stars, Connie Mitchell, The Diamonds, Don Davis Orc.

GATE OF HORN — Theo Bikel, Judy Collins

LE BISTRO—Milt Trenier, Vic Cesaerio Trio

LIVING ROOM -Louis Armstrong, Joe Parnello Trio, Sam DeStefano Trio

LONDON HOUSE Kai Winding Sextet, Larry Novak Trio, Jose Bethancourt Trio.

MISTER KELLY'S — Jackie Mason, Frank D'Rone, John Frigo Trio, Marty Rubenstein Trio

PALMER HOUSE — Katyna Ranieri, Johnny Puleo & Harmonica Gang, Ben Arden Orc

PLAYBOY CLUB — Jerry Van Dyke, Jackie Vernon, Lou Alexander, Boylan & Wald, Johnny Hartman, Irene Kral, Bobbi Martin, Carazini, Day, Dawn & Dusk, Tony Smith Four, Harold Harris Trio, Joe Iaco Trio, Phil Wright.

SECOND CITY — "My Friend Art Is Dead," Bill Alton, Del Close, Severn Darden, Mina Kolb, Dick Schaal, Avery Schreiber.

SAHARA INN — Jack E. Leonard, Joanie Sommers, Frank York Orc. Lounge: Joy & the Boys, Danny Long 3.

SHERATON BLACKSTONE — Jaqueline Jourdan, Franz Benteler Orc.

SUTHERLAND LOUNGE—Joe Williams, Harry "Sweets" Edison, Billy Wallace 3.

LOS ANGELES

COCOANUT GROVE—Gordon & Sheila MacRae, Freddy Martin Orc.

CRESCENDO—Ella Fitzgerald.

DINO'S—Casey Robbins, Jack Elton, Steve LaFever.

INTERLUDE—Troy Walker & Hustlers.

LE CRAZY HORSE—Janine Caire, Tommy Roberts & Evelyn Freeman Combo.

SLATE BROS. — Gary Crosby, Mitzi McCall & Charley Brill, Herb Dell Trio.

STATLER HOTEL — "Bring on the Girls" Revue, Skinnay Ennis Orc.

YE LITTLE CLUB—Bill Norvis & Upstarts, Joe Felix Group (4).

LAS VEGAS

CALIFORNIA CLUB—Johnny Paul.

DESERT INN—Jack Benny, Jane Morgan, Toni Marcus Marcus, Half Bros., Donn Arden Dancers, Carlton Hayes Orc. Lounge: Alvino Rey, Dave Apollon, Les Femmes, Michael Kent.

DUNES—Frankie Laine, Charlie Manna, Earl Barton Dancers, Bill Reddie Orc. Lounge: "Vive Les Girls."

EL CORTEZ — Beatrice Kay.

FLAMINGO—Joe E. Lewis, Gogi Grant, Ashton Dancers, Nat Brandwynne Orc. Lounge: Billy Eckstine, Clebanoff Strings, Bob Sims, Sylvia Syms.

FREMONT—Jets, Untouchables, Fables, Checkmates.

GOLDEN NUGGET—Judy Lynn Show, Billy Thompson, Chick Adams.

HACIENDA — Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Lynne Davis, Grover Shore Trio.

MINT—Pat Moreno's "Artists & Models of '62," Bill Bird, Gil Lamb, Hellzapoppin'.

NEVADA—Jay Orlando, King Henry 4.

NEW FRONTIER — "Life Begins at Minsky's," Tommy Moe Raft, Carrie Finnell, Stunning Smith, Baby Bubbles, Maureen Diaz, Frank Sorrello, Murray Briscoe, Jack Mann, Dick Rice Orc. Lounge: Bob Crosby, Ink Spots, Sunny Spencer.

RIVIERA—"Bye Bye Birdie," Elaine Dunn, Pete Marshall, Kay Medford, Dick Gautier, Jack Cathcart Orc. Lounge: Sammy Kaye, Debbie Hayes, Louis Jourdan.

SAHARA —Victor Borge, Louis Basil Orc., Moro-Landis Dancers. Lounge: Louis Prima, Sam Butera, Gia Maione, Ruth Wallis, Freddie Bell.

SANDS—Red Skelton, Saverio Saridis, Garr Nelson, Copa Girls, Antonio Morelli Orc. Lounge: Dave Burton, Danny Costello, Morry King, Ernie tewart.

SHOWBOAT — Polly Possum, Rusty Isabel, Wade Ray, Craig's Chimps.

SILVER SLIPPER — Hank Henry, Sparky Kaye, Bobby Clark, Cindy Ember, Danny Jacobs, Red Marshall, Dolores Frazzini, Marge Elizarde, Slipperettes, Geo. Redman Orc. Lounge: Chas. Teagarden Orc., Jack Prince, Johnny LaMont.

STARDUST — "Lido de Paris," Eddie O'Neal Orc. Lounge: Roberta Linn, Happy Jesters, Diosa Costello, Micki Lynn, Jack Costanza.

THUNDERBIRD—"Flower Drum Song," Jack Soo, Arlene Fontana, Juanita Hall, Garwood Van Orc. Lougne: 4 Lads, Louis Bellson, King's IV, Exciters.

TROPICANA—"Folies Bergere of '62," Ray Sinatra Orc. Lounge: Mary Kaye Trio, Sylvia & Guido, Dubonnet Trio, Landis Trio.

MIAMI-MIAMI BEACH

AMERICANA — Jack Young, George Arnold's "Artists and Models On Ice," Marsh & Adams, Nicky Powers, Joan Daye, Phil Richards, Johnny Flanagan, Mal Malkin Orc.

BALMORAL—The Accents, The Voyagers.

CARILLON —Lou Walters "Scandeles de Paree," Betty Kean & Lew Parker, Ralph Young, Colette Reidinger, Five Brutos, George Dorlis, Roger Stefani Ballet, The Matiazzis, Pepe Miller, Jacques Donnet Orc., Line (16).

CASTAWAYS—Preacher Rollo 5, Jerry Geraldi & Lesley, Ralph Font Orc., Candi Cortez, Jimmy Roma, Bill Bernardi.

DEAUVILLE — Barry Ashton's "Vive Les Girls," Arnauts, Paris & Claire, Pat Dahl, Vespia Bros., Line, Les Rhode Orc., Mel Greene.

DIPLOMAT — Gene McDaniels, Mandy Campo Orc., Can Smith Orc.

EDEN ROC—Buddy Lewis Five, Luis Varona Orc., Monroe Kasse Orc., Art Freeman Orc., Zeniths, Toni Steele Dancers.

FONTAINEBLEAU — Ziggy Lane, Jose Fajarde Orc., Frank Natale Trio, Len Dawson Orc.

LUCERNE — "Too Hot Too Handle," Tun Tun, Malagon Sis., Leonor Montes, Sacasas Orc.

MURRAY FRANKLIN'S—Freddie Ross, Kay Carole, Frankie Hyers, The Cooks, Eddie Bernard, Murray Franklin, Vic Perry.

PLAYBOY—Yonely, Don Brooks Trio, Stan Fisher, Linda Hopkins, John Shirley & Bonnie, Jackie Vernon, Sir Julian Trio, Chico Randall Trio, Norm Geller Trio.

RONEY PLAZA — Four Tempos, The Twisters.

THUNDERBIRD — Frankie Scott, Berj Vaughan Quartet, Sue Lawton.

RENO-TAHOE

HAROLDS—"Riverboat Follies," with Rusty Draper, Johnny Mann Singers, Andre Marot's Co., Delta Queens, Don Conn Orc.

HARRAH'S (Reno)—King Sisters, Judy Lynn, John Buzon Trio, Marksmen, Dusty & Sylvia, Norm Dygon, Red Coty.

HARRAH'S (Tahoe) — South Shore Room: Lawrence Welk & Co. Lounge: Big Tiny Little, Deedy & Bill, Arthur Ellen, Interludes, Coquettes, Del Martins.

HOLIDAY — Four Lads, We Four, Country Gentlemen, Charles Gould's Satin Strings.

MAPES — Kay Stevens, Sandor's "Saucy Scandals," Jack "Jive" Schafer with Rossi & Boyer, Joe Karnes.

NEVADA LODGE (Tahoe) — Esquires, Abbie Neal and Ranch Girls.

NORTH SHORE CLUB (Tahoe)—Gloria Tracy Quartet, Manny Lopez Co.

RIVERSIDE—Riviera Room: "Riverside Follies" with Davis & Reese, Marquis Chimps, Arden Dancers, Lou LeVitt Orc. Lounge: Jo Ann Jordan Trio, Nelson & Palmer.

SPARKS NUGGET—Sportsmen, Buddy Greco, Mariachi Los Camperos

WAGON WHEEL (Tahoe) Kay Martin, King's IV, Bobby Page, Town Pipers, Nita Cruz, Gwen Harmon and the Players, Ron Rose.

SAN FRANCISCO

BLACKHAWK—Miles Davis Orc.

BLACK SHEEP — Earl Hines Orc., Fred Washington.

EARTHQUAKE McGOON'S—Turk Murphy's Orc., Clancy Hayes.

GAY 90'S—Ray K. Goman, Bee & Ray Gorman, Carol-Jean Thompson, Dik Keegan Orc.

FAIRMONT — Patricia Morison, Ernie Heckscher Orc.

FLAMINGO (Oakland) — Dick Contino, Leo de Lyon.

HANGOVER — Ralph Sutton.

HUNGRY I — Dick Gregory, Jackie Raye, Marty cherr, Lightstone.

JAZZ WORKSHOP — Eddie Davis and Johnny Griffin.

NEW FACK'S — Four Freshmen, Vernon Alley Orc.

PURPLE ONION — Adam Keefe, Don Crawford, Jay Kennedy.

SUGAR HILL — Brownie McGee and Sonny Terry.

365 CLUB—French Follies Revue.

McClellan Probe

Continued from page 58

down Calumet City to AGVA members when he heard dens there were garnering at least $250 weekly for the union in dues and other payments.

—Ann O'Connor, an anti-Bright AGVA national board member and a Chi comedienne, gave the subcommittee a few laughs in between such accusations as AGVA isn't, in her opinion, "a labor union" because it is in collusion with club owners against the interests of its own members. She asserted that the national executive committee runs the union, acting as a rubber stamp for Bright. She called Chi area working conditions "intolerable" and spoke of "poor kids in the union who "have been exploited until you wonder whether they're not the forgotten citizens."

Stripper's 'Lone Battle'

—Corrine Suzette Stein, a stripper, said she works in burlesque and has refused club work since she was urged to go into prostitution in Calumet City and Miami honkytonks. Mrs. Stein said she has been complaining to AGVA reps for eight or nine years about such conditions "and I've been brushed off as a fanatical stripteaser." She added: "It was a lone battle until now . . . It's a sin to think that any human being has to be treated like an animal. The union is supposed to protect its members instead of just collecting their dues."

—Joan Gainsley, describing herself as a UCLA graduate who took up club work when she couldn't get theatre roles as an actress, called Calumet City clubs "obscene," saying the operators insisted on sex play by the girls as they mooched drinks.

—Anita Lopushok, who now specializes in Latin type dancing, said that in her first bellydancing job in Chi, a bartender ripped her costume off and pushed her onto the stage bare naked when she had refused to peel during her act. She claimed AGVA did nothing for its members. She was also the one who told the subcommittee her baby had been taken from her, presumably by agents of the Chi underworld.

—Two "reform" officers of Calumet City, Mayor Joseph W. Nowak and Police Chief Casimir E. Linkiewicz, said only three joints are still operating there. Their liquor licenses were jerked, but they are allowed to stay open and handle booze because they are appealing the action, the local authorities said.

'Run Gamut of Crime'

—Sgt. Lewis Cantone, head of the Chicago Police Vice and Narcotics Unit, said girlie clubs where AGVA members are hired "run the gamut of crime." Not many of the broads have talent, he contended. "The majority of them could hardly crawl over the stage," he asserted. He said he has "never seen an organization like AGVA."

Ex-U.S. assistant district attorney at Chi, William J. Scott, described the web of mobster ownership of Calumet City strip joints and asserted that "practically all of the so-called singers and exotic dancers" there were AGVA members. Many, he said, had unwed pregnancies early in life and were recruited with promises of show biz stardom.

Scott went on to describe how the girls were then intimidated, threatened, beaten and cowed into living the life of "B" girls and prostitutes for the benefit of the crime syndicate. "With this background," he said, "it is easy to understand the importance of the arrangement the hoodlum club operator worked out with the union."

House Reviews

Music Hall, N.Y.

"Summertime," Leon Leonidoff production, with Lila Gage, Conchita Charke, The Militaires, Alan Cole, Michael Maule & Colleen Corkre, Los Tornedos, Corps de Ballet, Rockettes, Music Hall Symphony (Raymond Paige, direstor); "That Touch of Mink" (U), reviewed in VARIETY *May 9, '62.*

It's "Summertime" on the Music Hall stage to go along with the Cary Grant-Doris Day romantic-comedy, "Touch of Mink," on the screen. Hence, the theme is about June, the moon, brides and marriage. Well-paced and excellently produced, the stageshow has all the contrasting ingredients for pop appeal.

There's the "Danse Romantique," with choreography by Marc Platt, a topflight presentation for ballet fans, performed under a starlit sky background. Hall's ballet group introes the soloists, Michael Maule and Colleen Corkre, for an inspiring session. Two raised platforms are employed for added effect, with countless overhead spots adding to the scene's atmosphere.

Prelim to this is the singing of Alan Cole, Lila Gage and the Militaries, with "June Is Bursting Out All Over" as the motiff. Special lyrics by Albert Stillman are particularly effective in putting this segment across. Sequence also serves to introduce Conchita Clarke, winner of the Music Hall Award on tv's Ted Mack Amateur Hour. She carries off "Honeymoon River" in fine style.

Los Tornedos, magico turn, features several baffling disappearance tricks, climax being the girl-in-the-box routine. A bit involved, basically it's the feat of the femme being locked in a roped-tight box, blithely getting out and the magico disappearing only to be discovered in aforementioned box.

Final portion is devoted to graduation day at West Point, with the marriage theme building from romances on Flirtation Walk. Enactment on the stage stems from filmed portions of an actual June review of the corps of cadets and graduation exercises. This leads into a marriage with the traditional march through a line of raised swords.

The Rockettes parade a series of military marches in perfect lines, finaling with the entire line going into a tap and then marching in review across the stage. The intricate patterns they perform without a hitch hit a new high for the terp unit. Emilia Sherman is credited with the dances in this show, Russell Market being producer-director of the Rockettes.

The Hall's Symphony Orch, batoned by Ramond Paige, has a rouser in the overture from "Faust," which spotlights a harp solo by Ann Sacchi.

Biz capacity at show caught.

Wear.

Apollo, N.Y.

Gospel Highway with Joe Crane, Blind Boys of Mississippi (5), Maceo Woods, Anna Walker & the Twilights (5), Highway QC's (5), Hightower Bros. (5), Meditation (5), Soul Seekers (5), Counselors (2); "Stranger in My Arms" "Pharaoh's Women" (U).

WADO gospel deejay Joe Crane introduces organist Maceo Woods for an instrumental pause in his shouting "Gospel Highway" lineup as pastor of one of Chicago's finest and most rapidly growing churches, and he said he had figures to prove it. Nobody asked for the verification, since it's easy to believe the expanding flock comes to hear him play.

Musically, Woods' organ solo is far and away the most rewarding segment of the spread. He spellbinds the audience, which is usually shook up to the extent of at least a couple of faintings by the preceding vocal mayhem, with a reverent rendition with subtle gospel blues and jazz figures woven in.

Best of the mostly disappointing vocal groups are the five Blind Boys of Mississippi, primitive but talented shouters who top the bill in a return booking.

Other than that, the show's remaining spark is in the novelty of the Hightower Bros. quint (sons of a Reverend, according to Crane), which features a youngster singing lead. The lad shouts, struts and writhes like a vet of the medium and at one point grabs the guitar and hits his knees for some soulful self-accomp. He could swing easily to the r&r field.

Conselors duo have an authentic deep-south sound. Other groups —Soul Seekers, Meditations, Anna Walker and the Twilights and Highway QC's—are average in the religioso rundown.

Crane emcees with a lot of corny dramatics ,and in a meandering preachment even gets in a plug for Father Divine. *Bill.*

Orpheum, Vancouver

Vancouver, B.C., June 13.

P. J. Reveen presentation of "A Night Out Of This World," starring Reveen. With stage hostess Carol Waterman; musical director, Earl Ewing; stage manager, T. E. Loro.

Peter Reveen is a youthful Australian hypnotist who came into Vancouver after reportedly scoring record runs in Famous Players' film-houses in Regina, Saskatoon, Calgary and Edmonton. These are situations where unseasonal temperatures and slow business conditions would normally be expected to cut back attendance.

His advance rep is fully justified, however, and benefits tremendously from a skilful exploitation job by veteran Orpheum manager Ivan Ackery. Reveen proves that he is a master showman and can quickly establish rapport with his audiences. Moreover, his stage hypnosis, while solidly entertaining, is genuinely convincing and devoid of any semblance of trickery.

Reveen gives a quick outline of the history of hypnotism, notes how it is used therapeutically by medical and allied professions, then runs down what he will do in his demonstration performance, guaranteeing to all who volunteer that no subject will be made to do anything discomforting, embarrassing or ridiculous.

The show consists of two sections. Following his introductory remarks, Reveen runs through a clever audience warmup in which he demonstrates his photographic memory and his ability to perform lightning mathematical calculation. Names of articles or persons are culled from the audience and written on a blackboard numbered from one to 30. Reveen, who cannot see the board, then names each object correctly as the audience calls out various numbers.

With this warmup of about 35 minutes completed, Reveen next calls for volunteers to take part in a test of mesmerism, the waking stage of hypnosis, garnering some 300 subjects on stage. He mesmerizes them quickly, weeding out those who don't respond and sending about 200 back to their theatre seats. With some further whittling down, he now reduces his stage subjects to a working group of 35 and proceeds with the second and main section of the show, hypnotic induction.

This he accomplishes with subdued lighting, voice suggestion and relaxing music background from the house organ. His first demonstration is to suggest that his subjects dream they are members of the string section of a symphony, playing as they have never played before.

For his finale, Reveen is careful to remove all hypnotic inducements used, leaving no loose ends that might re-induce hypnosis afterwards. But each subject is given a post-hypnotic task to carry out of a humorous nature before being brought back to reality.

Entire program can be termed a good, clean, family show, certainly innocuous and relaxing if on a slightly juvenile level. No attempt is made to hoke this up as a mysterioso pseudo-scientific performance and Reveen emphasizes that any one who is looking for personal therapeutic benefits should consult a qualified medical practitioner.

The only concession the 26-year old Reveen makes to what the public expects a hypnotist to look like is to wear a beard. But the science in his act is that of pure entertainment talent. Whole show runs two and a half hours, with the 2,874-seater scaled to a $2.50 top, six evening performances plus Saturday matinee. *Shaw.*

Critics' Poll Results

Tabulations of selections by the first-string New York drama critics of the various "bests" of the 1961-62 Broadway season.

1. **BEST PERFORMANCE BY MALE LEAD IN STRAIGHT PLAY**
   Paul Scofield ("A Man for All Seasons") 10
   Donald Pleasance ("The Caretaker") 3
2. **BEST PERFORMANCE BY FEMME LEAD IN STRAIGHT PLAY**
   Margaret Leighton ("The Night of the Iguana") 10
   Julie Harris ("A Shot in the Dark") 1
   Wendy Hiller ("The Aspern Papers") 1
   Collen Dewhurst ("Great Day in the Morning") 1
3. **BEST PERFORMANCE BY THE MALE LEAD IN A MUSICAL**
   Robert Morse ("How to Succeed") 9
   Zero Mostel ("A Funny Thing Happened") 3
   Alfred Drake ("Kean") 1
4. **BEST PERFORMANCE FEMME LEAD IN A MUSICAL**
   Diahann Carroll ("No Strings") 6
   Barbara Cook ("A Gay Life") 3
   Elaine Stritch ("Sail Away") 2
   Anna Maria Alberghetti ("Carnival") 1
   (Note: A 1960-61 production)
   Sally Ann Howes ("Kwamina") 1
5. **BEST PERFORMANCE BY AN ACTOR IN SUPPORTING PART**
   Charles Nelson Reilly ("How to Succeed") 4
   Walter Matthau ("A Shot in the Dark") 3
   George Rose ("A Man for All Seasons") 3
   Douglas Campbell ("Gideon") 1
   Donald Shaw ("The Caretaker") 1
   Sorrell Booke ("Purlie Victorious") 1
6. **BEST PERFORMANCE BY ACTRESS IN SUPPORTING PART**
   Sandy Dennis ("A Thousand Clowns") 3
   Barbra Streisand ("I Can Get It for You Wholesale") 3
   Lillian Roth ("I Can Get it for You Wholesale") 1
   Ruby Dee ("Purlie Victorious") 1
   Zohra Lampert ("Look, We've Come Through") 1
   Maria Karnilova ("Bravo Giovanni") 1
   Elizabeth Ashley ("Take Her, She's Mine") 1
   Bernice Massi ("No Strings") 1
   Noelle Adam ("No Strings") 1
7. **MOST PROMISING NEW ACTOR**
   Peter Fonda ("Blood, Sweat and Stanley Poole") 3
   Barry Gordon ("A Thousand Clowns") 2
   Cesare Siepi ("Bravo Giovanni") 1
   Gene Wilder ("The Complaisant Lover") 1
   Zia Mohyeddin ("A Passage to India") 1
   Keith Baxter ("A Man for All Seasons") 1
   Patrick O'Neal ("The Night of the Iguana") 1
   Hugh O'Brien ("First Love") 1
   Ralph Williams ("Look, We've Come Through") 1
   No Choice 1
8. **MOST PROMISING NEW ACTRESS**
   Barbara Harris ("From the Second City") 6
   Janet Margolin ("Daughter of Silence") 3
   Elizabeth Ashley ("Take Her, She's Mine") 3
   Barbra Streisand ("I Can Get It for You Wholesale") 1
   Zohra Lampert ("Look, We've Come Through") 1
   No Choice 1
9. **BEST DIRECTOR**
   Donald McWhinnie ("The Caretaker") 3
   Noel William ("A Man for All Seasons") 3
   Abe Burrows ("How to Succeed") 2
   Franco Zeffirelli (Old Vic "Romeo and Juliet") 2
   Frank Corsaro ("The Night of the Iguana") 1
   Joe Layton ("No Strings") 1
   Jose Quintero ("Great Day in the Morning") 1
10. **BEST SCENIC DESIGNER**
    David Hays ("No Strings") 5
    Motley ("A Man for All Seasons") 3
    Will Steven Armstrong ("I Can Get It for You Wholesale") 1
    Ben Edwards ("Purlie Victorious") 1
    Franco Zeffirelli (Old Vic "Romeo and Juliet") 1
    Oliver Smith ("A Gay Life") 1
    Oliver Smith ("The Night of the Iguana") 1
11. **BEST COSTUME DESIGNER**
    Lucinda Ballard ("A Gay Life") 4
    Fred Voelpel and **Donald Brooks** ("No Strings") 4
    Robert Fletcher ("How to Succeed") 3
    Ed Wittstein ("Kean") 1
    Motley ("A Man for All Seasons") 1
12. **BEST COMPOSER**
    Richard Rodgers ("No Strings") 10
    Jerry Herman ("Milk and Honey") 1
    Harold Rome ("I Can Get It for You Wholesale") 1
    Frank Loesser ("How to Succeed") 1
13. **BEST LYRICIST**
    Frank Loesser ("How to Succeed") 6
    Stephen Sondheim ("A Funny Thing Happened") 4
    Harold Rome ("I Can Get It for You Wholesale") 2
    Howard Dietz ("A Gay Life") 1
14. **MOST PROMISING PLAYWRIGHT**
    Herb Gardner ("A Thousand Clowns") 5
    Harold Pinter ("The Caretaker") 4
    Ossie Davis ("Purlie Victorious") 3
    No Choice 1

Critics participating in the balloting were **John Chapman** (Daily News), **Ethel Colby** (Journal of Commerce), **Richard P. Cooke** (Wall Street Journal), **Tom Dash** (Women's Wear Daily), **Jack Gaver** (United Press International), **Bill Glover** (Associated Press), **Henry Hewes** (Saturday Review), **Ted Kalem** (Time Magazine), **Walter Kerr** (Herald Tribune), **Emory Lewis** (Cue), **Norman Nadel** (World-Telegram), **Howard Taubman** (Times), **Tom Wenning** (Newsweek).

D'OYLEY CARTE RETURN; SEATTLE FAIR STAND

Britain's D'Oyley Carte Opera Co. has been booked by Sol Hurok for a 21-week U.S.-Canadian tour beginning Aug. 13 in Los Angeles. The trek, which will mark the troupe's first U.S. visit since 1955, will take in four weeks at the N.Y. City Center, beginning Nov. 13.

This time its "The Mikado," "The Pirates of Penzance," "Iolanthe" and (restaged version by Italian producer George Foa) "The Gondoliers." Also included in the itinerary, which will encompass 16 cities, will be a one-week engagement Sept. 17-22 at the Seattle World's Fair in the new Opera House.

Morse and Vallee Subs To Get That Big Break

The understudies for Robert Morse and Rudy Vallee will each get a week's workout this summer when the two top-billed performers in "How to Succeed in Business Without Really Trying" take a week's vacation. Morse is scheduled to be out of the show sometime in July, and his role will be played by understudy Robert Kaliban.

Vallee will vacation the week of Aug. 19 when he'll play his first engagement in 30 years at George Hammid's Steel Pier in Atlantic City, N.J. Subbing for Vallee during his absence will be understudy Paul Reed.

Denenholz to TG-ATS

Broadway legit pressagent Reginald Denenholz is working this summer with Willard Keefe, of the Council of the Living Theatre, in publicizing the 1962-63 season subscription program of the Theatre Guild-American Theatre Society.

Denenholz, who'll visit TG-ATS subscription cities throughout the U.S. on behalf of the Council, will resume handling Broadway shows in the fall with his partner Walter Alford, who's currently in Europe.

London's Bridge Has Lotsa Plans Despite 'Lizard'

London, June 19.

Undeterred by the failure of "Lizard on the Rock," which folded June 2 at the Phoenix after only 12 performances, Peter Bridge is pushing ahead with a six-prong program. Recently he and Derek Salberg tried out Jack Popplewell's new comedy, "Dear Children," at the Alexandra, Birmingham. He'll be partnered with Salberg again on the presentation at that same theatre next July 10 of "Breaking Point," an Arctic drama by William Fairchild.

Tennessee Williams' only comedy, "Period of Adjustment," opened June 13 at the Royal Court. Bridge bought this play and was invited by the English Stage Co. to share in its presentation, and Greville Poke also has a piece of it. The comedy introduces U.S. actress Collin Wilcox to London.

Later plans include "The Subtopians," Alan Ayckbourn's comedy, "Standing Room Only," and "The King of Spades," a musical by Kenneth Pearson and Sam Selvon, with music by Ron Grainger. All these are planned for the fall, but "Standing Room Only" and "King of Spades" may well be held over till next year.

In the first case, Bridge is seeking a star who will probably be tied up in pantomime till then. In the instance of the musical it is to be staged by Wendy Toye, who may not be free from a film commitment in Australia till 1963.

Bridge, commenting on the flop of "Lizard," philosophlized, "It's a question of changing tastes. If we had been able to present it 18 months ago with Jack Hawkins, as planned, things might have been different, though Harry Andrews did a first class job."

Lawrence Asks Better Setup on Translations

Madrid, June 19.

Championing the playwright's dream of integral adaptation of creative efforts on foreign stages, Jerome Lawrence will ask the Dramatists Guild to evolve closer international coordination with similar groups abroad. "It just isn't possible to recreate the writer's vision in a foreign tongue by translating a lifeless script page," Lawrence said during his visit to Madrid last week.

The Broadway playwright hopes the Dramatists Guild will debate the problem and set up internationally-accepted routines that will result in author-adaptor collaboration before the foreign version is submitted for staging or, preferably, will entail the adaptor's prior visit to see the original work as presented to audiences for the fullest comprehension of all creative elements.

The need for such measures is not compelling in England and France, Lawrence said, but the basis for concern exists in Spain and other European countries.

Chi Had Record Season in '61-'62, But Inflated B.O. Scale a Factor; 'Sound' Was Highest Single Grosser

Chicago, June 19.

Going by the cold statistics, the 1961-62 legit season in Chicago was the best in at least nine years. There were 18 shows, including the holdover "Miracle Worker," which played a total of 142 weeks, making it the top season on both statistical counts since 1952-53, when 27 shows ran 187 weeks.

With the May 31 closing of the 1961-62 season, the aggregate gross was $5,840,138, highest since VARIETY began keeping records and probably the best in the city's legit history. Today's inflated ticket prices, however, somewhat tarnishes that figure.

What the statistics do not show is that half the productions that came in last season had disappointing engagements, and a few were outright fiascos. One of them, the tryout of "Kicks & Co.", folded after four performances at a loss of over $400,000; and "Bye Bye Birdie" was a loser despite a 27-week run at the Erlanger. A second company of "Gypsy," which booked two weeks at the Opera House on twofers several months after the national company had departed, grossed only $39,456 for the engagement.

It is doubtful that the tryouts of "The Egg" and "Night of the Iguana" made money on their Chicago engagements. "Tenth Man" and "La Plume de ma Tante" were unimpessive as late season entries, and "Toys In the Attic," "Irma La Douce" and "Taste of Honey" did just fair business.

The season was not a good one for straight plays. Nine of them totalled only $1,273,416 gross, compared with the $4,566,722 aggregate take for musicals. The longest run for a new straight play was eight weeks, by "Best Man" at the Blackstone, although that was actually topped by the 10 holdover weeks of "Miracle Worker." There were only 50 weeks of straight plays, against 92 musical weeks.

"Sound of Music" was the smash hit of the season. It's now in its 32d week at the Shubert Theatre. The Rodgers & Hammerstein musical alone grossed $1,934,400 in the 61-62 term, equalling nearly one-third of the total gross for the 18 plays.

Other successes were the national company of "Gypsy," which took in $601,409 in 10 weeks at the Shubert, and a return of "My Fair Lady," which played eight weeks at the same house and grossed $429,778. The three musicals at

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Stock at Boothbay, Me., To Present 2 Tryouts

Michael Gilbert's "A Clean Kill," the British play which CliTord Hayman has announced for Broadway production, is to be an American break-in Aug. 21-25 at the Boothbay (Me.) Playhouse. Another tryout, slated for July 17-21, will be Max Regnier's French comedy, "Paddle Your Own Canoe," also presented in Britain in an English adaptation by Lucienne Hill.

The two entries are among nine productions scheduled for Bothbay's 25th season, opening June 30 with "The Man in the Dog Suit."

Actors Pay To Work for Free

Los Angeles, June 19.

Equity has cracked down on workshop theatre groups that have been operating on basis of actors having to pay for performing in local stage productions. Union's Hollywood Area Theatre Committee met to clarify new code for such groups as result of such activities coming to light.

One case in point involved Patrician Productions, now prepping Harry Essex's play "The Dark Passion." While company is a non-profit organization and does not charge admissions, actors who have been responding to audition calls have been met with a breakdown of fees, ranging from $9.00 a week for two major roles to $1.50 a week for minor bits. Fees cover an 11-week period, first half due before rehearsals begin and second half payable before the performance run.

Total involved, covering two characters at $9.00, each four at $7.00, two at $5.00, three at $3.00 and three at $1.50, would amount to $764.50. Coverage would be for a four week rehearsal period, one week technical and dress rehearsal and six weekend performances. No salaries would be paid for rehearsal or performance.

Spokesman for Equity said union objects to such "scaling" of payment for actors, though it was noted there is no objection for organizations that share expenses through "reasonable dues system" that will allow cooperative activity on the part of all involved.

New area code for such problems states Equity members will be allowed to perform in non-salaried "workshop" plays only when "no audience member shall pay an admission fee in any form or be solicited, directly or indirectly, for gifts and/or money in any form to meet the expenses of the performance."

Continued on page 68)

'CLOWNS' INTO BLACK IN 12 B'WAY WEEKS

"A Thousand Clowns" should hit paydirt this week, its 12th at the O'Neill Theatre, N. Y. On the basis of indicated business for the current session, the Herb Gardner comedy is almost certain to clear enough to move into the black. As of last Saturday (16), the Fred Coe-Arthur Cantor production had about $5,300 to recover on its $125,000 investment.

The show, in which Jason Robards Jr. stars, clears around $10,000 on a gross of $38,000. A take of around $35,000 is anticipated this week.

Prospect Park Shows' City Subsidy If—When $12,000 Into Escrow

A planned program of cuffo-admission legit performances in Brooklyn's Prospect Park has been given the support of the N.Y. Board of Estimate, which has voted a $25,000 subsidy for the project. The appropriation is to be used for the construction of a stage and other physcial requirements at the Music Grove, where free concerts have been given in Prospect Park for years. The site has a bandshell and a seating capacity of over 1,000.

However, a stipulation of the appropriation requires that the money is not to be spent until Prospect Park Summer Theatre Inc. has deposited $12,000 in the Lafayette National Bank in Brooklyn and has started a campaign to raise an additional $13,000 by public subscription. Kenneth N. Whitlock, executive director and founder of the Prospect Park legit corporation, is planning a season of about nine weeks to begin sometime in July.

Although some Shakespearean plays are contemplated for production by Whitlock, the project will not be confined to the Bard's works as is the case with the N.Y. Shakespeare Festival, which offers free-admission performances in Manhattan's Central Park. Whitlock, incidentally, is producer of the Brooklyn Public Library Poetry and Drama Ensemble.

Chi Legit: Comparative Seasons

Season	Shows	Weeks Played	Theatres	Total Gross
1961-62	18*	142	7	$5,840,138
1960-61	15	100	4	$3,799,848
1959-60	15*	99	4	$4,407,073
1958-59	15*	130	6	$5,064,600
1957-58	11*	85	5	$3,282,000
1956-57	17	118	6	$2,760,000

* Includes one holdover from previous season.

Shakespeare Festival Reviews

[Stratford, Conn.]

King Richard II

Stratford, Conn., June 17.

American Shakespeare Festival revival of drama in two acts, by William Shakespeare. Staged by Allen Fletcher; scenery, Eldon Elder; lighting, Charles Elson; music and songs, Conrad Susa; costumes, Motley. Stars Richard Basehart, Hal Holbrook; features Philip Bosco, Will Greer, Philip Sterling, Patrick Hines, Sada Thompson, Rex Le Roi Operti, James Valentine, Anne Fielding, James Ray, Richard Waring, Roy R. Scheider. Opened June 16, '62, at the American Shakespeare Festival Theatre, Stratford, Conn.; $5.50 top.

King Richard II ..... Richard Basehart
John of Gaunt ..... Hal Holbrook
Duke of York ..... Patrick Hines
Bolingbroke ..... Philip Bosco
Duke of Aumerle ..... Hugh Feagin
Duke of Norfolk ..... James Ray
Earl of Salisbury ..... Philip Sterling
Sir John Bushy ..... Tom Slater
Sir John Bagot ..... Richard Mathews
Sir Henry Green ..... Roy R. Scheider
Earl of Northumberland ..... Will Geer
Henry Percy ..... James Valentine
Lord Ross ..... Josef Sommer
Lord Willoughby ..... Rick Branda
Lord Fitzwater ..... Joel Fabiani
Sir Stephen Scroop ..... Tom Sawyer
Bishop of Carlisle ..... Richard Waring
Sir Pierce of Exton ..... Philip Sterling
Welsh Captain ..... John Milligan
Gardner ..... Rex Le Roi Operti
Gardner's Men ..... John Milligan, Grant Sheehan
Keeper ..... Joseph Jamrog
Groom ..... John Milligan
Heralds ..... Robert Palmer, Robert Sherman
Queen to King Richard ..... Anne Fielding
Duchess of York ..... Sada Thompson

Others: George Cambus, Harold Cherry, Hair Chobanian, John Dobbs, Michael Fender, John Froscher, Joseph Jamrog, Joseph Liberatore, Dennis Longwell, Robert Palmer, Grant Sheehan, Robert Sherman, David Spielberg, Richard Terry, R. Scott Thomas, Dale Whittney, Cynthia Bebout, Judith Booth, Phoebe Mooney, Lenore Murray.

For its eighth season at the picturesque spot on Connecticut's Housatonic River, the American Shakespeare Festival has abandoned novelty treatments of the Bard in favor of traditional revivals of two of the chronical plays, "King Richard II" and "Henry IV, Part One." They opened, respectively, last Saturday night (16) and Sunday matinee (17) and a third and final item of the repertory, Helen Hayes and Maurice Evans in a program called "Shakespeare Revisited," will be added July 17.

Because the openings of "Richard" and "Henry" were on dates immediately previous to the start Monday (18) of the Canadian Shakespeare Festival at Stratford, Ont., these two revivals were caught for review at preview performances last Tuesday (12) and Thursday (19) nights. For what it may be worth, the "Henry" performance was near-sellout and "Richard" was about two-thirds capacity.

The scrapping of such gimmicky productions as last season's "Civil War edition of "Troilus and Cressida" and the 1957 American southwest version of "Much Ado about Nothing" in favor of more orthodox Shakespeare is welcome. But despite its handsome surroundings and the stunning, comfortable playhouse, this Connecticut project still has not assembled a company capable of giving a thoroughly satisfactory Bard performance.

The present company is no less uneven than its predecessors of former years. Only a few of the leading players have the requisite diction, vocal quality, bodily movement, lyrical sense or, indeed, even a convincing understanding of the text. The special gifts required for proper Shakespeare performance are the product of long, intensive training, and perhaps national tradition, which is little available in the U.S. The management at this spot is working toward that end, but is obviously not yet near to achieving it.

Unlike the Stratfords in England and to a lesser extent in Canada, the American Bard-fest has rarely recruited stars of top dramatic and boxoffice stature (a notable exception several years ago having been Katharine Hepburn). Perhaps a factor has been a desire to stress the American tone of the project. If so, it might be desirable to abandon the policy and try to engage such established Shakespearean players as say, John Gielgud, Laurence Olivier, Peggy Ashcroft, and others who established the reputation of the original Stratford-on-Avon in Warwickshire.

The choice of plays for this 1962 festival is interesting, especially for American audiences only vaguely familiar with English history, and many visitors may take advantage of the schedule to attend successive performances of "Richard" and the immediately-following "Henry." On that basis, it would possibly be in order to do the next two chronicle plays, "Henry IV, Part Two" and "Henry V," as part of the repertory next year.

Instead of the former decor, consisting several seasons ago of an arrangement of horizontal slats and the later something looking like the inside of a cave with walls made of shells, the present setup is a reasonably theatrical design of a sort of lattice, which what resembles a crosswork of wooden beams with metal studs at the joints. This flown or rolled on and off for speserving as an introductory setting, is raised for most of the performance. A few heavy set pieces are flown or rolled on and off for specific locales. In general, the effect is good.

"Richard," as staged by Allen Fletcher, does not overcome the limitations of one of Shakespeare's lesser plays. The drama tends to be slow, and the groupings seem cluttered and static. The work needs stars of special training in the key parts, and in this case it doesn't have them.

Richard Basehart, in the all important title role, is unable to arouse excitement or much sympathy for an essentially immature, weak, petulant self-pitying character. He's physically suitable for the part, and moves fairly well, but his playing lacks fire and his speech hasn't the resonance, poetic quality, precise diction or clarity of meaning that might animate the role and the play itself.

Hal Holbrook is plainly inadequate in the small but vivid part of John of Gaunt. He moves easily, though without notable grace, but his reading of the lines tends to be expressionless. His delivery of the famous "This royal throne of kings" speech is downright painful. Philip Bosco, as Bolingbroke, is physically impressive, but hasn't sufficient authority for the role, and his enunciation is muffled.

There's an excellent performance by Patrick Hines as the sanctimonious, groveling Duke of York, an eloquent portrayal by Sada Thompson in the small part of his wife, an admirably positive and virile performance by Richard Waring as the impassione Bishop of Carisle an a competent bit by Le Roi Operti as the loyal palace gardner.

But Will Geer and the featured actors playing the various nobles, warriors and attendants lack the style or even the force to bring a second-best Bard work to the pitch of immediacy and tension it can occasionally achieve. In this case, the pleasant ride to and from Stratford, the attractive grounds and inviting playhouse itself are more satisfying than the play.

Hobe.

Henry IV, Part One

Stratford, Conn., June 19.

American Shakespeare Festival revival of drama in two acts, by William Shakespeare. Staged by Douglas Seale; scenery, Eldon Elder; costumes, Motley; lighting, Charles Elson; music and songs, Herman Chessid. Stars Hal Holbrook, Eric Berry; features Philip Bosco, Will Geer, Philip Sterling, Julie Bovasso, Patrick Hines, Sada Thompson, Rex Everhart, Le Roi Operti, James Valentine, Anne Fielding, James Ray, Richard Waring, Roy R. Scheider. Opened June 17, '62; $5.50 top.

King Henry IV ..... Philip Bosco
Prince of Wales ..... James Ray
Prince John ..... Tom Sawyer
Earl of Westmoreland ..... Le Roi Operti
Sir Walter Blunt ..... Joel Fabiani
Earl of Worcester ..... Patrick Hines
Earl of Northumberland ..... Will Geer
Henry Percy ..... Hal Holbrook
Edmond Mortimer ..... Roy R. Scheider
Earl of Douglas ..... Philip Sterling
Owen Glendower ..... Richard Waring
Sir Richard Vernon ..... Josef Sommer
Sir John Falstaff ..... Eric Berry
Poins ..... James Valentine
Bardolph ..... Rex Everhart
Peto ..... Richard Mathews
Francis ..... John Milligan
Vintner ..... Grant Sheehan
Sheriff ..... Robert Sherman
Hotspur's Servant ..... Richard Terry
Travellers ..... Dennis Longwell, Michael Fender
Messengers ..... Michael Fender, R. Scott Thomas
Lady Percy ..... Sada Thompson
Lady Mortimer ..... Anne Fielding
Mistress Quickly ..... Julie Bovasso

Others: George Cambus, Harold Cherry, Hair Chobanian, John Dobbs, Michael Fender, John Froscher, Joseph Jamrog, Joseph Liberatore, Dennis Longwell, Grant Sheehan, Robert Sherman, David Spielberg, Richard Terry, R. Scott Thomas, Dale Whittney, Cynthia Bebout, Judith Booth, Beverly Bram, Patt McAneny, Phoebe Mooney, Lenore Murray.

Although the chronicle plays are generally not among Shakespeare's best works, their similarity of characters and continuity of story line give them added value for repertory, so the choice of "King Richard II" and the next-in-succession "Henry IV, Part One" should have special interest for audiences at this year's American Shakespeare Festival.

"Henry" is the better of the two dramas, not only because of its more positive characters, vigorous action and greater pageantry, but also on account of its extra ingredient of rowdy comedy. In the figures of the ludicrous Falstaff and the mettlesome Hotspur it has, or can occasionally have, stirring appeal.

Like the companion production of "Richard," however, this American Shakespeare Festival revival of "Henry" is only a moderately entertaining show. Despite the propulsive, economical and visually tasteful direction of Douglas Seale, the performance is spotty, with a few compelling individual portrayals, a number of merely passable ones, and two or three that are embarrassingly inept.

As often happens, the comedy scenes, especially the carousing and brawling sequences in the Boar's Head Tavern, are the best, with Eric Berry the standout as Sir John Falstaff, the part in which he scored two seasons ago at the Phoenix Theatre, N. Y. There are also infectious performances by Julie Bovasso as Mistress Quickly, Sada Thompson as the ardent Lady Percy and Patrick Hines as a forceful, clearly spoken Earl of Worcester.

Hal Halbrook, as the swaggering, reckless Hotspur, looks and sounds like the late Mike Todd, which may be striking but is hardly Shakespeare or, in this instance, theatrically effective. Philip Bosco seems indecisive as King Henry, and he has neither the vocal power nor clarity of diction to bring out the dramatic impact of the character. James Ray looks somewhat soft, but speaks well enough as the Prince of Wales who grows to royal stature.

Richard Waring is an emphatic if slightly exaggerated Glendower. Rex Everhart is acceptable as a bulbous-nosed numskull, Anne Fielding is an appealing Welsh girl, Will Geer is an angular-moving, flatly-nasal British noble and Philip Sterling is an intense, preposterously-accented Scotsman.

As before, the Festival Theatre is a visually stunning, comfortable playhouse, with easy access, attractive and roomy lobby and lounges, and ample space in the aisles and between the rows of seats. The accoustics are generally excellent for a large house (1,479 seats) although scenes played within the proscenium area of the huge stage, or when the actors face to the side on extended forestage, tend to be inaudible or muffled to part of the audience on the opposite side of the lower floor. To that extent, the stage has a little of the limitations of arena theatre.

Hobe.

Australian Shows

(Week Ended June 16)
(Figures denote opening dates)

MELBOURNE

Hedda Gabler, Little (6-7-62).
Miracle Worker, Comedy (5-18-62).
My Fair Lady, Her Majesty's (4-21-62).
Saint Joan, Tivoli (6-5-62).
Sound of Music, Princess (10-20-61).
Summer 17th Doll, Russell (6-4-62).
Would-Be Gentleman, Emerald (5-16-62).

SYDNEY

At It Again, Phillip (3-28-62).
Five Finger, Ensemble (4-13-62).
Grotto, Independent (6-13-62).
Man for All Seasons, Palace (6-5-62).
Oliver, Royal (2-17-62).
Opera repertory, Elizabethan (5-30-62).

Scheduled B'way Preems

Affair, Miller's (9-20-62).
There Must Be a Pony, Cort (9-27-62).
Banderol, Music Box (10-9-62).
Seidman, Belasco (10-15-62).
Mr. President, St. James (10-18-62).
Night Life, Atkinson (wk. 10-21-62).
Fun Couple, Lyceum (10-22-62).
Beyond the Fringe, Golden (10-27-62).
Calculated Risk, Ambass. (10-31-62).
Step on a Crack, Barrymore (11-7-62).
Nowhere to Go, Winter Gard. (11-10-62).
D'Oyly Carte, Center (11-13-62).
Harold, Longacre (11-29-62).
Counting House, Biltmore (12-12-62).

OFF-BROADWAY SHOWS

(Figures denote opening dates)

Anything Goes, Orpheum (5-15-62).
Blacks, St. Marks (5-4-61).
Brecht on Brecht, de Lys (1-3-62).
Cats Pajamas, Sheridan Sq. (5-31-62).
Fantasticks, Sullivan St. (3-3-60).
Hostage, One Sheridan Sq. (12-12-61)
Kumquat, Bowery (6-18-62).
Little Mary, Players (11-18-59); moves back to the Players Theatre tonight (Wed.) from the Cherry Lane Theatre.
Oh Dad, Poor Dad, Phoenix (2-26-62).
Portrait-Monks, Martinique (5-28-62).
Premise, Premise (11-22-60).
Rosmersholm, 4th St. (4-11-62).
Wilder Plays, Circle in Sq. (1-11-62).

SCHEDULED OPENINGS

Raisen Hell, Provincetown (7-2-62).
We're Civilized, Jan. Hus (11-8-62).

Show on Broadway

Fiorello!

N. Y. City Center Light Opera Co. (Jean Dalrymple, director) revival of musical comedy in two acts (19 scenes), with book by Jerome Weidman and George Abbott; music by Jerry Bock, lyrics by Sheldon Harnick. Staged by Dania Krupska; choreography, Kevin Carlisle; scenery and lighting, William and Jean Eckart; costume supervision, Joseph Codori; musical director, Jay Blackton. Stars Sorrell Booke, Art Lund, Lola Fisher, Barbara Williams; features Dort Clark, Paul Lipson, Richard France, Sheila Smith, Dody Goodman. Opened June 13, '62, at the City Center, N.Y.; $4.25 top.

Radio Voice ..... Del Horstmann
Fiorello ..... Sorrell Booke
Neil ..... Richard France
Morris ..... Paul Lipson
Mrs. Pomerantz ..... Helen Verbit
Lopez ..... Tony Gardell
Mr. Crawford ..... Joseph Crawford
Dora ..... Dody Goodman
Marie ..... Barbara Williams
Ben Marino ..... Art Lund
Dealer ..... Del Horstmann
Card Players ..... Perry Violino, Michael Quinn, Ned Wright, Feodore Tedick, Walter P. Brown, Will Roy
Hecklers ..... Mike Scrittorale, Bobby Barry, Louis Kosman, Ed Pfeiffer, Paul Eden
Nina ..... Jeanna Belkin
Sophie ..... Jami Landi
Floyd ..... Dort Clark
Thea ..... Lola Fisher
Washington Secretary ..... Mary Louise
Senator ..... Feodore Tedick
Drunk ..... Louis Kosman
Butler ..... Norman Grogan
Judge ..... Bobby Barry
Politicians ..... Jack Rains, Ned Wright
Commissioner ..... John Martin
Mitzi ..... Sheila Smith
Frank Scarpini ..... Mike Scrittorale
Reporter ..... Robert Kya-Hill
Florence ..... Maggie Worth
Tough Man ..... Jack Rains
Fiorello ..... Louis Kosman

Singers: Rosalind Cash, Doreen Du Quin, Joanne Hill, Mari Louise Jones, Robbi Lynne, Estelle Moss, Maura Wedge, Betty Weston, Maggie Worth, Bobby Barry, Walter P. Brown, Joseph Crawford, Tony Gardell, H. Scott Gibson, Norman Grogan, Edward D. Horstmann, Robert Kya-Hill, Michael Quinn, Jack Rains, Will Roy, Feodore Tedick, Ned Wright.

Dancers: Chele Abel, Nancy Baron, Marjory J. Beddow, Jeanne Belkin, Louise Ferrand, Lois Grandi, Carole Kroon, Jami Landi, Lynn G. Lorino, Carol Sue Shafer, Jere Admire, Jean L. Blanchard, Sterling Clark, Paul Eden, Bob Holloway, Bernard Johnson, Louis Kosman, Ed Pfeiffer, Paul R. Roman, Mike Scrittorale, Terry Violino.

It would be hard to pick a more appropriate finale for the City Center's spring musical season than "Fiorello." The show was not only a Pulitzer and Critics' Circle award winner and a major boxoffice hit, but its hero is the late Mayor LaGuardia, who had a major share in the founding of the Center as a non-price showcase for the performing arts.

Perhaps even more pertinent at the moment is that "Fiorello" (dropping that affected exclamation point after the title) remains an enjoyable show about a colorful and likable figure. It has a beguiling story, provocative characters, amusing and haunting songs and rousing dances.

The vital intangible of "Fiorello," of course, is still the nostalgic, sentimental appeal of the title character. The Little Flower was a bumptious, indomitable, spectacular, unforgettable politician who was not only the mayor for three tumultuous terms, but also the town's gaddy, champion and popular idol.

As composer-lyricist Harold Rome wrote in that song about the late Franklin D. Roosevelt, nobody wanted LaGuardia—nobody but the people. To appreciate the importance of the hero's identity to "Fiorello," just try to imagine, as N. Y. Post drama critic Richard Watts suggested several years ago, a musical comedy glorifying the current Mayor Robert F. Wagner. Or, to carry the idea to the extreme, Vincent R. Impellitteri, if anyone remembers who he was.

Anyway, the present revival, following less than a year the end of the musical's Broadway run, is handsomely presented with William and Jean Eckart's original scenery. It has been superbly staged by Dania Krupska with a pace and leanness and exploitation of comic and emotional values rivaling George Abbott's brilliant original direction.

There are stimulating dances by choreographer Kevin Carlisle. In the case of the hora climaxing the political rally, the routine reaches a level of excitement that compares favorably with the recollection of Peter Gennaro's original. The tunes by Jerry Bock and lyrics by Sheldon Harnick have gained in humor and poignance with the repetition of the passing years.

Sorrell Booke, in the tile role, is believable, amusing and touching. Although he lacks something of the remarkable physical resemblance that Tom Bosley had, he gives a properly vigorous, expressive performance in a part for which he was the untested understudy during the show's original Broadway run.

Art Lund is impressive, both dramatically and vocally, as the political ward leader, Dody Goodman is a bit mature and somewhat overly eccentric as the dimwit factory girl who loves a cop. Lola Fisher is a lyrical first Mrs. LaGuardia, and Barbara Williams is pleasant as the devoted secretary who finally becomes the grieving candidate's second wife.

The book, by Jerome Weidman and Abbott, seems better than originally rated. Among the Bock-Harnick score, the memorable hits include "Politics and Poker," "Till Tomorrow," "Gentleman Jimmy," "Little Tin Box" and "The Very Next Man."

As it turned out when "Fiorello" went on tour, it tends to have spotty appeal to out-of-towners who weren't on hand when LaGuardia was keeping New Yorkers on the edge of their seats. But to the city slickers of Manhattan, where he was the Candy Kid, the champ of champs and the darling of the public, "Fiorello" remains a natural. Even the fact that it was a cut-price item on Broadway not many months ago shouldn't hurt its draw very much at the Little Flower's own show biz project, the City Center.

Hobe.

Opera Review

Medea

(PARIS OPERA)

Paris, June 14.

Georges Auric went through his baptismal of fire and came out fine by staying put. The first "gala premiere" at the Paris Opera since he became the Big Boss was an item called "Medea"—over-sung, under-rehearsed, over-acted and under-staged. It was outrageous and the customers were outraged. Rarely has this magnificent theatre been the scene of so much hissing and whistling by a snob, stylish audience. Through it all, Auric sat calmly in his box, smiling pleasantly, neither approving nor disapproving, thinking whatever an opera g.m. thinks on such occasions. But one thing he did not do—he did not leave his box. The intermission stroll through the lobbies, bars, corridors, etc. was (for this once) passed by.

Actually, in all fairness, the entire evening was unfortunate and none of the blame should fall on Auric's shoulders. He just happened to be standing there when the omelet hit the fan.

"Medea" was dreamed up by the previous management, which was tossed out summarily a couple of months ago. The wise thing, perhaps, would have been for Auric to cancel it. But who knows? Maybe he couldn't. Nor does the blame really belong entirely to the previous management, namely, A. M. Julien, who scheduled the opera to be sung by Maria Callas. Since that time either Miss Callas or the local management (depending on who is telling the story) changed its or her mind. Miss Callas is one of the very few singers in the world who can sing this Cherubini mish-mash and make it emerge as entertainment.

With Miss Callas out of the picture, the project should have been dropped. Instead it was handed to Rita Gorr, who is a fine singer (though thin on the top notes) and not at all an actress. She, too, should have begged out, but singers notoriously don't know when they're miscast.

Audiences can be cruel, and this night was proof. It was a disastrous evening and certainly did not deserve applause. But the hissing was all directed at the wrong people. (Who were the right people?)

It is significant and heart-warming that the hissing stopped long enough for the conductor, George Pretre, to get some applause. Miss Gorr, Albert Lance (the Australian tenor) and several other members of the cast, got applause, too—but Pretre truly earned it; he's a top notch musician.

Kaul.

Walter Fried is general manager for "The Beauty Part," which **Michael Ellis** intends producing for a Dec. 26 Broadway opening with **Bert Lahr** as star.

Road Good; 'Carnival' $79,410, L.A.; 'Lady' 70½G, Det.; 'Irma' $36,353, D.C.

Business last week was good for the road's six musicals. Also faring okay was the only touring straight play, "Mary, Mary," in the initial week of a Los Angeles stand.

The top grosser was "Carnival," which registered $79,410 in its getaway frame as the Civic Light Opera Assn. entry in L.A.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deduction of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

CHICAGO

Sound of Music, Shubert (MD-RS) (31st wk) ($5.95-$6.50; 2,100; $72,000). Previous week, $48,590.

Last week, $56,334.

DETROIT

My Fair Lady, Fisher (MC-RS) (2d wk) ($6.50; 2,081; $70,500) (Ronald Drake, Caroline Dixon). Previous week, $59,072 for seven performances.

Last week, $70,499.

LOS ANGELES

Carnival, Philharmonic (MC-RS) (1st wk) ($5.90-$6.75; 2,670; $83,400) (Anna Maria Alberghetti). Previous week, $64,088 with Civic Light Opera subscription, Curran, San Francisco.

Last week, $79,410 with CLO subscription.

Mary, Mary, Biltmore (C-RS) (1st wk) ($5.50-$6; 1,636; $55,500) (Teresa Wright, Scott McKay, Tom Helmore). Previous week, $12,688, Lobero, Santa Barbara.

Last week, $28,847 for six performances and two previews with Theatre Guild-American Theatre Society subscription.

PASADENA

Unsinkable Molly Brown, Civic Auditorium (MC-RS) (Tammy Grimes). Previous week, $62,273, Biltmore, Los Angeles.

Last week, $61,118.

SAN FRANCISCO

Song of Norway, Curran (MC-RS) (1st wk) ($6.25-$6.90; 1,758; $65,000) (Patrice Munsel). Previous week, about $81,700 with CLO subscription, Philharmonic, Los Angeles.

Opened here June 12 to three endorsements (Eichelbaum, Examiner; Knickerbocker, Chronicle; Speegle, News Call Bulletin).

Last week, $53,342 for seven performances.

WASHINGTON

Irma La Douce, National (MC-RS) (2d wk) ($4.95-$5.95; 1,683; $51,600). Previous week, $28,942.

Last week, $36,353.

Canada Council Makes $82,500 in Legit Grants

Ottawa, June 19.

Four top legit enterprises have been given grants totalling $82,500 by the Canada Council, the government agency set up to bolster the arts in Canada. The Stratford Shakespearean Festival, Vancouver International Festival and Montreal Festivals Society were awarded $25,000 each.

Toronto's Red Barn Theatre was given $7,500.

Dallas Theatre Files Go to Public Library

Dallas, June 19.

A collection of files, scripts, correspondence, scrapbooks and other items from the Margo Jones Theatre has been presented to the fine arts department of the Dallas Public Library.

At the time the theatre closed in 1960, the material was placed in storage, but about six months ago it was moved into the library, where the staff has been putting it in order.

LEORA DANA JUMPING

Planes to Spoleto for Williams Play, Then Goes to Coast

Leora Dana planed last week to Spoleto, Italy, where she'll appear July 10-13 in four performances of the new Tennessee Williams play, "The Milk Train Doesn't Stop Here Any More" at the Festival of Two Worlds.

She'll plane July 14 from Spoleto to Hollywood for a role in the Universal film, "A Gathering of Eagles."

LENORE TOBIN NEW PREZ OF BENEFIT AGENTS

Lenore Tobin was named president of the Assn. of Theatre Benefit Agents at the organization's annual election in New York earlier this month. Other officers elected were Elsa Hoppenfeld, vice-president; Ronald S. Lee, secretary; and Esther Littauer, treasurer. Ivy Larric remains as president-ex-officio.

The association, formed several years ago to promote the relations with producers and theatre owners and to maintain a uniform system of operation, recently admitted to its membership the Advance Theatre Party Service (Ronald S. Lee and Janet Robinson). Other members of the organization are Frances Drill, Thelma Ellis, Blanche Furman, Gertrude Fox, Anne Hershkowitz, Pauline Hirsch, Mildred Kaplan and Bert Landsman.

Aussie 'Miracle' Opens Slowly Despite Critics

Melbourne, June 19.

"The Miracle Worker," which opened recently at the Comedy Theatre here, is already a critical success, but is not established at the boxoffice. Even on the first night there were countless empty seats, which isn't usual at this theatre.

The play was staged by Porter Van Zandt, who was stage manager of the Broadway original. Bronia Stefan, who understudied Anne Bancroft in the title role in New York, came here to head the company. "Miracle" is being presented by J. C. Williamson Theatres Ltd., at one of its own houses, in association with the Australian Elizabethan Theatre Trust, which indirectly means that the production is getting a government subsidy.

This is the first legit play put on by Williamson's for over a year, the last being the British comedy "The Amorous Prawn," which flopped. Since then, the firm has concentrated on musicals, although currently Googie Withers is touring New Zealand in an Edwardian-costumed version of Maugham's "The Constant Wife," which she did in Aussie for J. C. W. just prior to her recent Broadway stint in "The Complaisant Lover."

Apart from this, Williamson is doing "My Fair Lady," "Oliver" and the home-product "The Sentimental Bloke," all musicals, and part-presenting the Moscow Variety Theatre, which is doing fabulous business in Adelaide after a like season in Perth. The company also has "Carnival" and "How to Succeed in Business Without Really Trying" lined up.

McGavin and Eva Gabor To Tour Stock Circuit

Darren McGavin and Eva Gabor are to costar this summer in a tryout at three stock theatres of an untitled drama by Jerome Chodorov, a possibility for Broadway production by McGavin's producing company, Meladare Corp., and Miss Gabor's company, Eva Productions, Inc., in which she's partnered with her personal managers, Durgom-Katz Associates.

McGavin will direct the presentation, slated for the Falmouth (Mass.) Playhouse the week of Aug. 13, the Westport (Conn.) Country Playhouse the week of Aug. 20 and the Colonie Summer Theatre, Latham, N. Y., the week of Aug. 27.

Silo Circuit Tours For 'Lover,' 'Choice,' 'Miracle'

The Laurence Henry Co., which operates the Westport (Conn.) Country Playhouse, the Paper Mill Playhouse, Millburn, N. J., and the Mineola (L. I.) Playhouse, is packaging three of its stock productions for summer theatre tours.

The vehicles are "The Complaisant Lover," costarring Walter Pidgeon and Martha Scott; "Critic's Choice," costarring Hans Conried and Ludi Claire, and "The Miracle Worker," costarring Eileen Brennan and Donna Zimmerman in the roles they played in the touring production of the drama.

JFK's But Quick Peep at 'Irma'

Washington, June 19.

President John F. Kennedy went to the National Theatre here to see the touring production of "Irma La Douce," stayed only 20 minutes and thereby set Washington tongues wagging.

A Secret Service man told an usher as the President walked out, leaving his wife and their guests, British Ambassador and Lady David Ormsby-Gore behind, that he never intended to stay more than briefly. Members of the theatre staff saw no one give the President any message during his 20 minutes which might have caused him to leave.

Mrs. Kennedy and the Ormsby-Gores saw all of the David Merrick production.

The Ormsby-Gores had been the Kennedys' dinner guests on the night, last Tuesday (12). The President was in a business suit; the ambassador in black tie. This was fuel for the gossipers.

Secret Service agents, arriving at the theatre early to make arrangements for Mrs. Kennedy who always has such protection in public appearances, had told theatre personnel that the President wasn't coming. When he arrived, the Secret Service men rushed to telephones, to call for more agents, Washington police and fire marshals. The President had left before any of the extra force arrived.

Taina Elg, cast as Irma, missed the performance due to a back ailment suffered in a swimming pool the weekend before. Her understudy, Virginia Vestoff, subbed.

It was the President's first time in the National since his election, although he was for many years one of the legit house's best D. C. customers. In fact, he had a standing order for all opening nights for a long time.

Another Tunetent Boss To Operate in Phoenix

Burton L. Bonoff, operator of the Warwick (R. I.) Musical Theatre with Ben Segal, is extending his legit activities to Phoenix, where he'll run the Phoenix Star Theatre, a 2,400-seater to be built by the Hiway House, a motor hotel. Bonoff will be general manager of the operation, to be constructed this year at a cost of about $1,500,000. Plans call for operation as a legit house from January-April and a convention hall the balance of the year.

The dressing rooms will be converted to conference rooms and a kitchen will be installed to feed as many as 1,500 persons in the hall when it's not being used as a theatre. The building, designed by Los Angeles architect Perry Neuschatz, will be of pre-stress concrete in free span, eliminating the need for interior supports such as poles or girders. Such construction, which Bonoff claims cannot stand the stress of snow or moisture, is considered feasible in Arizona because of its dry, warm climate.

The theatre corporation has signed a 10-year lease with Hiway House, which also plans an expansion of the motel. The production policy at the theatre will be similar to the Warwick setup. Plans for another legit operation in Phoenix have also been announced by Bill Rach, Charles Comiskey and Joseph Vaugn, operators of the Chicago (Ill.) Melody Top. It's their intention to transfer most of their physical operation from Chicago for a winter season in Phoenix.

B'way So-So; 'Forum' Record $65,526, 'Sound' 52G, 'Mary' 38G, 'Clowns' 37½G, 'Subways' $24,848, 'Giovanni' $32,983

Broadway was uneven last week. Sturdy increases were scored by two shows, while four registered substantial drops. Receipts dipped less than $1,000 for five entries and increased less than $1,000 for three others. In addition, there were again four sellouts, "A Funny Thing Happened on the Way to the Forum," "How to Succeed in Business Without Really Trying," "A Man for All Seasons" and "No Strings."

Besides the regular lineup of shows, there was the City Center production of "Fiorello," which got off to a good start in the initial week of a scheduled fortnight's run. The sellout take by "Forum" represents a house record for the Alvin Theatre, where it's berthed. "My Fair Lady," which has made an impressive climb in the last two weeks, may extend its run at the Broadway Theatre beyond its scheduled July 7 closing.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net; i.e., exclusive of taxes.

Grosses have been reduced by commissions where theatre parties are mentioned.

Asterisk denotes show had cut-rate tickets in circulation.

Bravo Giovanni, Broadhurst (MC) (5th wk; 33 p) ($9.40; 1,214; $66,000) (Cesare Siepi). Previous week, $35,255.

Last week, $32,983.

Camelot, Majestic (MC) (80th wk; 641 p) ($9.40; 1,626; $84,000) (William Squire, Patricia Bredin, Robert Goulet). Previous week, $60,227.

Last week, $58,889.

Carnival, Imperial (MC) (62d wk; 492 p) ($8.60; 1,428; $68,299). Previous week, $37,728.

Last week, $36,189.

Come Blow Your Horn, Atkinson (C) (69th wk; 549 p) ($6.90-$7.50; 1,090; $42,522). Previous week, $14,929.

Last week, $14,391. Has gone on twofers.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (6th wk; 47 p) ($8.60-$9.40; 1,334; $65,096) (Zero Mostel). Previous week, $64,812.

Last week, house record, $65,526.

How to Succeed in Business Without Really Trying, 46th St. (MC) (36th wk; 281 p) ($6.90; 1,342; $66,615). Previous week, $67,462.

Last week, $67,482.

I Can Get It for You Wholesale, Shubert (MC) (13th wk; 100 p) ($8.60; 1,461; $60,000). Previous week, $38,781.

Last week, $38,370.

Man for All Seasons, ANTA (D) (30th wk; 237 p) ($6.90-$7.50; 1,214; $49,600) (Paul Scofield, Thomas Gomez, George Rose). Previous week, $49,546. Emlyn Williams succeeds Scofield next Monday (25).

Last week, $49,492.

Mary, Mary, Hayes (C) (67th wk; 532 p) ($6.90-$7.50; 1,139; $43,380) (Barbara Bel Geddes, Barry Nelson, Edward Mulhare). Previous week, $38,106.

Last week, $38,051.

Milk and Honey, Beck (MC) (36th wk; 287 p) ($8.60-$9.60; 1,280; $62,805) (Robert Weede, Mimi Benzell, Molly Picon). Previous week, $48,999.

Last week, $49,006.

***My Fair Lady,** Broadway (MC) (326th wk; 2,593 p) ($8.05; 1,900; $72,311) (Michael Allinson, Margot Moser). Previous week, $47,372.

Last week, $49,654 with Rosemary Rainer subbing for the vacationing Miss Moser, who returned to the cast last Monday night (18). May extend beyond scheduled July 7 closing.

Night of the Iguana, Royale (D) (25th wk; 196 p) ($6.90-$7.50; 999; $42,000) (Margaret Leighton, Shelley Winters, Alan Webb). Previous week, $23,986.

Last week, $23,249.

No Strings, 54th St. (MC) (14th wk; 108 p) ($9.20; 1,434; $66,700). Previous week, $67,330.

Last week, $67,401.

Shot in the Dark, Booth (C) (35th wk; 277 p) ($6.90-$7.50; 807; $32,400) (Julie Harris). Previous week, $22,724.

Last week, $21,562.

Sound of Music, Lunt-Fontanne (MD) (129th wk; 1,028 p) ($9.60; 1,407; $75,000) (Martha Wright). Previous week, $47,486.

Last week, $51,972.

***Subways Are for Sleeping,** St. James (MC) (25th wk; 197 p) ($8.60-$9.40; 1,615; $69,500) (Sydney Chaplin, Carol Lawrence). Previous week, $24,724.

Last week, $24,848.

Take Her, She's Mine, Biltmore (C) (26th wk; 204 p) ($6.90-$7.50; 936; $40,108) (Art Carney, Phyllis Thaxter). Previous week, $28,040.

Last week, $26,357.

Thousand Clowns, O'Neill (C) (11th wk; 84 p) ($6.90-$7.50; 1,076; $44,730) (Jason Robards, Jr.). Previous week, $36,635.

Last week, $37,483.

Miscellaneous

Fiorello, City Center (MC) (1st wk; 8 p) ($4.35; 3,090; $84,000) (Sorrell Booke, Art Lund, Dody Goodman, Lola Fisher, Barbara Williams).

Opened two-week stand last Wednesday night (13) to six favorable notices (Coleman, Mirror; Crist, Herald Tribune; Esterow, Times; Herridge, Post; Nadel, World-Telegram; O'Connor, Journal-American) and one unfavorable (Chapman, News).

Last week, $51,071.

SKED STRAWHAT OPERA FOR LAKE GEORGE, N.Y.

Lake George, N.Y., June 19.

Attractions of the Lake George area this season will include a Lake George Opera Festival, to be presented by a new company from New York City, opening July 5 with "Die Fledermaus" in the 450-seat Diamond Point theatre, four miles north of Lake George Village. The repertoire for the eight-week span will include "La Boheme," "The Barber of Seville" and "Cosi Fan Tutte," in English.

Fred Patrick will stage the productions and Francois Jaroschy will be musical director. The principals will include Carol Bayard, Jeanette Scovotti, Mary Ellen Pracht, Shirley Leinwand, Nancy Williams, Fred Cushing, Armand McLane, Gimi Beni and Norman Riggins.

Ethel Griffies to Ditto 'Murder' at Ogunquit, Me.

Ethel Griffies will repeat the role she originated on Broadway in "Write Me a Murder" at the Ogunquit (Me.) Playhouse. She'll costar there in the play July 2-7 with Mark Richman and Peggy Ann Garner. Producer John Lane, who opens the Ogunquit season June 25 with Carleton Carpenter and Pat Finley in "Bye Bye Birdie," has scheduled two tryouts for the spot.

Preeming July 16-21 will be Jim Kirkwood's "There Must Be a Pony," starring Myrna Loy. The play, which Alan Pakula and Joel Schenker are presenting in association with Eleanor L. Bissinger, is slated to open next Sept. 27 at the Cort Theatre, N. Y., following a summer theatre tour and a Philadelphia tryout Sept. 10-22. Also slated for a July 30-Aug. 4 tryout at Ogunquit is Sumner Long's "Cradle and All," in which Paul Ford and Maureen O'Sullivan are to costar.

TV Names Blanket Mich. Strawhat; Dorothy Shay at Cooperstown, N.Y.

Names with television links will dominate the star lineup this summer at the Cherry County Playhouse, Traverse City, Mich. Producer Ruth Bailey opens the season at the spot with a July 3-8 presentation of "Champagne Complex," headlined by Anthony Eisley, of the "Hawaiian Eye" tv series. Appearing in the next of the weekly productions will be Rosemary Prinz, of the daily video serial, "As the World Turns." She'll star in "Voice of the Turtle."

Ruth Warwick, of the "Father of the Bride" tv series, is set for July 31-Aug. 5 in "The Pleasure of His Company." She'll be followed Aug. 7-12 by Ann B. Davis, of television's "Bob Cummings Show," in "Everybody Loves Opal." Starring in the closing entry of the nine-play season, Aug. 28-Sept. 2, will be Jack Kelly, tv's "Maverick," in "The Moon Is Blue."

Dorothy Shay at Duke's Oak
Cooperstown, N.Y., June 19.

The Duke's Oak Thetare here will offer a 13-week stock season. A feature of the schedule will be the appearance Aug. 21-Sept. 2, of Dorothy Shay and "Her Kinfolk Revue." This will be the third edition of the revue. The singer-comedienne also serves as co-producer, with Jo Ann Miller. Mary Ann Dentler is director.

The 296-seat theatre, built by Randolph Somerville, is in the fourth season of management by Dukeshay, Inc. A restaurant and apprentice group are also part of the setup.

The strawhat schedule will include "The World of Suzie Wong," "Everybody Loves Opal" (with Miss Shay in the title role), "Where's Charley?" "Jenny Kissed Me," and a final show not yet chosen.

Helen Lathers on promotion and Art Lathers at the boxoffice were associated with the Duke's Oak under the previous management.

'Rhinoceros' for Williamstown
Williamstown, Mass., June 19.

The Williamstown Summer Theatre will launch its summer stock season July 5 in the Adams Memorial Theatre of Williams College. The opening show will be "Rhinoceros." The schedule will close Sept. 1 with a musical, possibly "Kiss Me Kate" or "Anything Goes."

Chekov's "The Seagull," which received the highest percentage of votes from subscribers and others in a spring poll listing some 40 plays, will be presented the week of Aug. 14. There will probably also be a pre-Broadway comedy tryout, or else "Arms and the Man," "Man and Superman" or "The Devil's Disciple," by G. B. Shaw.

Student Prince at Milw'kee
Milwaukee, June 19.

"The Student Prince," the vintage operetta, will be the finale of the Music Under The Stars season at Washington Park, sponsored by Milwaukee County Park Commission. It's skedded for Aug. 8-4

The season comprises six shows for weekend performances, weather permitting.

Jack Carter at Latham, N.Y.
Albany, June 19.

Jack Carter will sar in "Critic's Choice" at Eddie Rich's Colonie Summer Theatre, Latham, N.Y., the week of June 26.

Piper Laurie and Hermione Gingold in "A Taste of Honey" had first been announced for the date.

Hinderstein P.A. at Greenville
Greenville, N.Y., June 19.

Ralph Hinderstein, associated with an ad agency in Catskill, N.Y., is publicity director for the Shelley Players, who will open the season July 7, in the Greenville Playhouse, formerly the Vanderbilt Theatre.

Elliott Parker is company manager for the group, with Mrs. Shirley Kaye as producer and business manager. Garrison Sherwood returns as director for the seventh summer.

New Group at Sacandaga, N.Y.
Sacandaga Park, N.Y., June 19.

The Sacandaga Summer Garden Theatre, formerly the Sacandaga Playhouse, a 1,082-seat strawhat, will be operated this year by a new management, Schaffer, Montanino and Milling Productions. The season will open next Tuesday (26) with "Threepenny Opera," followed by "Life with Father," "West Side Story," "The Boy Friend," "Gigi," "Teahouse of the August Moon," "No Time for Sergeants," "Pajama Game," "Gypsy" and "Anything Goes."

George Schaffer will be producer, with Gene Montanino as director, John Willing as attorney and co-producer, Ed Wagner business manager, Noel Schwartz choreographer, Gloria Kaye assistant, Arthur Rubinstein musical director and Jay Lee publicity director.

4-Show Season, Toledo
Toledo, June 19.

Playhouse in the Park, which plans a four-show season this summer in the Zoo Indoor Theatre at Walbridge Park, is offering season seat tickets for all four plays or for any selected three of the four.

The schedule, July 9-Aug. 4, includes "Under the Yum Yum Tree," "All the Way Home," "Rhinoceros" and "Time Remembered."

Malden Bridge Shutters
Albany, June 19.

The Malden Bridge Playhouse will be dark this summer.

Paul Bressoud operated the spot on lease in previous years.

Dinner-Show, Lake Luzerne, N.Y.
Lake Luzerne, N.Y., June 19.

George Patrick will open his third season at the Lake Luzerne Playhouse with "The Moon Is Blue." The other productions scheduled include "Three On a Honeymoon," "Goodbye, Charlie," "French Postcards," "Dial M for Murder," "See How They Run," "Bell, Book and Candle," "Period of Adjustment," "Tunnel of Love" and "Ladies Night in a Turkish Bath." The season will run June 26-Sept. 1. A resident company will perform.

A package deal calls for a steak or lobster dinner in the adjoining Playhouse Steakhouse, plus a reserved seat in the theatre, for $5.95. The Playhouse is a former film house which Patrick operated for a year before going strawhat.

Lithgow at Lakewood, O.
Cleveland, June 19.

Arthur Lithgow will be director and producer of the first Great Lakes Shakespeare festival, Lakewood, O. The season will include six productions in the local Civic Auditorium, opening July 11.

The schedule includes "As You Like It," "Othello," "Richard II," "Henry IV, Part I," "Henry IV, Part II" and "Merchant of Venice."

For several recent seasons Lithgow has been producing summer Shakespearean festivals in Akron.

ALEX COHEN CANCELS 'SIGNPOST' FOR B'WAY

London, June 19.

Alexander H. Cohen has cancelled out of his deal to present a Broadway version of "Signpost to Murder," which is currently running at the Cambridge Theatre under Emile Littler's management.

Before returning to New York last Thursday (7) after a brief London stopover, the Broadway prodducer explained that the show had become too complex to produce in America for two reasons, both of which would make it extremely difficult to finance. Firstly, the motion picture rights have already been sold and, secondly, Littler is involved in litigation with the authors, claiming part authorship rights.

While in London, Cohen put in bids for Arnold Wesker's "Chips with Everything" and Peter Shaffer's double bill, "Private Eye" and "Public Ear."

Touring Shows

(*Figures cover June 17-July 1*)

Carnival (2d Co.)—Philharmonic, L.A. (18-30).
Come Blow Your Horn (2d Co.)—Fisher, Det. (25-30).
Irma La Douce—Geary, S.F. (18-30).
Mary, Mary (2d Co.)—Biltmore, L.A. (18-30).
My Fair Lady (3d Co.)—Fisher, Det. (18-24); Auditorium, Grand Rapids (26-30).
Song of Norway—Curran, S.F. (18-30).
Sound of Music (2d Co.)—Shubert, Chi (18-30).
Unsinkable Molly Brown—Russ, San Diego (18-23); Opera House, S.F. (26-30).

Sally Rand in 'Gypsy'

Houston, June 19.

Chicago World's Fair fan-dancer Sally Rand will lend an authentic note to the local Playhouse Theatre production of "Gypsy."

She's been set for the role of Tessie Tura, one of the three strippers in the "You Gotta Have a Gimmick" number.

Sez Robert Montgomery: U.S. Democracy Lags As to Cultural Arts

Denver, June 19.

In an address before the Thursday (14) session of the 47th Annual Convention of Kiwanis International meeting, Robert Montgomery expressed the view that a broad national program is needed to bring the arts into the daily lives of millions more of Americans and to show the rest of the world our cultural resources are second to none.

"While this country has largely achieved political and economic democracy," Montgomery said, "there will be no cultural democracy until a much larger percentage of our population experiences . . . first hand the enduring values of the arts in their day-to-day living."

Montgomery, a member of the Program Advisory Committee to establish a National Cultural Center, pointed out that a national home for the performing arts will provide a stage for the country's best muscians, actors, singers, dancers and poets and ventured the hope that "our Van Cliburns of the future will not have to win Tchaikowsky Prizes in Moscow before being acclaimed at home."

The 17,000 delegates attending the convention were reminded that ours was a do-it-yourself country which, unlike countries on both sides of the iron curtain, had never had a tradition of federal support for the arts and that in establishing the National Cultural Center Act, he said, Congress designated a tract of land for the buildings, but the estimated $30,000,000 for the three planned performing halls must come from the American people.

COUPLE REUNITED

Susan Watson, Roger Page Joined In 'Carnival'

Susan Watson and her husband, Roger Page, are back together again in "Carnival." The couple had been in the touring presentation of the musical until Miss Watson was shifted last April to the Broadway production in an exchange of lead assignments with star Anna Maria Alberghetti.

Page, who remained with the road company, has finally been transferred to the Broadway prodution in the role he played on tour. He's succeeded George Marcy, who withdrew from the Main Stem vehicle to take the part of Bernardo in a Coast production of "West Side Story."

London Shows

(*Figures denote opening dates*)

Affair, Strand (9-21-61).
Afore Night Come, Arts (7-7-62).
Beyond Fringe, Fortune (5-10-61).
Blitz, Adelphi (5-8-62).
Blow Horn, Prince Wales (2-27-62).
Boeing-Boeing, Apollo (2-20-62).
Bonne Soup, Wyndhams (10-23-61).
Castle Sweden, Piccadilly (5-23-62).
Chips With, Vaudeville (4-27-62).
Cigarette Girl, Duke York's (6-19-62).
Every Night, Palladium (6-1-62).
Four to the Bar, Criterion (2-21-62).
Guilty Party, St. Martin's (8-17-61).
Jungle Cities, Royal E. (6-14-62).
Little Mary, Comedy (5-17-62).
Lock Daughters, Mermaid (5-17-62).
Midsummer Night's, Open Air (6-4-62).
Minstrels, Vic. Palace (5-23-62).
Mousetrap, Ambassador (11-25-52).
Mrs. Puffin, Duchess (7-18-61).
Music Midnight, Westm'r. (5-4-62).
My Fair Lady, Drury Lane (4-30-58).
Oliver, New (6-30-60).
One For the Pot, Whitehall (8-2-61).
One Over Eight, Duke York's (4-5-61).
Period Adjustment, Royal Ct. (6-13-62).
Photo Finish, Saville (4-25-62).
Private; Public, Globe (5-10-62).
Repertory, Aldywich (12-15-60.
Signpost, Cambridge (2-9-62).
School for Scandal, Haymarket (4-5-62).
Sound of Music, Palace (3-16-61).
Stop the World, Globe (7-20-61).
Two Stars, Garrick (4-4-62).
Write Me a Murder, Lyric (3-28-62).

CLOSED

Everything in Garden, Duke (5-16-62); closed last Saturday (16) after 38 performances.
O. A. S. Rep, Her Majesty's (2-8-62); closed last Saturday 1(6) after 147 performances.

SCHEDULED OPENINGS

Judith, Her Majesty's (6-20-62).
Sell Away, Savoy (6-21-62).

Stock Reviews

The Advocate

New Hope, Pa., June 12.

Michael Ellis presentation of three-act drama by Robert Noah. Staged by Alfred Drake; settings, John Raymond Fretmann; lighting, Richard Nelson; costumes, Georgene. Stars James Daly; features Paul Stevens, Frederick Tozere, Dino Fazio, Carlo Mazzone, Paul Huber, Rosemary Tory, Nicholas Pryor. Opened June 11, '62, at Bucks County Playhouse, New Hope, Pa.; $4.80 top.

Harrison	Bob Hosbach
Ed Hughes	Nicholas Pryor
Giovanni Bertelli	Paul Stevens
Warren Curtis	James Daly
Tom Stark	Paul Huber
Bartolomeo Vanzetti	Dino Fazio
Guard	Philip Kellman
Judge Ballantine	Frederic Tozere
Nicola Sacco	Carlo Mazzone
Rosa Sacco	Rosemary Tory
Guard	Steen Rondum
Flint	Bob Hosbach
Celestino Madeiros	Anthony Jacovina
Inspector Matthews	Sam Kressen
Policeman	Mike Walsh
Al Tuttle	H. Raymond Gaskill
Waitress	Liz Alderson
Captain Falcone	John Crowley
Curtis' Stenographer	Rae Shambaugh
George Schreiber	John Mahan
Clerk	Bernard Schlecker
Adam Schuyler	Frank Bjornsgaard
Charles Sherman	Bill Wirsch
Samuel Carter	Russell Carter
Sergeant-at-Arms	Ed Shambaugh
Committee's Stenographer	Rae Shambaugh
Arthur Burns	Alfonso Morriconi
Secretary	Joseph Todd
The Governor	Leslie Litomy
Warden	Bernard Schlecker
Assistant Warden	H. Raymond Gaskill
Reporters	John Freimann, Leonard Mulhern

The historic Sacco-Vanzetti case is given a new and compelling twist in Robert Noah's "The Advocate," premiered at the Bucks County Playhouse. Rather than concentrating on the familiar story of the anarchists executed for murder in an earlier "Red scare" era, the author focuses attention on an attorney who turns his back on his blue-blooded Boston associates by defending the pair.

The drama traces four years in the drawn-out case, from the time the lawyer enters the case, somewhat against his will and convinced of their guilt, to the execution of the pair in 1927. The attorney's growth as a man is shown as his faith in his beloved "law" is shaken by the obstacles encountered in his efforts to obtain justice for his clients.

Although the characterization of the attorney is strong and believable, the author has been unable to place the powerful figures of Sacco and Vanzetti in the subordinate role for which he strives. If a device can be found to pinpoint the virtual destruction of the attorney by the weaknesses of the very law which is his life, producer Michael Ellis might be wise in carrying out his present hopes of taking this drama to Broadway.

Playwright Noah, in his first effort, writes with force and conviction and with an absence of cliche. He provides a script which gets across his message without losing dramatic interest. Noah obviously believes the fish peddler and shoemaker were innocent and makes a strong case for thesis that "The Establishment" persecuted pair as "furriners."

Dramatically, the chief flaw is a first act which drags. Also, there is confusion because some of the 17 scene changes are made too rapidly. Whole scenes could be eliminated.

James Daly gives a powerful and sympathetic performance as the attorney, actually a composite of four lawyers who defended Sacco and Vanzetti. Frederick Tozere is convincing as the biased Back Bay judge who throws roadblocks in the attorney's path. Dino Fazio is most effective as Vanzetti and gives the anarchist's famous execution speech, transposed to the courtroom, with great dignity.

Other good performances are by Carlo Mazzone, as Sacco, Paul Huber, as Daly's stuffy law associate, and Paul Stevens, as head of a defense committee.

Director Alfred Drake gets the most out of his large cast and interest is held throughout. Richard Nelson has devised some effective lighting effects and John Raymond Freimann has done his best in coping with a small stage. *Bitt.*

Around the World In 80 Days

Municipal Opera's world premiere. Book by Sig Herzig, lyrics by Harold Adamson, music by Sammy Fain and Victor Young. Staged by James Vincent Russo, settings designed by Paul C. McGuire, modern dances and ensembles by Ed Cappy, choreography and ensembles by Marc Hertsens. Costume designer, Bill Hargate. Costumes by Eaves Company under supervision of Andrew Geoly. Produced by John Kennedy.

Phileas Fogg	Cyril Ritchard
Passepartout	Pierre Olaf
Princess Auoda	Jan McArt
Mr. Fix	Arlee Rhodes

Municipal Opera opened its 44th season with the world stage premiere of "Around the World in 80 Days," the most lavish production in the history of the huge outdoor theatre. A live elephant, a balloon that floats across stage (by derrick) and a kaleidoscope of opulent settings add up to one word—breathtaking.

The king-size cast is headed by Cyril Ritchard, who is superb as the unruffled globe-trotter, Phileas Fogg, aided and abetted by his valet, Passepartout, played with a fine flair for whimsy by Pierre Olaf, French buffoon.

They are surrounded by a deft passel of supporting talents, with special kudos going to Jan McArt as the sultry Hindu princess, Erik Rhodes as Mr. Fix, the super sleuth, and Edmund Lyndeck, doubling in brass in a variety of roles.

Victor Young's original score for the film version has been bolstered engagingly by eight new songs by Sammy Fain and Harold Adamson, highlighted by "I Hate to Travel," talk-sung by Ritchard, and "Once I Wondered," sung by Miss McArt.

Paul McQuire's imaginative sets deserve a bow all by themselves, ranging from a western prairie moving on Muny Opera's huge turntable to a steamboat, blazing funeral pyre and exotic Spanish and Indian scenes.

The balloon, big as life, is hoisted about by an 80-foot crane which is mostly hidden behind the oak trees which grow right up through the Muny stage, giving the illusion of free flight.

Statgehands have their work cut out for them in this one, keeping the sliding booms and revolving stage going at a dizzy clip.

"Around the World" will be on hand through June 23. Michael Todd Jr. plans to produce it later on Broadway, but how this massive production can be duplicated on an indoor stage is anybody's guess. *Bob.*

Love Among the Platypi

New Hope, Pa., June 5.

Michael Ellis presentation of three-act comedy by Richard F. Stockton and Peggy Plimmer. Staged by Mesrop Kesdekian; settings, John Raymond Freimann; lighting, Richard Nelson. Stars Mindy Carson; features Philip Bruns, Wallace Acton, Grace Carney, Sam Krassen, Heywood Hale Broun, Jim Oyster. Opened May 28, '62, at the Bucks County Playhouse, New Hope, Pa.; $4.60 top.

Celeste Rice	Mindy Carson
Wally Smythe	Jim Oyster
Doreen	Grace Carney
Morris Ivy	Philip Bruns
Mr. Butler	Sam Kressen
Mr. Mees	Heywood Hale Broun
Prof. Smythe	Wallace Acton
Mr. Greenstreet	Milton Garner
Man	John Raymond Freiman

The tale of an enchantress who can change men into animals, memorialized 3,000 years ago by Homer, comes off somewhat less successfully in a modern-day comedy version with the improbable title of "Love Among the Platypi."

The first of a series of new plays to be presented this summer by Michael Ellis at his Bucks County Playhouse, this comedy would have trouble keeping its head above water on Broadway. Extensive rewriting would be necessary, despite its rather engaging theme.

The humor is a bit obvious, the characters are stereotyped, the lines are trite and the situations are predictable. In its present form, there are not enough laugh lines to justify the billing of a comedy.

The heroine, a rather prim writer of children's books on animal themes, has a novel way of ridding herself of amorous, hard-drinking suitors. She changes them into animals, getting research data for her books.

Mindy Carson is pleasant and pretty, if somewhat wooden, as the writer. Philip Bruns is believable as a zoologist who evades transformation. Grace Carney scores in the comic relief role of a widow sidekick of the authoress, and Heywood Hale Broun does well as an editor who gets the magic treatment. *Bitt.*

The Beast In Me

Westport, June 17.

Bonard Productions present a new musical revue based on the works of James Thurber. Stars Frank McHugh. Arranged by Halla Stoddard. Music by Don Elliott; lyrics by James Costigan; fables and musical numbers directed and choreographed by Buddy Schwab; lighting, Ferd Manning; costumes, Eleanor Young. At Nash's Barn Theatre. With Frank McHugh, James Costigan, Louise Hoff, Arlluc Woods, Don Elliott.

When Halla Stoddard produced "A Thurber Carnival" on Broadway in 1960 she had lots of ma-

(Continued on page 68)

Legit Bits

Attorney **Donald Seawell**, a partner in the Broadway producing firm of Bonard Productions, planed for London last Thursday (14) with his actress-wife, **Eugenia Rawls**, to attend the opening tomorrow night (Thurs.) of "Sail Away."

Broadway legit pressagent **Phil Bloom** is in Los Angeles for the New York City Ballet and to confer with **Rita Hayworth** and **Gary Merrill** regarding their costarring stint in the upcoming Broadway production of "Step on a Crack," which he's handling.

Lyn Austin, associate to Broadway producer **Roger L. Stevens**, left New York last week for London on a 10-day business trip, which includes representing the Stevens office at the West End opening tonight (Wed.) of "Judith," co-produced by Stevens and H. M. Tennent Ltd.

Dick Astor, New York agent, was in London last week for the Wednesday (13) opening of "Period of Adjustment," in which the lead femme role is played by his client, **Collin Wilcox**.

Rosamond Gilder, a member of the board of directors and the executive committee of the American National Theatre & Academy, planed last Wednesday (13) for Athens to attend, as a guest of the Greek National Government, the International Seminar on the Performing Arts for the Masses, conducted as part of the International Festival for the Arts.

Mike Nichols will star in "A Matter of Position," the comedy written by his former partner, **Elaine May**, which **Fred Coe** intends producing and directing for a Broadway bow next November.

The legit rights to "Citizen Hearst," **W. A. Swanberg's** biography of the late William Randolph Hearst, have been acquired by **Robert Fryer, Lawrence Carr** and **John Herman** for Broadway production in the fall of 1963. Franklin Schaffner will direct.

Random House, which is bringing out **Jerome Weidman's** new novel, "The Sound of Bow Bells," will also publish the musical version of the author's "I Can Get It for You Wholesale," adapted by the writer with music and lyrics by **Harold Rome**.

Recent cast changes in the off-Broadway production of "The Fantasticks" include **Dick Kenerson** moving over as replacement for **Donald Babcock** and **Don Pomes** taking over the part previously played by Kenerson.

Michael Sean O'Shea has joined **Howard Atlee** as associate pressagent on the off-Broadway productions of "Anything Goes" and "Brecht on Brecht." **Robert Currie** is now production stage manager of the latter presentation with **Don Gilliland** as assistant stage manager.

Gale Gladstone is appearing in the touring production of "Mary, Mary" in the role originated on Broadway by **Betsy von Furstenberg** and now being played on Broadway by **Carrie Nye**.

Nancy Wickwire has won the annual $500 Lola D'Annunzio Memorial Award for her performance in "Rosmersholm" as "this season's outstanding contribution to the off-Broadway Theatre."

John Effrat has purchased the dramatic rights to "O Rare Don Marquis," **Edward Anthony's** biography of the columnist, humorist and philosopher, which he intends adapting with Anthony for Broadway presentation in the spring of 1963.

Chita Rivera will repeat the role she originated in the Broadway production of "West Side Story" at **Monte Proser's** Moulin Rouge, Hollywood, where a production of the musical begins a six-week run June 28.

Broadway conductor-musical director **Franz Allers**, now with "Camelot," will baton the Munich premiere next September of "My Fair Lady," to be produced there by **Lars Schmidt**. Allers conducted the Broadway production of "Lady" for four-and-a-half years.

Franco-U. S. Literary Agent Shocked At Vagaries of U. S. Copyright Law

Paris.

Editor, VARIETY:

As a literary agent I had dealings with copyright and the protection of authors by law all my life. I always knew that the American Copyright Law is a fossilized piece of antique and should be withdrawn and put on exhibition in the Smithsonian Institute in Washington.

What I did not know is this: a book, written by an American citizen and first published outside the United States in a language other than English, cannot be copyrighted in Washington.

Now, I know that this sounds insane and unbelievable, but, unfortunately, this is the grim, stark and inevitable truth.

I have to confess that I was confronted with this monstrosity of the law only recently and in connection with my own book, and not a book of one of my clients. It is probably true, that the calamity hit me with the greater impact of 100% as against 10%.

It is also true that none of my American clients ever confessed to me of their difficulties with American copyright. When I discovered this discrimination of the American Copyright Law against American citizens I checked with a few authors and heard, to my horror and nausea, that f.i. Eric Maria Remarque, Hermann Kesten, Hans Habe, Vladimir Nabokov, etc., are legal outcasts.

I have in front of me a letter, written by the Copyright Office of the Library of Congress, to one of the leading German publishers which says: "Since the author is a citizen of the United States, and since his German-language book was manufactured outside of this country, we regret that registration must be refused."

Toujours Taxes

Since the Justice Department does not speak to the Treasury Department, they don't seem to know, that American citizens have to pay United States income tax for all book royalties earned, regardless in what language and what country. In other words, we all pay income tax for foreign royalties, without having the slightest protection from our own country, the United States. What was that thing called "no taxation without representation?"

I have to emphasize, that the authors I refer to, including myself, are neither runaways nor stayaways. We are not seeking relief from taxation — what we want is copyright protection, as provided by law for foreigners

Continued on page 68

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Best-of-the-Season selections by the New York Drama critics in former years have included the following:

1938-39

Actor: Maurice Evans ("Hamlet").

Actress: Tie between Judith Anderson ("Family Portrait") and Ethel Waters ("Mamba's Daughters").

1939-40

Actor: Tie between Alfred Lunt ("There Shall Be No Night") and Barry Fitzgerald ("Juno and the Paycock").

Actress: Sara Allgood ("Paycock").

1940-41

Actor: Paul Lukas ("Watch on the Rhine").

Actress: Gertrude Lawrence ("Lady in the Dark").

1941-42

Actor: Burgess Meredith ("Candida").

Actress: Judith Anderson ("Macbeth").

Male in Musical: Danny Kaye ("Let's Face It").

Femme in Musical: Eve Arden ("Let's Face It").

Supporting Actor: Joseph Buloff ("Spring Again").

Supporting Actress: Jessica Tandy ("Yesterday's Magic").

Promising Actor: Nicholas Conte ("Jason").

Promising Actress: Tie between Mary Anderson ("Guest in the House"), Judith Evelyn ("Angel Street") and Beverly Roberts ("Uncle Harry").

Director: Shepard Traube ("Angel Street").

Designer: Howard Bay ("Brooklyn, U.S.A.").

1942-43

Actor: Alfred Lunt ("Pirate").

Actress: Tallulah Bankhead ("Skin of Our Teeth").

Male in Musical: Alfred Drake ("Oklahoma").

Femme in Musical: Ethel Merman ("Something for the Boys").

Supporting Actor: Rhys Williams ("Harriet").

Supporting Actress: Aline MacMahon ("Eve of St. Mark").

Promising Actor: Skippy Homeier ("Tomorrow the World").

Promising Actress: Joan Caulfield ("Kiss and Tell").

Director: Elia Kazan ("Skin of Our Teeth").

Designer: Lemuel Ayers ("Pirate").

Score: Richard Rodgers ("Oklahoma").

1943-44

Actor: Elliott Nugent ("Voice of the Turtle").

Actress: Margaret Sullivan ("Voice of the Turtle").

Male in Musical: Bobby Clark ("Mexican Hayride").

Femme in Musical: Mary Martin ("One Touch of Venus").

Supporting Actor: Tie between Jose Ferrer ("Othello"), Montgomery Clift ("Searching Wind") and Arnold Korff ("Searching Wind").

Supporting Actress: Terry Holmes ("Manhattan Nocturne").

Promising Actor: Montgomery Clift ("Searching Wind").

Promising Actress: Terry Holmes ("Manhattan Nocturne").

Director: Moss Hart ("Winged Victory").

Designer: Stewart Chaney ("Voice of the Turtle").

Composer: Kurt Weill ("One Touch of Venus").

1944-45

Actor: Frank Fay ("Harvey").

Actress: Laurette Taylor ("Glass Menagerie").

Male in Musical: John Raitt ("Carousel").

Femme in Musical: Beatrice Lillie ("Seven Lively Arts").

Supporting Actor: Fred O'Neal ("Anna Lucasta").

Supporting Actress: Josephine Hull ("Harvey").

Promising Actor: Tie between Richard Basehart ("Hasty Heart") and John Lund ("Hasty Heart").

Promising Actress: Joan Tetzel ("I Remember Mama").

Director: John van Druten ("I Remember Mama").

Choreographer: Agnes de Mille ("Carousel").

Designer: George Jenkins ("Dark of the Moon").

Composer-Lyricist: Richard Rodgers-Oscar Hammerstein 2d (Carousel").

1945-46

Actor: Laurence Olivier ("Old Vic").

Actress: Betty Field ("Dream Girl").

Male in Musical: Ray Bolger ("Three to Make Ready").

Femme in Musical: Ethel Merman ("Annie Get Your Gun").

Supporting Actor: Marlon Brando ("Truckline Cafe").

Supporting Actress: Barbara Bel Geddes ("Deep Are the Roots").

Director: No choice.

Choreographer: Helen Tamiris ("Annie Get Your Gun").

Designer: Tie between Jo Mielziner ("Dream Girl") and Robert Edmond Jones ("Lute Song").

Composer: Irving Berlin ("Annie Get Your Gun").

Lyricist: Harold Rome ("Call Me Mister").

Librettist: Herbert and Dorothy Fields ("Annie Get Your Gun").

1946-47

Actor: Tie between Dudley Digges ("Iceman Cometh") and Fredric March ("Years Ago").

Actress: Ingrid Bergman ("Joan of Lorraine").

Male in Musical: Bobby Clark ("Would-Be Gentleman").

Femme in Musical: Marion Bell ("Brigadoon").

Supporting Actor: Tie between Tom Ewell ("John Loves Mary") and David Wayne ("Finian's Rainbow").

Supporting Actress: Margaret Phillips ("Another Part of the Forest").

Promising Actor: Arthur J. Kennedy ("All My Sons").

Promising Actress: Patricia Neal ("Another Part of the Forest").

Director: Tie between John Gielgud ("Importance of Being Earnest") and Elia Kazan ("All My Sons").

Choreography: Tie between Agnes de Mille ("Brigadoon") and Michael Kidd ("Finian's Rainbow").

Designer: Jo Mielziner ("Another Part of the Forest").

Composer: Frederick Loewe ("Brigadoon").

Lyricist: E. Y. Harburg ("Finian's Rainbow").

Librettist: Alan Jay Lerner ("Brigadoon").

Promising Playwright: Arthur Miller ("All My Sons").

1947-48

Actor: Paul Kelly ("Command Decision").

Actress: Judith Anderson ("Medea").

Male in Musical Tie between Paul Hartman ("Angel in the Wings") and Jack McCauley ("High Button Shoes").

Femme in Musical: Beatrice Lillie ("Inside U.S.A.").

Supporting Actor: Karl Malden ("Streetcar Named Desire").

Supporting Actress: Kim Hunter ("Streetcar Named Desire").

Promising Actor: Marlon Brando ("Streetcar Named Desire").

Promising Actress: Meg Mundy ("Respectful Prostitute").

Director: Joshua Logan ("Mister Roberts").

Choreographer: Jerome Robbins ("High Button Shoes").

Designer: Jo Mielziner ("Streetcar Named Desire").

Composer: Jerome Moross ("Ballet Ballads").

Lyricist: John Latouche ("Ballet Ballads").

Librettist: John Latouche ("Ballet Ballads").

Promising Playwright: William H. Haines ("Command Decision").

1948-49

Actor: Lee J. Cobb ("Death of a Salesman").

Actress: Martita Hunt ("Madwoman of Chaillot").

Male in Musical: Ezio Pinza ("South Pacific").

Femme in Musical: Mary Martin ("South Pacific").

Supporting Actor: No choice.

Supporting Actress: Mildred Dunnock ("Death of a Salesman").

Promising Actor: Ray Walston ("Summer and Smoke").

Supporting Actress: No choice.

Director: Elia Kazan ("Death of a Salesman").

Choreographer: Hanya Holm ("Kiss Me, Kate").

Designer: Jo Mielziner ("Death of a Salesman").

Composer: Richard Rodgers ("South Pacific").

Lyricist: Oscar Hammerstein 2d ("South Pacific").

Librettist: Oscar Hammerstein 2d and Joshua Logan ("South Pacific").

Promising Playwright: Robert E. McEnroe ("Silver Whistle").

1949-50

Actor: Alec Guinness ("Cocktail Party").

Actress: Shirley Booth ("Come Back, Little Sheba").

Male in Musical: Tie between George Guetary ("Arms and the Girl") and Todd Duncan ("Lost in the Stars").

Femme in Musical: Patricia Neway ("Consul").

Supporting Actor: Tie between Robert Flemyng ("Cocktail Party") and Kent Smith ("Wisteria Trees").

Supporting Actress: Julie Harris ("Member of the Wedding").

Promising Actress: Tie between David Cole ("Innocents") and Douglas Watson ("Wisteria Trees").

Promising Actress: Marcia Henderson ("Peter Pan").

Director: Peter Glenville ("Innocents").

Designer: Jo Mielziner ("Innocents").

Composer: Gian-Carlo Menotti ("Consul").

Promising Playwright: William Inge ("Come Back, Little Sheba").

1950-51

Actor: Claude Rains ("Darkness at Noon").

Actress: Tie between Uta Hagen ("Country Wife") and Maureen Stapleton ("Rose Tattoo").

Male in Musical: Yul Brynner ("King and I").

Female in Musical: Shirley Booth ("Tree Grows in Brooklyn").

Supporting Actor: Eli Wallach ("Rose Tattoo").

Supporting Actress: Joan Loring ("Autumn Garden").

Promising Actor: Eli Wallach ("Rose Tattoo").

Promising Actress: Maureen Stapleton ("Rose Tattoo").

Director: George S. Kaufman ("Guys and Dolls").

Designer: Jo Mielziner ("King and I").

Composer-Lyricist: Frank Loesser ("Guys and Dolls").

Promising Playwright: Louis O. Coxe and Robert Chapman ("Billy Budd").

1951-52

Actor: Jose Ferrer ("Shrike").

Actress: Julie Harris ("I Am a Camera").

Male in Musical: Phil Silvers ("Top Banana").

Femme in Musical: Vivienne Segal ("Pal Joey").

Supporting Actor: John Cromwell ("Point of No Return").

Supporing Actress: Marian Winters ("I Am a Camera").

Promising Actor: Brandon de Wilde ("Mrs. McThing").

Promising Actress: Tie between Julie Harris ("I Am a Camera") and Audrey Hepburn ("Gigi").

Director: Jose Ferrer ("Shrike").

Designer: Tie between Cecil Beaton ("Grass Harp") and Jo Mielziner ("Flight into Egypt").

Composer: Frederick Loewe ("Paint Your Wagon").

Promising Playwright: Joseph Kramm ("Shrike").

1952-53

Actor: Victor Moore ("On Borrowed Time").

Actress: Tie between Shirley Booth ("Time of the Cuckoo") and Geraldine Page ("Mid-Summer").

Male in Musical: Jack Whiting ("Hazel Flagg").

Femme in Musical: Rosalind Russell ("Wonderful Town").

Supporting Actor: John Williams ("Dial M for Murder").

Supporting Actress: Kim Stanley ("Picnic").

Promising Actor: John Kerr ("Bernardine").

Promising Actress: Tie between Iris Mann ("Children's Hour") and Kim Stanley ("Picnic").

Director: Joshua Logan ("Picnic").

Designer: Jo Mielziner ("Can-Can").

Composer: Leonard Bernstein ("Wonderful Town").

Promising Playwright: George Axelrod ("Seven Year Itch").

1953-54

Actor: Lloyd Nolan ("Caine Mutiny Court Martial").

Actress: Tie between Audrey Hepburn ("Ondine") and Deborah Kerr ("Tea and Sympathy").

Male in Musical: Alfred Drake ("Kismet").

Femme in Musical: Tie between Shirley Booth ("By the Beautiful Sea") and Renee Jeanmaire ("Girl in Pink Tights").

Supporting Actor: John Kerr ("Tea and Sympathy").

Supporting Actress: Carol Haney (Pajama Game").

Promising Actor: Ben Gazzara ("End as a Man").

Promising Actress: Eva Marie Saint ("Trip to Bountiful").

Director: Robert Lewis ("Teahouse of the August Moon").

Designer: Peter Larkin ("Teahouse of the August Moon").

Composer-Lyricist: Richard Adler-Jerry Ross ("Pajama Game").

Promising Playwright: Robert Anderson ("Tea and Sympathy").

1954-55

Actor: Paul Muni ("Inherit the Wind").

Actress: Kim Stanley ("Bus Stop").

Male in Musical: Walter Slezak ("Fanny").

Femme in Musical: Gwen Verdon ("Damn Yankees").

Supporting Actor: Ed Begley ("Inherit the Wind").

Supporting Actress: Tie between Patricia Jessel ("Witness for the Prosecution") and Elaine Stritch ("Bus Stop").

Promising Actor: Tie between George Grizzard ("Desperate Hours") and Buddy Hackett ("Lunatics and Lovers").

Promising Actress: No choice.

Director: Herman Shumlin ("Inherit the Wind").

Designer: Peter Larkin ("Inherit the Wind").

Composer: Harold Arlen ("House of Flowers").

Lyricist: Richard Adler-Jerry Ross ("Damn Yankees").

Promising Playwright: Jerome Lawrence-Robert E. Lee ("Inherit the Wind").

1955-56

Actor: Michael Redgrave ("Tiger at the Gates").

Actress: Julie Harris ("Lark").

Male in Musical: Rex Harrison ("My Fair Lady").

Femme in Musical: Julie Andrews ("My Fair Lady").

Supporting Actor: Anthony Franciosa ("Hatful of Rain").

Supporting Actress: Tie between Diane Cilento ("Tiger at the Gate") and Sarah Marshall ("Ponder Heart").

Promising Actor: Andy Griffith ("No Time for Sergeants").

Promising Actress: Susan Strasberg ("Diary of Anne Frank").

Director: Moss Hart ("My Fair Lady").

Designer: Tie between Jo Mielziner ("Most Happy Fella") and Oliver Smith ("My Fair Lady").

Costumer: Cecil Beaton ("My Fair Lady").

Composer: Frederick Loewe ("My Fair Lady").

Lyricist: Alan Jay Lerner ("My Fair Lady").

Promising Playwright: Tie between Paddy Chayefsky ("Middle of the Night") and Michael Gazzo ("Hatful of Rain").

1956-57

Actor: Fredric March ("Long Day's Journey Into Night").

Actress: Florence Eldridge ("Long Day's Journey Into Night").

Male in Musical: Fernando Lamas ("Happy Hunting").

Femme in Musical: Judy Holiday ("Bells Are Ringing").

Supporting Actor: Frank Conroy ("Potting Shed").

Supporting Actress: Mildred Natwick ("Waltz of the Toreadors").

Promising Actor: Jason Robards Jr. ("Long Day's Journey Into Night").

Promising Actress: Inga Swenson ("First Gentleman").

Director: Jose Quintero ("Long Day's Journey Into Night").

Designer: Tie between Oliver Smith ("Candide") and Rouben Ter-Arutunian ("New Girl in Town").

Costumer: Motley ("First Gentleman").

Composer: Leonard Bernstein ("Candide").

Lyricist: Richard Wilbur-John Latouche-Dorothy Parker ("Candide").

Promising Playwright: Gore Vidal ("Visit to a Small Planet").

1957-58

Actor: Ralph Bellamy ("Sunrise at Campobello").

Actress: Jo Van Fleet ("Look Homeward, Angel").

Male in Musical: Robert Preston ("Music Man").

Femme in Musical: Lena Horne ("Jamaica").

Supporting Actor: Henry Jones ("Sunrise at Campobello").

Supporting Actress: Eileen Heckart ("Dark at Top of Stairs").

Promising Actor: No choice.

Promising Actress: Anne Bancroft ("Two for the Seesaw").

Director: George Roy Hill ("Look Homeward, Angel").

Designer: No choice.

Costumer: No choice.

Composer: Meredith Wilson ("Music Man").

Lyricist: Meredith Wilson ("Music Man").

Promising Playwright: No choice.

1958-59

Actor: Jason Robards Jr. ("Disenchanted").

Actress: Geraldine Page ("Sweet Bird of Youth").

Male in Musical: Andy Griffith ("Destry Rides Again").

Femme in Musical: Ethel Merman ("Gypsy").

Supporting Actor: Walter Matthau ("Once More, With Feeling").

Supporting Actress: Sandra Church ("Gypsy").

Promising Actor: No choice.

Promising Actress: No choice.

Director: Elia Kazan ("Sweet Bird of Youth").

Designer: Tie between Oliver Messel ("Rashomon") and Oliver Smith ("Destry Rides Again").

Costumer: No choice.

Composer: Tie between Harold Rome ("Destry Rides Again") and Jule Styne ("Gypsy").

Lyricist: Stephen Sondheim ("Gypsy").

Promising Playwright: Lorraine Hansberry ("Raisin in the Sun").

1959-60

Actor: Jason Robards Jr. ("Toys in the Attic").

Actress: Anne Bancroft ("The Miracle Worker").

Male in Musical: Tom Bosley ("Fiorello").

Femme in Musical: Mary Martin ("The Sound of Music").

Supporting Actor: Robert Morse ("Take Me Along").

Supporting Actress: Kay Medford ("Bye Bye Birdie").

Promising Actor: No choice.

Promising Actress: Jane Fonda ("There Was a Little Girl").

Director: Gower Champion ("Bye Bye Bridie").

Designer: Tie between Cecil Beaton ("Saratoga") and Ben Edwards ("Heartbreak House").

Costumer: Cecil Beaton ("Saratoga").

Composer: Richard Rodgers ("The Sound of Music").

Lyricist: Sheldon Harnick ("Fiorello").

Promising Playwright: Jack Gelber ("The Connection").

1960-61

Actor: Laurence Olivier (as Henry II in "Becket").

Actress: Joan Plowright ("A Taste of Honey").

Male in Musical: Richard Burton ("Camelot").

Femme in Musical: Tammy Grimes ("The Unsinkable Molly Brown").

Supporting Actor: Martin Gabel ("Big Fish, Little Fish").

Supporting Actress: Rosemary Murphy ("Period of Adjustment").

Promising Actor: Philip Bosco ("The Rape of the Belt").

Promising Actress: No choice.

Designer: Oliver Smith ("Camelot").

Costumer: Adrian and Tony Duquette ("Camelot").

Composer: Bob Merrill ("Carnival").

Lyricist: Alan Jay Lerner ("Camelot").

Promising Playwright: Shelagh Delaney ("A Taste of Honey").

Equity Ultimatum

Continued from page 2

Molly Brown' was playing there. We did get the Greek Theatre Assn. to put in another washstand and to put in fans and readjust the lighting but it is a dificult thing for them because of the age of the building and the antiquated plumbing they must deal with."

Harris said the major problems springing up are brought on by the fact that "most of the attractions are large musicals and the Biltmore and Philharmonic were never built to accommodate the large casts for modern-day, big-cast musicals."

At the Philharmonic, Harris said he had received complaints about the lighting and that he had seen that the owners, the Baptist Church, "had made it more livable" and had replaced various lighting fixtures.

Harris made it emphatic that his staff, recently increased by the addition of William Parsons, was doing everything possible to have theatre owners show improvement and make backstages adhere to Equity standards. He cited the upcoming L.A. Music Center as an example of foresight "in that they called us in with the architects, and included AGMA, Equity and AGVA and AFM to go over the plans and there will be no complaints after the building is open." It is scheduled to have its first attraction in about two years.

The Folksbiene Theatre will open its 48th consecutive season of Yiddish legit in New York next November with **Moshe Dluznowsky's** "The Eleventh Inheritor," to be directed by **David Licht.**

Shows Abroad

Afore Night Come

London, June 8.

Royal Shakespeare Co. presentation of a comedy-drama in two acts by David Rudkin. Staged by Clifford Williams; decor, John Bury. Features Gerry Duggan, Paul Dawkins, Roger Croucher, Peter McEnery. Opened June 7, '62, at the Arts Theatre Club, London; $1.75 top.

Spens	Paul Dawkins
Jeff	Henley Thomas
Larry	Roger Croucher
Jumbo	Freddy Jones
Ginger	Timothy West
Albert	Joe Gibbons
Taffy Hughes	Brian Jackson
Mrs. Trevis	Honora Burke
Jim	David Warner
Roche	Gerry Duggan
Johnny Hobnails	Peter McEnery
Tiny	Henry Woolf
Mr. Hawkes	Geoffrey Denton
Gloria	Caroline Maud

David Rudkin's first play vividly pictures a day in the life of the workers at an orchard during the fruit-picking season, but is smothered with symbolism that obscures the meaning. That's undoubtedly the main drawback to a possible transfer for a run in a commercial West End theatre.

The play is set in that part of the midlands known as the Black Country, and the characters are mainly the casual laborers on hand for the picking season. There's a consignment of 600 boxes of pears to go out that night, and the harassed foreman chivvies the gangs, relying mainly on a non-stop flow of expletives for results. They're a mixed bunch, of course, including a Teddy boy, a college student and an Irish tramp, and the variety of accents adds to the atmosphere.

Little, if anything, happens in the first act, though it is fairly apparent that the Irish tramp (nicknamed Shakespeare because he claims to be a poet) is to be sacrificed (like Christ?) before the evening is over. And sure enough, that's accomplished in one of the most brutal murder scenes ever on a London stage. There's also a suggestion of a homosexual relationship between a tractor driver and the student, and that, too, is presumably meant to have some allegorcial meaning.

Though his meaning is veiled, the author reveals a fine sense of atmosphere and a sharp, incisive style of writing. Even in the first part, while nothing untoward is taking place on stage, audience interest is largely sustained, largely due to Clifford Williams' close, vivid staging compensates for many of the deficiencies.

The little-known cast [illegible] works hard, lifting baskets and crates of pears all through the show. There are several [illegible] ing performances, notably Gerry Duggan as the tramp, Peter McEnery as the homosexually inclined tractor driver, Paul Dawkins as the foreman and Roger Croucher as the sensitive student.

John Bury has designed a simple, effective set, and with [illegible] and a pile of crates has created a colorful backgrond.

Rinaldo in Campo (Rinaldo in Campo)

Paris, June 6.

Modugno Scala presentation of musical comedy in two acts, with book by Pietro Garinei and Sandro Giovannini; music by Domenico Modugno. Staged by Garinei and Giovannini; sets and costumes, Coltellacci; choreography, Herbert Ross. Stars Domenico Modugno, Delia Sacla; Vittorio Congia; features Giuseppe Porelli, the "Pupi" marionettes, Bernardino Maggio, Alberto Sorrentino. Opened May 15, '62, at the Theatre des Champs Elysees, as the Italian contribution to the Theatre des Nations festival.

Coming to Paris as Italy's entry contribution to the Theatre des Nations festival, the Modugno Scala Co. presented its musical comedy, "Rinaldo in Campo," at the Theatre des Champs-Elysees for five performances. The show is one of the best Continental musicals in a long while, expertly staged and sung, and could have extended its engagement here indefinitely but for previous bookings elsewhere.

The pretty score is by Domenico Modugno and the libretto and lyrics are by Pietro Garinei and Sandro Giovannini, the modern Italian equivalent of Gilbert and Sullivan. The book about a mountain bandit's romance with an aristocratic Sicilian girl at the time of the Garibaldi campaigns to unite Italy, circa 1870, is as corn-fed as Kansas. It recalls such Yank musicals of old as "My Maryland" and "Rose-Marie" on this point. But there is a disarming charm about the naive plot.

In any case, the accent is not on story but on spectacle and song. Modugno and Delia Sacla do fine vocalizing in the leads. The Decor and costuming by Coltellacci are ingenious and handsome, while the lighting and mounting are striking and original. The choreography by an American, Herbert Ross, is first-rate and the direction by the authors keeps the show fresh and lively. An Added novelty is a marionette interlude by the "Pupi" Sicilian puppets.

"Rinaldo in Campo" has a long European tour ahead and offers for the US are coming in. One possibility is that show will play City Center next season and then go a national tour. *Curt.*

Crix' Picks

Continued from page 1

"Blood, Sweat and Stanley Poole," and Barbara Harris copped the most promising new actress citation for her work in "From the Second City," also a Broadway bow. Noel Willman was selected for his staging of "A Man for All Seasons," and David Hays got the designer laurels for his scenery for "No Strings."

Fred Voelpel and Donald Brooks ("No Strings") and Lucinda Ballard ("Gay Life") tied as best costume designer. Richard Rodgers ("No Strings") was the winner as composer, he also wrote the show's lyrics; Frank Loesser ("How to Succeed") was adjudged best lyricist, he also wrote the music, and Herb Gardner ("A Thousand Clowns") was voted most promising playwright.

This year's poll was unusual for the small number (three) of "No Choice" ballots and for the fact that only one selection named a performance from a previous-season show. The names and individual ballots of the 13 first-string critics who participated in the poll are listed in separate tabulations.

Ben Rosenberg, company manager for the Broadway production of "Mary, Mary" is vacationing in Cape Cod.

Individual Ballots

Individual ballots of the critics voting in the annual VARIETY *poll of the New York first-stringers, for the various "bests" of the Broadway season of 1961-62, were as follows (figures refer to the respective selection categories):*

John Chapman (Daily News): 1, Scofield; 2, Leighton; 3, Morse; 4, Alberghetti; 5, Matthau; 6, Ashley; 7, no choice; 8, Margolin; 9, Zeffirelli; 10, Zeffirelli; 11, Ballard; 12, Loesser; 13, Dietz; 14, Gardner.

Ethel Colby (Journal of Commerce): 1, Scofield; 2, Leighton; 3, Drake; 4, Carroll; 5, Reilly; 6, Dee; 7, Siepi; 8, Ashley; 9, Burrows; 10, Hays; 11, Voelpel & Brooks; 12, Rodgers; 13, Sondheim; 14, Gardner.

Richard P. Cooke (Wall Street Journal): 1, Scofield; 2, Harris; 3, Morse; 4, Carroll; 5, Campbell; 6, Roth; 7, Gordon; 8, Streisand; 9, Willman; 10, Hays; 11, Voelpel & Brooks; 12, Rodgers; 13, Loesser; 14, no choice.

Tom Dash (Women's Wear Daily); 1, Scofield; 2, Leighton; 3, Mostel; 4, Stritch; 5, Matthau; 6, Streisand; 7, Gordon; 8, Lampert; 9, Willman; 10, Hays; 11, Voelpel & Brooks; 12, Rodgers; 13, Sondheim; 14, Gardner.

Jack Gaver (United Press International): 1, Scofield; 2, Leighton; 3, Morse; 4, Cook; 5, Rose; 6, Streisand; 7, O'Brian; 8, no choice; 9, Layton; 10, Hays; 11, Ballard; 12, Rodgers; 13, Rome; 14, Gardner.

Bill Glover (Associated Press): 1, Scofield; 2, Leighton; 3, Morse; 4, Carroll; 5, Reilly; 6, Lampert; 7, Fonda; 8, Margolin; 9, McWhinnie; 10, Armstrong; 11, Fletcher; 12, Herman; 13, Sondheim; 14, Gardner.

Henry Hewes (Saturday Review): 1, Pleasance; 2, Dewhurst; 3, Mostel; 4, Howes; 5, Reilly; 6, Adam; 7, Williams; 8, Harris; 9, Quintero; 10, Motley; 11, Motley; 12, Rodgers; 13, Loesser; 14, Pinter.

Ted Kalem (Time): 1, Pleasance; 2, Leighton; 3, Morse; 4, Carroll; 5, Rose; 6, Dennis; 7, Baxter; 8, Harris; 9, Corsaro; 10, Motley; 11, Fletcher; 12, Rodgers; 13, Loesser; 14, Pinter.

Walter Kerr (Herald Tribune): 1, Scofield; 2, Leighton; 3, Morse; 4, Cook; 5, Rose; 6, Streisand; 7, Fonda; 8, Harris; 9, Willman; 10, Edwards; 11, Ballard; 12, Rome; 13, Rome; 14, Davis.

Emory Lewis (Cue); 1, Scofield; 2, Hiller; 3, Mostel; 4, Carroll; 5, Booke; 6, Karnilova; 7, Moyeddin; 8, Harris; 9, Burrows; 10, Motley; 11, Wittstein; 12, Rodgers; 13, Sondheim; 14, David.

Norman Nadel (World-Telegram): 1, Pleasance; 2, Leighton; 3, Morse; 4, Cook; 5, Reilly; 6, Massi; 7, O'Neal; 8, Harris; 9, Zeffirelli; 10, Smith; 11, Ballard; 12, Rodgers; 13, Loesser; 14, Pinter.

Howard Taubman (Times): 1, Scofield; 2, Leighton; 3, Morse; 4, Stritch; 5, Shaw; 6, Dennis; 7, Wilder; 8, Margolin; 9, McWhinnie; 10, Hays; 11, Voelpel & Brooks; 12, Rodgers; 13, Loesser; 14, David.

Tom Wenning (Newsweek): 1, Scofield; 2, Leighton; 3, Morse; 4, Carroll; 5, Matthau; 6, Dennis; 7, Fonda; 8, Harris; 9, McWhinnie; 10, Smith; 11, Fletcher; 12, Rodgers; 13, Loesser; 14, Pinter.

TG Group's $500 Award To Play From Trinidad

The first Theatre Guild Foundation prize of $500 for the best play from Trinidad, West Indies, during the past year has been awarded to Errol Hill for his "Man Better Man," produced last January at Yale Univ. The author, who received both B.A. and M.F.A. degrees during Yale's commencement ceremonies last Monday (11), was also the recipient last year of the annual $1,000 Theatre Guild Foundation Fellowship.

The fellowship this year has been awarded to Robert E. Shelton, who's finishing his second year as a playwriting major at Yale.

Thank You— JEAN DALRYMPLE and DANIA KRUPSKA

"Dody Goodman has a field day as the sassy little garment worker who gives LaGuardia the best issue for his initial campaign in the 14th District. She mimes, sings and steps the role irresistibly. If you've ever had any doubts that Dody is strictly big time, her current outing should dispel 'em."

By ROBERT COLEMAN
N. Y. Mirror

"Dody Goodman is adorable as the picketeer who falls in love with a cop. Her unique manner of mouthing her words make even quite flat lines sound funny."

FRANCES HERRIDGE
N. Y. Post

"CHAMPAGNE COMPLEX"
Canal Fulton Summer Theatre
Canal Fulton, Ohio
June 27 - July 12

"BRIGADOON"
New York Town and Country Musicals
East Rochester, N. Y.
July 17 - July 30

"FIORELLO"
Starlight Theatre
Kansas City, Mo.
August 6 - August 12

"LULLABY"
Grist Mill Playhouse
Andover, New Jersey
August 20 - August 26

DODY GOODMAN
currently starring "FIORELLO" New York City Centre

TELEPHONE PLAZA 7-2224 michael frank hartig agency 156 WEST 44TH STREET NEW YORK 36, N. Y.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

Parenthetical designations are as follows: (C) Comedy, (D) Drama; (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Carnival" (MC). Producer, David Merrick (264 W. 44th St., N.Y.; LO 3-7520). Parts available for tenors and sopranos. Contact Linda Otto above number.

"Gift Wrapped" (C). Producer, David Kitchen (118 W. 79th St., N.Y. 24, N.Y.). Parts available: femme, mid 20s, attractive, leading lady; man, early 40s, comedian; character femme, early 40s; femme, maid, 30-40; three femmes, mid 20s, attractive, bright-sharp types; three men, early 40s, handsome, sophisticated. Mail photo and resume to Ed Douglass at above address.

"Little Me" (MC). Producers, Cy Feuer & Ernest Martin (205 W. 46th St., N. Y.; JU 6-5555). Available parts: femme, 60's, Ann Southern type, legit voice; femme, 60's, Sophie Tucker type, must sing; male, mid 30's, Rhett Butler type, baritone with popstyle. Do not mail photos and resumes or call. Weekly auditions will be held by casting director, Michael Kasdan, through agents only.

"Moon Besieged" (D). Producer, Lorin E. Price (152 W. 24d St., N.Y.; LA 4-6666). Casting thru agents and accepting photos and resumes by mail only. Do not phone or visit. Mail to producer at above address.

"Oliver" (MC) Producer, David Merrick (264 W. 44th St., N. Y.; LO 3-7520); casting director, Michael Shurtleff. Parts available for boy sopranos, 7-10. Contact casting director by phone at above number.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices, characters. Mail photos and resumes to above address.

"Widow Paris" (MD). Producer Melvin Parks (1425 Madison Ave., N.Y.). Casting to begin in November. A mixed cast of Negro and white singers-dancers-actors. Accepting photos and resumes by mail only. Do not phone or visit.

OFF-BROADWAY

"Best Foot Forward" (MC). Producers, Arthur Whitelaw & Buster Davis (38 Overlook Terrace, Roslyn Heights, Long Island, N. Y.). Available parts for young prep-school types in their teens must sing-dance and act. Auditions scheduled after receiving photos and resumes. Mail to producers c/o above address.

"Mianie" (MC). Producers, Edmund Brophy (145 Sullivan St., N. Y.) & Donal Currie. Available parts: leading lady, soprano, sultry, attractive in bathing suit; femme, dancer-singer, attractive; femme, middle-age, regal, mezzo soprano; male dancer, young, strong, muscular; character man, early 40's bass; leading man, 25-30, light baritone or tenor, all-American boy; femme singer-spoiled debutante, soprano; character woman, middle-age, mezzo-soprano. Margaret Rutherford type; character man, middle-age, comedian, slim; man, handsome, English playboy, heavy features. Complete cast must sing and have some dance experience. Mail photos and resumes to "Mianie Company" above address.

"We're Civilized" (MC). Producers, Rendell Productions (1545 Broadway, N. Y.; CI 6-7140). Available parts: man, Negro, old, withered, fanatic; femme, Negro, withered, repulsive; man, Negro, active, intelligent, mute; femme, white, late teens; man, 30-40, white, tall, distinguished Bostonian, movie director; femme, white, good natured actress, likes men, sings well; femme, white, leading lady replacement, self centered, good singer-dancer; man, white, pilot, Harvard football star; man, rangy Texan, outdoor virile type, good singer, drawl; man, co-pilot, amateur magician, young, good-natured, sings; several native dancers-singers. Mail photo and resumes to Dave Lipsky c/o producers at above address. Do not phone.

OUT OF TOWN

Musical Comedies (titles not selected). Producer, David Kitchen (118 W. 79th St., N.Y. 24, N.Y.). Various musicals for late summer opening, to play night clubs and hotels. Equity performers only. Actors, singers and dancers mail photos and resumes to Ed Douglas at above address; do not phone or visit. Also needed are Oriental types for "World of Suzie Wong."

WASHINGTON, D.C.

Children's Dance Theatre. Director, Erika Thimey (Dance Theatre, 2322 30th Drive, Astoria 2, N.Y.). Auditions June 30, at 11 a.m., for male and femme dancers with modern dance experience to perform stories in mime and dance for young people. Auditions at Michael's Studios (743 Eighth Ave., N.Y.) or mail photos and resumes to above address. Tour starts July 31.

TOURING

"Around the World in 80 Minutes" (R). Producer, World Productions Inc. (314 E. 78th St., N.Y.; LE 5-5432 or LO 4-3250). Producer-director, Andre Villon. Parts available for several girls, 18-24, attractive, dancer, replacement. Show tours the country's clubs and will have some tv exposure. Contact producer for audition appointment. Planned for Broadway this fall.

"Carnival" (MC) Producer, Lee Guber, Frank Ford & Shelly Gross (40 W. 55th St., N.Y.; LT 1-3250). Bus and Truck tour to open in October. All parts available. Mail photos and resumes to Judy Eisenman c/o the producers. Do not phone or visit.

Television

"Camera Three" (educational dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address.

NBC-TV. (30 Rockefeller Plaza, N. Y.; CI 7-8300). Casting director Rick Kelley is accepting photos and resumes of male and femme dramatic performers for several shows. Mail information to him, c/o above address. No duplicates.

WPIX-TV (220 E. 42d St., N.Y. 17-MU 2-6500). Executive producer, Herb Homes. Available part for master of ceremonies for Children show, must be experienced. Mail photo and resume to above address.

Cabaret

Latin Quarter. (200 W. 48th St., N.Y.; CI 6-1735). Showgirls, with or without experience, currently being sought. Interviews are being held afternoons daily at the club.

Strollers Theatre Club. Producer, John Krimsky (154 E. 54th St., N.Y.; PL 2-4711). Parts available for replacements in the current revue and for a new show which will play this summer. Applicants should be experienced English music hall performers with singing ability and comedy technique. Mail photos and resumes c/o Ivor D. Balding, above address.

Miscellaneous

Dell Publications. (750 Third Ave., N.Y.; YU 6-6300 ext. 319). Available parts: femme, 16-19, attractive, expressive faces; men, 20-35, actors, rugged physically, husky. Both parts for magazine illustrations. Phone Barbara Marks for appointment at above number.

Stock Items

Jeff Warren returns to Sullivan, Ill., for his third season there as director for summer of musicals.

Piper Laurie will tour summer stock this season in "Wedding Breakfast."

Henry Beckman will be resident director and **Richard Anderson** set designer this season at the Laguna Beach (Cal.) Summer Theatre.

The Lake Whalom Playhouse, Fitchburg, Mass., began its season last Monday (18) with "South Pacific."

Artists' Repertory Company, Rockville, Md., opens its first season July 11th with **Herbert Rodgers** as producing-director, and **Robert Kaflin** as associate director.

Irving Strouse, head of the Stage & Arena Guild of America, has donated his theatre collection of over 500 plays and books on the theatre, plus posters and theatre memorabilia, to the Pioneer Playhouse, Danville, Ky.

"Three States of Mind," by **Frank Moffett Mosier**, will be tried out Aug. 6-18 at the Hedgerow Theatre, Moylan-Rose Valley, Pa.

Joan Wetmore is to play the featured femme lead in "The Last Goodbye," a new play by **Joel Friedman**, which will be tried out the week of July 9th at the John Drew Theatre, East Hampton, L.I.

Hugh Thompson in "Paint Your Wagon" will be the June 29 opener at Brunswick (Me.) Summer Playhouse. **Val Forslund** and **John Bishop** are directors for the season, **Don Sky** is choreographer, **Gordon Micunis** and **Thea Neu** are set designers and **Marilyn Miller** is lighting designer.

JERRY ELLIS

Currently

Guy S. Little, Jr.'s

SUMMER OF MUSICALS

(Grand Theatre), Sullivan, Illinois

June 26 - July 1 (Dick)
"THE TUNNEL OF LOVE"
with Eddie Bracken

July 3 - July 8 (Gentleman Caller)
"THE GLASS MENAGERIE"

July 10 - July 15 (The Kralahome)
"THE KING AND I"

July 17 - July 22 (Albert Peterson)
"BYE BYE BIRDIE"

July 24 - July 29 (Jud)
"OKLAHOMA"
with Peter Palmer

July 31 - Aug. 5 (Herbie)
"GYPSY"
with Margaret Whiting

Stock Reviews

Continued from page 64

The Beast In Me

terial left over and a pipeline to the Thurber Archives. A musical extension has long been on her mind and she is indulging herself now in this miniature Westport show barn which went professional last season. Fragments of the master's memoirs, fiction, philosophies and drawings, most of them fondly familiar whip, lope, sag, breeze and sigh with much of the well-remembered caressing impudence of "Thurber Carnival." The music is incidental and definitely not of revue proportions but it is pleasant and unpretentious as played upon the vibraphone, the French horn and the recorder by Don Elliott its composer.

They are all there, up on the Westport stage, the dog, the she-frog, the husband, his mate, the cat and the mouse, and Frank McHugh who is singularly appealing as the archtype of all Thurber people or animals. McHugh's particular contribution is an enormous and almost forgotten flair for pantomime and he brings the cartoonist's dimension to the Thurber world with which Imogene Coca enriched the road tour of "A Thurber Carnival" when she replaced the Broadway lead. Buddy Schwab, the director, recognizing McHugh's long experience, lets him have his head and McHugh knows what to do with it.

James Costigan, the other male animal in these proceedings, has also set the lyrics to Don Elliott's music and there is a funny material number about cheeses that may be irrelevant but almost stopped the show. Costigan, boast-diction uncommon to his youth, is a welcome newcomer to this special universe and Louise Hoff and Arline Woods are just fine in their distaff duties. An unbilled pianist was also of much help and Miss Stoddard provided lighting which in itself must have laid the ghost of all those Westport amateurs who assaulted the drama in this old ice barn during the 40 years past. *Doul.*

Chi Record Season

Continued from page 61

the Shubert accounted for about half of the season's total gross.

The Shubert was active for 47 weeks of the season. The Erlanger stayed lighted for 37 weeks with two shows before it was claimed by the city and demolished. The Blackstone got 34 weeks with six shows.

The McVickers, which switched to legit last January, had 15 play weeks from three shows, and the Opera House had three weeks from two. The Arie Crown and the Civic housed one show each, the latter for five weeks ("The Egg") and the former for four performances ("Kicks & Co.").

The Chicago critics, reputed to be the harshest on the legit road, actually wrote more favorable notices than unfavorable last season. The femme aisle-sitters, Claudia Cassidy and Glenna Syse, who write for the morning papers, proved tougher than the men, Roger Dettmer and Sydney Harris, on the afternoon sheets. Miss Cassidy, of the Tribune, was toughest, with six negative reviews against four affirmatives and three indecisive. Harris, of the Daily News, was mildest with seven yeas, four nayes and one yes-no.

Actors Pay to Work

Continued from page 61

ance or performances or the costs of operating the workshop." Furthermore, code says a single performance of scenes or a play rehearsed or "worked-on" in an actors' workshop, "shall be attended by no more than 50 persons, exclusive of workshop members, without the express permission of Equity."

Code also says when a workshop is organized, Equity must have a list of full membership and in event a public performance is planned "no person who was not a member of the workshop for at least 60 days as indicated on the list submitted to Equity shall appear in said public performance."

Dallas Tuner Season Using 'Carnival' Lure

Dallas, June 19.

State Fair Musicals, which launched its summer program here last night (Mon.) with Peggy Cass in "Wildcat," is offering season subscribers six shows for the price of five, plus a priority on seat locations for the touring production of "Carnival." Dorothy Collins and Richard Torigi in "South Pacific" will be the final offering of the summer semester Aug. 27-Sept. 9. "Carnival" comes in the following month for an Oct. 5-21 stand.

The summer productions each run a fortnight with John Raitt and Patricia Neway in "Carousel" set to follow "Wildcat." The third entry of the season will be the Carol Burnett show, then Kaye Ballard in "Gypsy," followed by Patrice Munsel and Bob Wright in "The Merry Widow" in the next-to-closing spot.

Franco-U.S. Agent

Continued from page 65

and we want to have the discrimination of this law against citizens of the United States changed. We see no reason why we should be as unprotected by law in the United States as we are in only one other country, namely the Soviet Union.

This is bad enough but this is not all. The signatories of the so-called Berne Copyright Convention (to which most countries of the Western world adhere) principally grant the same protection to foreign writers as the protection they enjoy in their own country. And here is the nightmare: as we are not protected in the United States, we are not protected *anywhere* (unless by good will and charity).

Many naturalized citizens are still, or again writing books in their native languages, such as French or German or Italian. It is understandable, that their books are published first in the language in which they wrote them. I happened to write my book in English and the first publisher who wanted to print it was Kindler in Germany, in a German translation. I agreed and now I am, where no decent person should be, in "public domain" . . .

You will ask yourself: How is this possible? I am unable to answer that question. Certain European friends suggested that we renounce our proudly acquired American citizenship in which case the members of the above group would (a) be free of American income tax and (b) they could enter their works for copyright and would enjoy protection through the world. I think that I am speaking for all of us, affected by this insane law, that we prefer to pay income tax in the United States and face the fact that we can be pirated everywhere, than to give up that blue-green passport we are so fond of.

What we need is help, *urgently*. Do you know any young energetic Senator, who is interested in writers and their protection?

Geoge Marton.

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OPEN AUDITIONS

Tuesday, June 26, 1962
Non-Equity — Variety Arts Studio
Men and Women
Singers — 2 to 3 — Dancers — 3-4
Actors and Actresses
Any Time — No Fees

Joe Wallace Unloads

Joe Wallace, vet Montreal publisher, has sold his 18 trade mags to three competitors because, he says, the government has failed to enact promised legislation to protect Canadian publishers and "the rising flood" of U.S. periodicals faced his group with "continuous erosion" unless turned over to companies with larger resources. He keeps his printing, realty and footwear businesses and continues to publish monthly Montrealer.

Firms taking over his string are Southam-Maclean (10), MacLean-Hunter (4), Age Publications (4). First is tied in with Southam chain of dailies, second publishes Maclean's and other consumer mags. Financial Post and 30-odd trade mags.

Life With Father

Playwright Dwight Taylor's "Blood and Thunder," which Athenaeum will publish next month, deals with his family life.

His parents were Charles A. Taylor, author of "From Rags to Riches" and kindred works, and his mother the famed actress, Laurette Taylor.

'Southern Hospitality' (?)

After being refused service at a motel restaurant in Atlanta during a benefit appearance there last week, Harry Belafonte said, "Pablo Casals would not go back to Spain because of Fascism, Marlene Dietrich would not go back to Germany because of Nazism, and I feel I will not want to come back to the South with my cast while the South continues to disenfranchise my Negro brothers and sisters."

However, Belafonte's new book "Songs Belafonte Sings," to be published by Duell, Sloan & Pearce, will appear in Atlanta bookstores in October, as long as there are not "special" shelves for "special" people.

RH's Sales Alignments

Thomas O. Maher becomes sales manager for Random House next August.

Donald S. Klopfer, formerly executive v.p., will become chairman of the RH executive committee. Lewis Miller, formerly first v.p. and sales director, becomes executive vicepresident and director of sales. Robert L. Bernstein, formerly v.p. and sales manager, becomes first v.p.

Kingsize Film Book

"Der Weg des Films" (The Way of Film) is probably the best of its kind written in Germany in some time. Authored by Friedrich von Zglinicky and published by Rembrandt-Verlag (Berlin), it traces the history of the cinematography from its beginning up to the present.

Running nearly 1,000 pages and containing 890 (partly very rare) pictures and interesting old film posters, it's a vastly informative book. The author has done a masterful job. His book reveals much research and scholarship. It's not only a valuable book of reference for the film expert but also an informative, entertainingly written item for the ordinary film patron.

"Way of Film" teems with interesting special chapters such as the life story of the once powerful UFA, the background story of the famous "Caligari" film, the art in pix, portraits, and interviews of celebrated celluloid personalities and the like.

Book is inexpensive, 54 D-Marks (about $14), but it's worth it.

Hans.

'Athens By Night'

The first "authentic" guide book to "Athens By Night" has just been published in Greece by Contor Associates, a firm formed of co-authors Connie Soloyanis and Victor Walker, columnist and editor, respectively, of the daily English-language Athens News. The 96-page, softcover pocketbook is designed to give insight on the town, modern day history and the entertainment possibilities.

It offers a realistic picture of what is available in Athens. The authors claim it is "authentic" in that they visited every spot listed. While Athens has a host of "guides" to its museums, archeological sites and the like, the town has never had any publication aimed specifically at its nighttime activities.

On so-called questionable clubs, the duo quotes from the spot's business cards, to wit: "Girls, music, full and complete satisfaction." Another: "The best place to amuse yourself with 30 beautiful girls." Another: "The best place to liquidate your thirst . . . heavenly hostesses . . . manager, Pete, the puzzling." Still another is described thusly: "Recently made news when a German tourist 'spent' over $400 on booze in one night."

On sale at key kiosks and other tourist points, the book sells for 25 d (80c) and is also on sale on several ship lines that bring visitors to Greece.

Initial printing is 10,000. Distribution abroad is being sought, most specifically with airlines connecting New York or London with Athens as a giveaway.

Soloyanis worked formerly as assistant, latterly, to the late Dunton Walker and Hy Gardner, and is now columnist for the San Francisco Chronicle, the correspondent for several U.S. newspapers, in addition to being a contributor to VARIETY.

Walker is a former London newsman who has edited the Athens News for seven years and is a reporter for the London Mirror Group in Athens.

McClellan's Memoirs

Sen. John McClellan, the Arkansas Democrat who has sat in on some of the nation's neatest scandals as chairman of the Senate Permanent Investigation Subcommittee, has committed his experiences to paper.

The result is a book, "Crime Without Punishment," to be published by Duell, Sloan & Pearce in October. It recreates the many spectacles of labor racketeers, gangsters, little people, businessmen and a rouges gallery of others who have encountered the U.S. Congress under the subcommittee's kleig lights. Only items the McClellan book won't include are last week's AGVA hearings and the Billie Sol Estes circus later this month. The senator finished the book before they came along.

CHATTER

Grosset & Dunlap plans to unveil a new softcover line in the fall aimed at the teenage market. To be known as Tempo Books, new line will include reprints and originals, both fiction and nonfiction, selling initially at 50c per.

Book division of Time Inc. named Young & Rubicam to handle its advertising. Book arm puts out the Life Nature Library, World Library, Time Reading Program and others.

Joseph Bennett, author of "Luxury Cruise," a novel on the well-to-do, which George Braziller Inc. has just published, is a partner in a Wall St. investment house.

Ginny and Bill (McCall veepee) Buckley announced the marriage last Oct. 27, in Ringgold, Ga., of their daughter, Carolyn Elmhirst Buckley, to Blakeman Quintard Meyer 3d. It was a college romance and elopement. Both are continuing their campus studies.

Wade Thompson, presently Asst. Prof. of English at Long Island U., author of "Egghead's Guide to America" (Macmillan), discloses that before teaching he was a professional singer at Radio City Music Hall, following which he was an AFL organizer (chiefly for AGVA) in New York, where he unionized Madison Square Garden, Radio City, the Roxy Theatre, etc.

Film Fan Mags

Continued from page 1

star, but there'd always be the danger that she might guess the wrong sex. To avoid this, editors will often run such a letter from a star who has never married, but is willing to give advice to a future hypothetical son or daughter.

The latest, most surprising example of a movie magazine dealing in futures, is the coverline story "SCOOP! Eddie Fisher picks his next Bride!" This is such a scoop that Eddie Fisher probably didn't know about it till he picked up a copy of the magazine.

Evidence presented might not convince a jury, but it does make a sensational coverline. The evidence: Joan Collins must be the girl he has picked out. She looks something like Elizabeth Taylor, and before the Richard Burton scandal she frequently dined with Elizabeth and Eddie. Since the scandal she is alleged to have expressed sympathy for "the belittling treatment" Elizabeth gave Eddie.

On the basis of these slim facts, one fan periodical prognosticates a future marriage between Eddie and Joan Collins.

The story doesn't go quite as far as the headline. It merely says that Eddie wants to marry again; that you can count Natalie Wood and Kim Novak previously rumored as possible dates for Eddie out, but you can't count Joan Collins out.

Judging by the evidence, you can't count her in, either. There isn't a line in the story to prove that they ever had a single date together, except when Elizabeth was part of a trio.

The sensational headline is part of a campaign by the fans to build up reader interest. Sensational headlines have been with us for more than 30 years. The only thing different about the current headlines is that the magazines indulging in them frequently deal with matters still in the distant future.

However, it's only fair to say that in spite of all temptations in the battle for circulation, only a few movie magazines resort to such desperate tactics, and some of them do it only occasionally. The better movie magazines are still running such stories as Debbie Reynold's "We're Having a Baby," Mrs. Anna Olson's story on "My Daughter, Ann-Margret," and other upbeat subjects.

Publishing Stocks

(As of June 19, closing)

Allyn & Bacon (OC)	20½	—3½
American Book (AS)	46	—2½
American Heritage (OC)	8¼	— ½
Book of Month (N.Y.)	21¼	— ¾
Conde Nast	8	
Crowell Collier (N.Y.)	22¼	—1¾
Curtis Pub. (N.Y.)	6	— ⅝
Ginn & Co. (N.Y.)	20½	—1½
Crolier (OC)	25	—3½
Grossett & Dunlap (OC)	10¾	
Harcourt Brace (OC)	24¼	+2¼
Hayden Pub. (OC)	5½	— ¼
Hearst (OC)	22½	
Holt, R&W (N.Y.)	25¾	+2
L.A. Times Mirror (OC)	29	—4
Macfadden Bartel (AS)	2¼	
McCall (N.Y.)	18¼	— ¾
Nat'l Periodical Pub.	8¼	—1½
New Yorker (OC)	70	—8
Pocket Books (OC)	8¾	—2
Prentice Hall (AS)	25	—3
Ran'm House (N.Y.)	16⅜	— ⅝
Scott Foresman (OC)	16½	—1¾
H. W. Sams (OC)	35	—1½
Time Inc. (OC)	63	—4½
Western Pub. (OC)	30	—2

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
Supplied by Bache & Co.

'Peter Pan'

Continued from page 1

been presented on the boards in London.

Daniel Mayer Co. has put the show on in London and then toured it since 1929, but there is a clause in the contract which permits suspension of stage performances. A hospital spokesman admitted that they had turned down an ice proposition five years ago but now regarded it "as a risk, but as necessary progress in keeping up with the times."

Parisienne champ skater Jacqueline du Bief will play Peter and Sue Park, who was Snow White at Wembley two years ago, has been hired as Wendy. The script and songs of the Walt Disney film will be used for Wembley. It will be staged by Gerald Palmer and the show will be budgeted for $350,000 including around $84,000 for the 250-strong cast.

Hotel Legiters

Continued from page 1

as directors of the company and their aim is "to present plays of style and entertainment in the chic, intimate off-Broadway atmosphere."

Each play will run a minimum of three weeks, Tuesday night through Sunday, with early and late shows Friday and Saturday nights.

Cast for "Georges Dandin" includes Robin Ramsay, George Bolton, Jay V. Pati, Philip Robb, Penny Hays, Dixie Bolton.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

One time listening to a circle of mourners recount tales of the deceased, a producer I had known only slightly, I suggested that they record their true tales and bury them in a time capsule, not to be exhumed for at least a century. That way no living heirs would be left to sue for libel.

"Why bury it?" questioned a script writer who was between novels. "You certainly can't print what you're telling here."

"In a few years with a few changes, I can," insisted the novelist.

"But why not let time tell the true story?"

"Because there's no money in writing for posterity, that's why."

The Far Off Heels

It saddened me to face the truth that there were no art-for-art's sake artists in Hollywood. Scarcely anyone of note in the town but what had a beautiful but unprintable story among his souvenirs. Boccaccio's tales would be like scripts for "Lassie" compared to many I have heard. And they by no means all revolve around sex. Many of course did go that way but others had Olympian qualities. Many have died with those who told the tales and thus are now lost forever. Some had a warm and priceless quality.

Small Town, Big Talent

I remember one in particular about the late William K. Howard. He, Jim Tully and Dudley Nichols, all dead now, came from St. Mary's, Ohio. Quite a lot of talent from one little town. The parents of Howard and Nichols were fairly well off. Tully's of course was a ditchdigger who shunned his parental responsibilities when Jim was five.

But Howard's parents sent him off to Ohio State where he first specialized in engineering and then in law. But he didn't go that way at all. He got a job as a film salesman, managed a theatre, did his bit in the First World War, moved back into pictures and got his first directorial job under Tom Ince. It was "East of Broadway." In time he directed "The Thundering Herd," "Sherlock Holmes," "Transatlantic," "The First Year" and a whole flock of money pictures which had quality as well.

Nice Pix, Nice Talents

By the time he was directing "The Rower and the Glory" and "Fire Over London" he was making $150,000 a picture and the pictures starred people like Laurence Olivier, Charles Farrell, Fred MacMurray, Spencer Tracy, Claudette Colbert, Vivien Leigh, Carole Lombard and Helen Hayes.

It is easy to forget one's origins under such successes but Bill Howard never forgot the father who gave him his start. Each week he sent a check back to St. Mary's, Ohio. He never missed and his father never failed to thank him.

The Orchid That Died In Transit

Then he went abroad to make some pictures. Unlike today that didn't help. When he ultimately returned to Hollywood he found that his unique appeal was like a rare orchid. It died in transit. He had a story about a great Australian racehorse but nobody seemed to want it. In time he found he couldn't get a job. This went on for one year, two, five.

Believed broke by then he found to his horror he actually was. His wife died and he found it difficult to raise funds to bury her. His benefactions had certainly run into half a million dollars but few loans are raised at banks on that sort of credit.

Then one day he learned the sad news that his father had died back in St. Mary's. However, he wasn't asked to pay for the funeral, which saved him at least from this added embarrassment.

Papa's Bank Account

When his father's will was read Bill was named as the sole beneficiary. Probated, it revealed that every dollar Bill had sent his father had been deposited in a separate account. It was enough to take care of Howard for the rest of his life.

He had inherited a fortune. His own, in fact.

When he was at his lowest Mike Romanoff invited Bill over to his restaurant to have luncheon on the royal Romanoff cuff. Howard didn't go because it reminded him of a most painful experience in his life. He was directing pictures for Fox at the time. A call came from Winnie Sheehan's office for Howard to hurry over to the office of the veepee in charge of production.

"I suppose you must be wondering why I called you," said Sheehan.

Bill admitted he was.

"Come On In, You're Under Arrest"

"Well, I just received a call from Washington that you're going to be indicted by a Federal jury tomorrow. Naturally, we want to help in any way we can but it doesn't do the studio any good to get this sort of black eye and I guess we will have to pull you off the picture."

"Indicted for what?" Howard managed to ask.

"Smuggling an alien into the United States."

"An alien?"

"A czarist named Prince Michael Romanoff."

The Well Dressed Stowaway

It seems that Mike was a stowaway on the S.S. Europa when he ran into Howard and explained his plight. He said the first few days were easy but after that the crew noticed any passenger who had no change of clothes and did not shave. Howard gave Mike a change of clothes and told him he could use Howard's cabin to shave or hide out. He even let Mike sleep on his couch.

By the time the ship was in American waters Howard got a ship-to-shore call through to Herb Cruikshank and they got a N.Y. Journal-American ship news reporter who said he would loan Romanoff his press pass to get off the ship.

Bill then asked Marilyn Miller, who was also a passenger, if she would lend a hand. "My idea is," he suggested, "for you to wear your best mink coat and I'll bury you to your ears in flowers. We will march down the gangplank ahead of Mike. The photographers and reporters will all be slanted your way and in the excitement Mike can slip ashore with the press pass to safety."

It was an exclusive for the Hearst papers but they killed the story. Everybody else printed it.

"That's all there is to the story," said Howard.

"You go back to your picture," said Sheehan, "and let me handle this. It may cost some money but we can do it, I'm sure."

The indictment was quashed but months later a guy walked into Howard's room in a New York hotel and said, "I'm Murray Garson. You owe me $2,200 because I'm the guy who fixed your case."

Garson was later jailed with Representative Mays of Kentucky for bribery in connection with war contracts but at this time in Howard's life he was a power. Howard paid.

Plus Agent's Commish

"What I could never understand," he told me, "is what he wanted those extra $200 for. Was I paying an agent's commission as well?"

Of course, Howard could never have been convicted of sneaking an alien into the United States because Mike Romanoff was never a Romanoff but was Harry Gerguson, born in Brooklyn.

By now everybody knows this and it has not lost him a fraction of his homely face. But at the time he had convinced people he was as Russian as Trotsky. And he was, too. Didn't Trotsky come from the Bronx?

Broadway

Lower east side eatery's sign: "Gefulte Twist Our Specialty."

Walter Abel, accompanied by his wife, in from Britain today (Wed.) on the Sylvania.

Mag title of the week: "Is There a Doctor in the Rubble? (Medicine Looks at Nuclear War)" by Charles Flato in June 9 Nation.

Film house operator Sam Handler of Great Neck, L.I., plans "a second Grossinger's" in Muskoka, lake area north of Toronto.

J. Walter Thompson's Carroll Carroll and his wife off to Europe on a four-weeker which they'll split between Israel and Greece.

Dramatist Morton Wishengrad's daughter, Tess, engaged to Paul Richard Yager, whose father is director of the Dept. of Health, Paterson, N.J.

N.Y. Variety Club Tent 35 stages "A Night at Yonkers Raceway" July 25 for benefit of the Bill Corum Fund for orthopedically handicapped youngsters.

Conductor-arranger Hugo Winterhalter's daughter, Margaret Louise, got married June 16 at their Chappaqua home to Ensign David Atkin Ward, USNR.

Vincent Sardi Jr. calls his new Show Boat restaurant in the Greenwich (Conn.) Harbor Motor Inn Sardi's "Down East." He already operates Sardi's West and Sardi's East.

Bruce Kirby, host of the Upstairs at the Downstairs nitery, taking a leave of absence for summer stock roles in "Gypsy" and "Fiorello" at the Music Fair, Lambertville, Pa.

Fred Lasswell, who draws the King Features' "Barney Google and Snuffy Smith" cartoon strip, has authored "The Snuffy Twister" and cut a platter of the twist tune, with himself as the vocalist.

Jennie Grossinger, named "Woman of the Year" by the Hebrew Noble Ladies of Baltimore, was welcomed to the Maryland metropolis June 13 and given the key to the city by Mayor Harold Grady.

Anna Deere Wiman, legit producer; W. R. Marsh, talent agent; James E. Stroock, proxy of Brooks Costume, and concert violinist Ida Haendel back from Europe yesterday (Tues.) on the Queen Elizabeth.

Biggest advance sale and press coverage in Stratford, Ont., Shakespeare Festival's 10 years forced its publicity director Jack Karr and wife Bonnie to give up their opening seats to "Macbeth" last night to visiting scribes.

Marion (Mrs. Sol A.) Schwartz, wife of the Columbia Pictures' studio production topper, still critical at Mt. Sinai Hospital, Los Angeles, following a stroke. Making slow but good progress however, following therapy.

El Dorado Hills new $25,000,000, 10,000-acre development outside of Sacramento, has named its big water area Lake Folsom in honor of the RCA executive, Frank M. Folsom. Latter was a longtime merchant in the Sacramento-San Francisco area.

Jack Wrather and his actress-wife Bonita Granville, film director Robert Wise, actress Paula Prentiss, novelist Vladimir Nabokov, CBS newscaster Robert Trout and concert pianist Henri Deering off to Europe today (Wed.) on the Queen Elizabeth.

"She brought her year of ripe experience to the role of the Harlot," once wrote Montreal Star critic S. Morgan-Powell, who died there June 4 at 95. He was reviewing the late wife of Sir John Martin Harvey, recalls Toronto Globe & Mail critic Herbert Whittaker.

Leontyne Price, Negro soprano of the Metropolitan Opera given honorary degree of Doctor of Human Letters at the 192nd commencement of Dartmouth College. Commander Alan B. Shepard Jr., America's first man in space, received an honorary Master of Arts degree.

The N.Y. Herald Tribune yanked Hy Gardner's column, "B-Girls and Congress," last Friday (15) after the first edition. No given reason but deduction is that Gardner's pro-AGVA pitch and anti-Congressional subcommittee blast alleging publicity-seeking may have been the reason.

Sigmund Miller, who has one legit credit, "One Bright Day," produced on Broadway in London, has had his new Crown novel, "That's The Way The Money Goes," optioned by David Merrick for a legit musical. Miller will do his own libretto; songsmiths not yet selected.

Martha Wright, currently starring on Broadway in "Sound of Music," theatical attorney Martin Leonard, and Justice Birdie Amsterdam spoke last Sunday (17) at the commencement exercises in the Hotel Henry Hudson, N. Y., of the Mace School, an eight-grade Manhattan elementary school for professional juve performers.

Another ex-Waldorf-Astorite, Robert W. Keilt, joined the Tisch (Loew's) Hotel Americana, new 2,000-room hostelry, due to open Sept. 24. Meantime, exec veepee Claude C. Philippe, himself ex-Waldorf, is on a Parisian quickie on preliminaries attendant to the April in Paris ball which will be a highlight of the new Gotham hostelry's opening fall season.

Blowitz-Maskel, New York and Hollywood pubrel firm, has changed its official name to Blowitz, Thomas & Canton. Magdalene Maskel, a founding partner, has been reelected secretary-treasurer but plans to take a less active role in the firm in the future. Other officers are William F. Blowitz, prexy; George Thomas Jr. and Arthur Canton, veeps. Latter is in charge of the New York office.

Rome

By Robert F. Hawkins
(Stampa Estera; Tel. 675906)

Alberto Sordi started "Mafioso" for director Alberto Lattuada. Dino DeLauentiis will release.

U-I's Orlando Calvo feted at company's 50th Anni party by members of Rome's film colony.

Jack Mills spends five days here for CISAC (Int'l Soc. of Authors and Publishers) meeting this month.

Charlie Beal moves his piano from Excelsior Hotel here to Excelsior in Lido, Venice, for summer season.

Vittorio Gassman may return to Italian tele in a show which may feature such names as Gina Lollobrigida, Sordi and Anna Magnani.

Anna Molto poured at her home to introduce Gian Vittorio Baldi, who'll direct husband Mario Lanfranchi's "The Emperor" this summer.

In-and-out: Ely Landau, Harold Mirish, Jerry Juroe, Joan Collins, Warren Beatty, Irene Papas, Anouk Aimee, Gray Frederickson, John Alarmino, Ennio DeConcini, Giuseppe DeSanti, Augusto Frassinetti to Moscow.

Boston

By Guy Livingston
(423 Little Bldg.; 338-7560)

Comic Norm Crosby getting fourth date this season at Blinstrub's.

Bobby Darin, Count Basie and Tarriers package skedded for Boston Arena June 27.

Yvonne Moray at Frolic, Revere in three weeks. Joey Dee and Starlighters open July 1.

Pleasure Island has Ricky Nelson signed to open the park June 22 for three days in first New England date for singer-actor.

All three tent theatres, Carousel, North Shore Music Tent, and South Shore Music Circus, opening this season with big sked of names.

Jim Tibbetts, with Loew's for 25 years here, taking over as manager of Boston Cinerama Theatre, and Maurice Druker, manager of Loew's in Buffalo, coming here to succeed Tibbetts as manager of Loew's Orpheum.

Denny Mulchay opens his Salisbury Beach Frolics for 14th season of big name policy with Abbe Lane-Xavier Cugat on June 29. Booked are Ella Fitzgerald, Chubby Checker, Johnny Mathis, Liberace, Teresa Brewer, Paul Anka, Kingston Trio and Patti Page.

Hong Kong

By Ernie Pereira
(Tel. 774156)

Dame Margot Fonteyn and the Royal Ballet performed before full houses at two performances at City Hall. Net profit estimated at about $15,000.

"King of Kings" (M-G) failed to click here. Set for a longrun on firstrun circuit (Hoover, Gala), it was taken off after three weeks. Mildred Miller of New York Metropolitan gave recital at City Hall.

Mercury recording artist Ernestine Anderson and T. C. Jones being flown in by American promoter Clarence Bodine, formerly of "Holiday on Ice," for his revue, "Something To Laugh About" for a week's run at City Hall.

Chicago

(DElaware 7-4984)

Elliott Roosevelt in town this week taping a segment of ABC-TV's "Roosevelt Years" at Executive House.

Ringling Bros. and Barnum & Bailey circus starts a 12-day stand today (Wed.) at International Amphitheatre.

Chi press photogs re-formed their informal Pastafazula Club at Sun-Times photog Louis Giampa's One Eleven Restaurant.

The 1962 al fresco Ravina Festival opens next Tuesday with Jean Martinson batoning the Chi Symphony concerts and pianist John Browning as a soloist.

Karyn Kupcinet, daughter of the Sun-Times columnist, is top featured in "Sunday In New York," opening the Edgewater Beach Playhouse next Monday (25).

Music Theatre launches its new season Friday (22) with Vivian Blaine in "Gypsy." The sister strawhatter, Tenthouse, tees off next week with Raymond Burr in "Critics' Choice."

Singers Connie Francis and Claudio Villa, comic Bob Anthony, the Sue Charles Dancers and Johnny Palmer's Orch performed the American-Italian Spectacular at Arie Crown Theatre last Saturday (16). Proceeds went to Villa Scalabrini Italian Old People's Home.

The Hamptons

By Dorothy Ross
(East 4-1888)

New girl in East Hampton town—Gwen Verdon with husband Bob Fosse. They'll spend whatever free time they have here. Ditto the Kermit Bloomgardens.

Mary Morrison, widow of Charles (Mocambo, Hollywood) Morrison, paying first visit to East Hampton and buying dress goodies at Charles Runyon's chic Dress Box.

The Village Gallery of East Hampton, a new shop presenting paintings, prints, sculpture and contemporary American crafts, opened with a champagne-do on Saturday.

Before going full speed ahead on rehearsals of "Mr. President," the Logan family—Joshua, Nedda, eight-year old Tom and seven-year old Suzie—vacationed at Montauk's Driftwood Motel.

Historic home of John Howard Payne (not the film actor but the composer of "Home Sweet Home") now open to the public at East Hampton, complete with authentic early American decor.

East Hampton House, first de luxe motor resort lodge, is now officially in business. First guests were Eva Gabor and husband Dick Brown, who have reserved for subsequent weekends.

The John A. Warners bypassing early summer in Southampton and European-voyaging instead. She's the former Emily Smith, Al's daughter, and he was superintendent of the State Police.

Southampton will soon become a college town. Long Island U. has just optioned the Tucker Mill Inn and its 60 surrounding acres in the Shinnecock Hills. Owner-host Tommy Tuckerman died a few months ago.

Daily News drama editor Doug Watt and wife, singer-producer Ethel Madsen, can now take it easy in their Southampton home. Sons Dick and Jim are the top caddies at the National Golf Links in Southampton home.

Producer Alfred De Liagre Jr. and actress-wife Mary Howard opened their East Hampton home. Ditto theatrical agent Peter Witt and his Christine who entertained for director Jack Landau at their tepee on Three Mile Harbor.

Ed Bleier, veep in charge of daytime sales at ABC, making his long distance phone calls from the Roman pool on Evan Frankel's estate in East Hampton. Also sound engineer ("Gideon" tv) Jim Townsend and his Nancy before leaving for Paris.

Montauk residents director John O'Shaughnessy and Decca's Bill Downer were victims of a dry well and took weekend refuge with actress Paula Bauersmith. Joining her houseguests James Fraseher (recently in "Sail Away") and vet actress Hazel Jones.

Interior decorator Howard Perry Rothberg, whose clients are largely show biz, driving around the Hamptons in not one but two new imported cars, not at the same time, of course. One is a Facel Vega, the other a Ghia. His guest this past week was Dorothy Kilgallen.

The jokes in re the Long Island R.R. can now be revived. The inauguration of the new "fast" service for weekenders to the Hamptons resulted in the posh Friday Cannonball arriving one hour and 10 minutes late. Interesting sidelight were the bets being made by the waiting taxi drivers and residents on just how late the train would actually be.

East Hampton artist David Porter, who will have a one-man show at the Southampton Art Gallery on June 30, has seven paintings in the summer White House in Hyannis Port. They were bought recently by singer Morton Downey who is lending his house to the Kennedys for the summer. An eighth Porter painting bought by the Downeys hangs in their New York home.

Paris

By Gene Moskowitz
(66 Ave. Breteuil; SUF 5920)

"Sergeant York" (WB) being reissued here.

There were 363 new pix distributed in France last year.

Romy Schneider may do Alexandre Dumas' "Camille" onstage at the Chatelet next season.

James Garner through on way to West Germany for a starring role in "The Great Escape" (UA).

In 1961, there were 61 original scripts as the bases of French pix, 38 adaptations of stories and novels, four from plays and two from comic strips.

Comic Henri Tisot, who became famous imitating General de Gaulle in music halls and niteries, stars in his first pic, "My Uncle From Texas."

Frederick Knott's "Write Me a Murder" bows at the Theatre Bouffes-Parisiene next season with Jean-Claude Brialy and Andrea Parisys starred.

Jean-Luc Godard's "The Little Soldier," a pic on Algerian and other skulduggery in Europe, which has been banned for three years, now is up for a visa.

First French film on Algeria, "The Olive Trees of Justice," directed by U.S. filmmaker James Blue, already released after creating a stir at the recent Cannes Fest.

Yank film director Joe Losey, who has been doing pix in Britain the last few years, getting a week of his pix shown at the French Film Museum, the Cinematheque Francaise.

Betsy Blair off to Spoleto to do a French play at the Gian-Carlo Menotti Fest there. Play is Francois Billetdoux's "Tchin Tchin," in which she plays opposite Daniel Gelin and Claude Berri.

Film star Jean-Paul Belmondo anxious to get back to live legit audiences and prepping a revival of Georges Feydeau's "La Puce a L'Oreille" (Bug in the Ear) for next season at Theatre De Paris. He will produce and star in it.

International Ballet of the Marquis De Cuevas, which will be disbanded at the end of this season, makes its last Paris appearance at the Theatre Des Champs Elysees for two weeks starting July 4, with the Tchaikovsky ballet "The Sleeping Beauty."

Though Jean Goldwurm was supposed to have the Italo documentary pic, "Mondo Cane" (Dog's World), at the recent Cannes Film Fest, it now is reported that Oliver Unger has it for the U.S. via an exchange of the Yank "Long Day's Journey Into Night." Goldwurm heads Times Film in the U.S. while Unger reps Ely Landau, producer of "Journey."

Mpls.-St. Paul

By Bob Rees
(2208 Kenwood Parkway; 374-4015)

Edyth Bush Playhouse presenting "Golden Fleecing."

"The Journeymen" back at Padded Cell on return date.

White House nitery holding over songstress Maria Velasco.

Trade Winds bistro has "The Clansmen" male singing quartette.

Gay 90's nitery billing its current topper, Ricki Covette, as "the world's tallest exotic."

Minnesota U. Theatre opened its annual summer Mississippi river "Show Boat" season here with "Rip Van Winkle" on an extended run.

Breezy Point resort near Twin Cities has lined up for summer appearances, starting this week (21), Count Basie, Glenn Miller, Sammy Kaye, Tommy Dorsey and Les Brown orchs and Billy Blakestad combo.

Hollywood

Will Fowler joined Laurence Laurie flackery.

Elmer Bernstein reelected Young Musicians Foundation prexy.

Robert Vreeland named chairman of Assistant Directors Council.

Fran Warren in Sydney Australia, for fortnight of tele and nitery appearances.

William Fadiman appointed to directorate of UCLA Extension's Theatre Group.

Paul Anka celebrates his 21st birthday July 30 during Sands' stint in Las Vegas.

Eddie Fisher planed to London for a quick weekend biz session with Frank Sinatra.

Los Angeles Mayor Samuel Yorty added to advisory committee for 10th annual Hollywood Deb Stars Ball, Nov. 24.

Macdonald Carey back from London and reported same day in Long Beach for "Music Man" rehearsals, in which he'll star there.

Jack C. Sherrard resigned 12-year post of auditor and treasurer with United Artists Theatre Circuit Inc., western division, to enter real estate biz in Santa Barbara.

Alice and Frank Scully's son, Skip, still in the Air Force, flew in from Japan, having passed his bar exams, and was sworn in by Federal Judge Leonard R. Yankwich. He was the only one not in civvies. The Judge told Skip, "It was a rare pleasure to swear in the son of an old friend" and asked him to introduce his parents. Applause—and "nobody was cited for contempt, and this was a Federal court," observes the VARIETY columnist.

Winchell Resigns

Continued from page 1

me duller than I am." He said he is contacting Sen. Javits (R-N.Y.) and his congressman to ask for an investigation of why news about Communists is allegedly killed.

WW said his editors on the Mirror have given him latitude, but accused the Her-Ex of killing all items about Communists. King Features, he charged, killed five paragraphs about alleged Communists around JFK, although he contended they had been cleared by the Mirror's legal department.

Winchell says he gets 100% of his syndication loot, and that he plans to form his own syndication company once he exits King. He must give the syndicate 30 days notice, so will write 30 more columns for it, he added. WW said, if necessary, he will fly to Montreal to tender his resignation to Berlin, "the only man in the Hearst Empire who decides on the fate of all Hearst publications and all Hearst newspaper people." Berlin, he was told when he called him today (Tuesday), is currently en route to Montreal.

"Irritations and aggravations have mounted so much they have prompted his decision to resign, WW said.

Winchell said he receives $1,200 a week for his five columns in the Mirror weekly, and that he is the highest paid columnist.

Javits-Sullivan

Continued from page 1

zation. Many of the cultural achievements of our country and our most prominent artists have been seen and heard by his estimated weekly audience of 40 million people.

"His program has also been an incentive to the young talent throughout the world, because of his interest in giving young performers earned opportunities."

Senator Kefauver (D.-Tenn.) seconded Senator Javits in his tribute to Sullivan.

Chi 'Molly' Kayo

Continued from page 1

for "Molly Brown" to play the Palace Theatre, the former Cinerama house here whose terms were too high for the present Cinerama franchise holders. It remains to be seen whether Arthur Wirtz, who operates the Palace, will offer suitable legit terms. He has been asking a 65-35 split.

The 2,500-seat house has been used over the years for vaudeville, pictures and legit. The last legit show to play there was "Gentlemen Prefer Blondes."

OBITUARIES

FRANK BORZAGE

Frank Borzage, 72, film director whose career dated back to the silent era, died June 19 of cancer in Hollywood. He had been in virtual retirement for past few years. Perhaps his best known pic was "Seventh Heaven." Survived by his wife and a brother.

More details next week.

WALTER J. DAMM

Walter J. Damm, retired general manager of the Milwaukee Journal-owned WTMJ (AM & TV), died last Friday (14) at 68, at Milwaukee Columbia Hospital a week after undergoing surgery for an internal obstruction. Since 1958 he and wife lived in Naples, Fla.

Details in Radio-TV.

ALFRED LEVY

Alfred Levy, 52, president of Talent Associates-Paramount, died Tuesday (19) at Littleton Hospital, N. H., of pneumonia following extended illness. Wife survives.

Details in TV.

SAILING W. BARUCH

Sailing W. Baruch, 88, whose career mixed high finance and show business, died June 14 in Miami, where he had lived in retirement since 1940.

The former banker-stockbroker, and brother of financier Bernard Baruch, at one time was as familiar a figure on Broadway as Wall St. With his wife, the former Leonora Prince, the couple became a successful dance team, and in 1914 won the National Dancing Competition staged at the old Madison Sq. Garden.

One of Baruch's closest Broadway cronies was Diamond Jim Brady. The two men partnered to sponsor the first appearance in New York of a jazz band, in 1910. Subsequently, they introduced the foxtrot to the Main Stem, and started the tea dansant and the dinner-dancing vogue.

Baruch began his Wall St. career at age 14, later became a curb broker and then rose to position of v.p. with A. A. Houseman & Co. He began his own firm in 1922, and from 1930-40 was associated with H. Hentz & Co., N.Y.

Another brother, Hartwig, who died in 1953, was a well known actor in the nineties. Sailing Baruch is survived by his wife, a son and brother Bernard.

S. MORGAN POWELL

S. (Samuel) Morgan Powell, 95, a classic figure in Canadian journalism, died June 4 in Montreal. Powell was editor of The Montreal Star for many years, but it was as the dean of Canadian literary and drama critics that he was best known.

A London born Englishman, he began his career in Leeds. He later joined the sports-department of The Yorkshire Evening Post. Later he; traveled extensively, at one time as a stoker on a ship plying the Mediterranean and began writing critiques of the arts for British newspapers.

In 1900 he was in British Guiana as a copy editor of The Demerara Chronicle. He toured the British West Indies and Central and South America in the early 1900s and later became editor of The Chronicle. In 1905 he arrived at Quebec, and a short while later he joined The Montreal Witness. He then joined the Montreal Herald, and in 1908 joined The Montreal Star, becoming news editor and writing voluminously on the Arts.

His wife survives.

EUGENE GOOSSENS

Sir Eugene Goossens, 69, composer and conductor, died June 13 in Hillingdon, Eng. He studied at Bruges Conservatoire, Liverpool College of Music and the Royal College of Music and made his public debut as a violinist when only seven.

Goossens, best known as a conductor, last year celebrated his 50th anni as a composed-conductor. He also wrote considerable music, including three operas. "The Crafty Widow," "Juan De Manara" and "Judith."

He came from a noted musical family. His grandfather, father and he were all onetime conductors of Carl Rosa Opera Company.

Surviving are his brother Leon, the oboeist; sisters Marie and Simone, both prominent harpists, and five daughters.

SIR WILLIAM WISEMAN

Sir William Wiseman, 77, British diplomat who joined the New York banking firm of Kuhn, Loeb & Co. in 1921 and thereupon became active in film industry financing, died in N. Y. of a stroke June 18.

For many years prior to Barney Balaban's presidency of Paramount Sir William was active in financial matters in association with Stanton Griffis for this company. He arranged for a total of $98,000,000 in film and theatre financing for Par over a period of 16 years.

Surviving are his widow, the former Mary Bullard, and a daughter, Mrs. Willis H. Lamb.

JACK ARNOLD

Arnold Jack Gluck, 59, singer-pianist at the Monkey Bar in the Elysee Hotel, New York, for the last 23 years, died June 15, in N. Y. He was known professionally as Jack Arnold.

He launched his career in vaudeville as a singer. He also partnered at one time with the Dolly Sisters in Paris Gluck toured European niteries for many years. He appeared in the "Greenwich Village Follies" and was a singing dancing lead at the New Amsterdam Roof.

His sister survives.

JAMES H. FOSTER

James H. Foster, 42, longtime exec with the McLendon Corp., which holds a number of broadcasting properties, died June 2 in Dallas after an extended illness. A native of Muskogee, Okla., he first became associated with Gordon McLendon in 1948, prior to the founding of the Liberty Broadcasting System by McLendon and his father, Barton R. McLendon.

Foster, who at one time was assistant to Lawrence Spivak moderator for tv's "Meet the Press," was named v.p. in charge of financial affairs for McLendon Corp. shortly after Liberty disbanded in 1952. He also served as chief exec officer for McLendon Radio Pictures, a Dallas-based indie film producer.

Surviving are his wife, son, mother and a brother.

MATT BRIGGS

Matt Briggs, 79, Broadway character actor, died June 10 in Seattle. A graduate of the American Academy of Dramatic Arts, he made his Broadway debut in "Brothers" in 1929, 24 years after his graduation. Prior to his Broadway bow, he made one-night stands in plays across the U.S.

His Broadway credits include "20th Century," "Advice to the Lovelorn," "Junior Miss," "Room Service" and "Bloomer Girl," usually portraying the villain. His last role was as Ed Keller in "The Male Animal" in 1952. His films include "The Ox-Bow Incident," "Meanest Man in the World" and "Roger Toughy, Gangster."

His daughter and two sisters survive.

PHYLLIS ANN JONES

Phyllis Ann Jones, 24, a student actress at the Hedgerow Theatre, in Rose Valley, Delaware County, Pa., was found slain June 11, apparently from strangulation, in a deserted section of the Ocean County, N.J., pine woods. Five days later police arrested a Trenton, N.J., printer and charged him with the girl's murder.

A native of West Norriton, Pa., Miss Jones had lived at the theatre colony's Hedgerow House the last two years. Shortly before her death she had driven to Long Beach Island, N.J., accompanied by Rose Schulman, administrator of the Hedgerow School.

Miss Jones' parents and a brother survive.

SAM M. STANFORD

Sam M. Stanford, 50, pianist who headed his own trio for the past nine years in Odessa, Tex., was killed June 14 in an auto accident in Corpus Christi, Tex., where he had been playing for several weeks.

Stanford at one time was pianist on KRLD, Dallas, in which city he once headed his own band. He later played with name bands. A decade ago he formed his trio and since 1953 had played the Odessa Athletic Club.

Survived by his wife, two daughters, mother, sister and two brothers.

BRADFORD MILLS

Bradford Mills, 89, former music leader of Toledo, who promoted concerts there in early days of the century, died June 10 in Glendale, Cal. He founded the Toledo Conservatory of Music and under auspices of his Civic Music League of Toledo presented such figures as Caruso, Mme. Schumann-Heink, Fritz Kreisler and Jascha Heifetz. Prior to retirement he had been advance agent for Katherine Dunham Dancers.

His wife, Mabel Day Mills, former light opera singer, survivee.

LOUIS FATZ

Louis Patz, 63, division manager of National Screen Service, was found dead on the floor of his car in a parking lot in Kansas City, Mo., June 14. Two empty sleeping-pill bottles were found in the car with a note expressing despair about a persistent illness. He had been a member of the K.C. film row community for about 20 years.

Survivors include his wife, son and two sisters.

INA WILLIAMS

Ina Williams, 65, former vaudevillian, died June 9 in Santa Monica, Cal. Born in Australia, she toured the Antipodes and Orient as a child performer before coming to the U.S. in 1916 and entering vaude in this country via the Orpheum circuit. She also appeared occasionally in musical comedy before retiring in the '30's.

Daughter survives.

GRACE WILSON

Grace Wilson, 72, longtime Chicago radio personality, died June 8 in Sun City, Ariz., where she had retired two years ago. She sang the opening song in Chi radio station WLS when it went on the air in 1924, and was a regular performer on the station's National Barn Dance show for years.

A brother survives.

JEANNE M. BASS

Jeanne Marie Bass, 45, owner of Beta Record Co. and affiliated with Mercury Records, died of cancer June 10 in Hollywood. She was also a singing instructor and co-producer with Robert Blackwell of "Portraits in Bronze," singing act.

Her husband, Stephen J. Bass, son and daughter survive.

LEWIS J. BAKER

Lewis J. Baker, 79, retired vaudeville performer who also toured in minstrel shows, died June 7 in Rochester, N.Y. A native of Russia, he trouped with the Guy Bros. minstrel shows and appeared in vaude houses, principally in the Rochester area.

Surviving are a daughter and three sisters.

FRANCIS X. SHAW

Francis X. Shaw, 66, associate producer-assistant director with Universal-International for more than 27 years, died of uremic poisoning in Hollywood, June 12 after an illness of three years. His last film was "Operation Petticoat."

His wife, two sons and two daughters survive.

CHARLES HERSCHELL

Charles Herschell, 84, Aussie film documentary pioneer, died May 30 in Melbourne. He was a former director of British Dominions Films Ltd., and also operated an independent film service.

Two daughters survive.

SANDE MARRIOTT

Sandee Marriott, 60, screen actor and instructor in judo and karate, died June 7 in Hollywood. He was an ex-Marine colonel and had taught many film personalities the Japanese art of self-defense.

Two sons survive.

JOHN F. MURPHY

John Francis Murphy, 51, assistant director since World War II and on WB's "Cheyenne" series for past two years, died of pneumonia June 8 in Hollywood.

His wife, son and daughter survive.

LOUIS R. BERMAN

Louis R. Berman, 44, branch manager of the Universal-International film exchange in Chicago, died June 4 in that city.

Wife, two sons, a daughter, mother and sister survive.

JULIO DANTAS

Julio Dantas, 86, Portuguese playwright and novelist, died May 25 in Lisbon. Also active politically, he once was Minister of State.

His wife survives.

John G. Cole, 50, vicepresident and television production supervisor for Sulliyan, Stauffer, Colwell & Bayles, Inc., advertising agency, died June 5 in New York, after a brief illness. His wife, two sons, daughter and two sisters survive.

Carol Dye, 31, former actress, died June 10, in New York. At the time of her death she was the executive secretary of the Institute for Advanced Studies in the Theatre Arts. Her mother, father and brother survive.

Charles Prevette, 80, veteran vaudeville magician, died June 4 in Pequannock, New Jersey. Early in his career his act was known as "The Mystic Garden" and in later years "La Fantasy." His wife and daughter survive.

Mrs. Nancy Rosenbluth Byrnes, 47, former singer and entertainer who appeared in several films with Fred Astaire, died June 15 in Union, New Jersey. Her husband and three sisters survives.

Ada Hayes, 87, veteran vaudeville dancer, died June 8 in Brooklyn. She appeared in an act called "Hayes & Wynn," playing all the major vaude circuits both here and abroad.

Tom Collins, 70, in New York, suddenly, May 29. Brother of Florence Gershwin of Mills Music.

Max Lieburg, 63, Swiss author and playwright, died June 12 in Corfu, Greece. His wife survives.

Dr. Huxley Cowan, the Rank Organization's medical officer, died recntly in London.

Father, 62, of Frank Peppiatt, writer on Perry Como show, died June 6 in Toronto.

Father, 88, of Jan Peerce, Metropolitan Opera tenor, died June 5, in New York.

MARRIAGES

Gloria Salomon to Joey Walsh, Hollywood, June 9. He's an actor.

Judith Gail Krasnow to Daniel Markewich, New York, June 17. Bride is the daughter of Hecky Krasnow, freelance producer and veepee of Reynard Publishing Co.

Jane Siegel to Lawrence Silvers, New York, June 14. Bride is the daughter of Sidney Siegel, president of Seeco Records.

Donna Ford to Ben Sanders, Dallas, June 17. He is vocalist and bassist with his own trio at Club Village there.

Susan Robinson to Denholm Elliott, London, June 15. Bride is an American actress; he's a film and stage actor.

Lisa Stierli to William Pallance, London, recently. Both are film executives.

Patricia Goodlatte to Robert Webster, Norbiton, Surrey, Eng, June 9. Bride is the daughter of D. J. Goodlatte, Associated British topper; he's an exec with Associated British Pictures.

Patricia Elaine Payne to King Jenkins, Bristol, Tenn., June 3. Bride is an ex-WGAP, Maryville, Tenn., staffer.

Barbara Crane to Paul Gilbert, Houston, June 10. Bride is an actress; he's a comedian.

Carolee Yurdin to William Murdock, London, recently. She's actress daughter of the late CBS director Clay Yurdin and he's an Irish-born playwright.

Susan Robinson to Denholm Elliott, June 15, London. She's the actress daughter of Ted Robinson Jr., a senior editor of Newsweek Magazine; he's the British actor.

Martha Went to Edward J. Keady, June 9, Tuxedo Park, New York. He's an account executive with V.H.F. Inc.

BIRTHS

Mr. and Mrs. William Schallert, son, Hollywood, June 11. Mother is actress Lia Waggner; father's an actor.

Mr. and Mrs. Leland Davis, son, Hollywood, June 11. Mother is actress Virginia Lewis; father's an actor.

Mr. and Mrs. Jack McGuire, Chicago, June 11. Father is p.r. veep of Pelischer, Janda agency and former VARIETY staffer.

Mr. & Mrs. A. J. Crothers, twin sons, Hollywood, June 10. Father is Walt Disney screenwriter.

Mr. and Mrs. Alexander Gibson, son, Glasgow, June 7. Father is conductor of Scottish National Orchestra.

Mr. and Mrs. Peter Rachman, son, New York, June 15. Father is prexy of Troubadour Productions, concert and nitery promotion outfit.

Mr. and Mrs. Robert Wellin, daughter, Hollywood, June 13. Father is a CBS-TV film editor.

Mr. and Mrs. Steven Blaine, son, New York, June 6. Father is prexy of Jubilee Records.

Mr. and Mrs. Malcolm Black, son, New York, June 9. Mother is a singer; father is a legit director, currently with the Playhouse in the Park, Philadelphia.

Mr. and Mrs. Lester Polakov, daughter, New York, June 14. Father is a scenic designer.

Mr. and Mrs. Vincent Myers, daughter, June 11, Brooklyn. He's with the United Artists homeoffice payroll department.

Mr. and Mrs. William R. O'Hare, twin sons, June 9, New York. Father is director of advertising-publicity for Continental Distributing, Inc.

Mr. and Mrs. Ronnie Shaw, daughter, May 27, Atlanta, Ga. Father is a nitery comedian.

Mr. and Mrs. Wally Peterson, twin sons, May 30, New York. Mother is actress Joy Nichols; father is an actor-writer.

Mr. and Mrs. Pat Halloran, son, Omaha, June 8. Father is branch manager of Buena Vista films there.

Mr. and Mrs. Harry Anger Jr., daughter, New Brunswick, N.J., June 17. Father is ad staffer at MGM/Verve records, and son of vet agent Harry Anger Sr.

In Loving Memory
of My Beloved Brother

JACK ARNOLD

MRS. ETHYL LUCAS

My Dear Friend

Jack Arnold

(June 15, 1962)

PAT NORELL

JACK ARNOLD

(June 15, 1962)

We'll Miss You.

MARIAN PAIGE
MEL MARTIN

In Memory of My Friend

MATT BRIGGS

June 10th, 1962

J. V. MARTINDALE

IN FOND MEMORY OF

S. JAY KAUFMAN

June 20, 1957

FLORENCE ANGLIN KAUFMAN

ARMY ARCHERD –
. . . "Eddie Fisher's Grove bow, a smash . . . Today, he can do no wrong. And on a nitery floor he is flawless."

JIM BACON –
. . . "Eddie Fisher scored a smash hit at his Cocoanut Grove opening . . . Fisher in excellent voice . . . he wound up by singing "I'm sitting on Top of The World," and he looked like it . . . the night was all Eddie's . . ."

HARRISON CARROLL –
"It was a night of triumph."

HANK GRANT –
. . . "Eddie Fisher proved twice the singer he was on his last Grove stand nine months ago."

HOLLYWOOD CITIZEN NEWS –
. . . "the audience rose spontaneously and rocked the room with thunderous approval of his great performance."

DOROTHY MANNERS –
. . he received a standing ovation from pros who don't often get to their feet. As much as anything it was a tribute to Eddie's return to show business where he belongs, where he is a star and shining light . . ."

[illegible]
. . . Eddie [illegible] at his [illegible] in the Cocoanut Grove [illegible] received a standing [illegible] from a crowd [illegible]

[illegible]
. . . "[illegible] Fisher [illegible] show [illegible] was a new Fisher on that stage. A new man had been born since his last Grove show."

LIZ WINCHELL –
. . . "Eddie sang his [illegible] out to the celebrity filled audience and came [illegible] like gangbusters."

WALTER WINCHELL –
"Eddie Fisher's return to the heights was one of the most electric and exciting premieres we've witnessed in 50 years of aisle-sitting. He stopped the show cold . . . Newspaper people agreed Fisher's Palicacci [illegible] earned him the throne vacated by Jolson . . . The most sincere standing ovation we've ever seen."

Eddie Fisher

Ambassador Hotel

Cocoanut Grove

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VARIETY

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TOKYO: NO. 1 NITERY CAPITAL

McClellan Cues AGVA 'Encore'; Calls For Lie Detectors and Tax Probers

Washington, June 26.

Sen. John L. McClellan (D.-Ark.) today sent word to the Justice Dept. to get out the lie detector machine as part of a perjury case against either Jackie Bright, administrative secretary of the American Guild of Variety Artists, or Clayton (Smiley) Hart, former AGVA branch manager at Sarasota, Fla.

Bright this morning agreed to take a lie detector test after postponing a decision when McClellan first asked him Monday (25) if he would voluntarily submit to the machine.

Earlier, Hart and his wife, Sonia, a former professional swimmer, had volunteered to take lie detector tests.

McClellan has directed that testimony taken under oath, from Bright and Hart, which was in complete conflict, be transmitted to the Justice Dept. for prosecution under Federal laws.

Still another perjury situation developed when Bright accused Ernie Fast, former AGVA midwest manager, of lying under oath. Latter's testimony had been supported by an affidavit from Bernie Horan, formerly of the Chicago AGVA office.

Fast had sworn that Bright came to Chicago in August 1957 to talk about pulling AGVA members out of Calumet City joints and putting the clubs on the union's unfair lists. According to Fast's testimony

(Continued on page 48)

Soraya's 50G Tango

Frankfurt, June 26.

Queen Soraya, the ex-wife of the Shah of Persia, has tossed a lawsuit at the Odean record firm demanding damages of $50,000.

Soraya claims invasion of privacy, since Odean has brought out a new platter titled "Tango de Soraya," depicting her dancing the tango with an unknown partner.

4A's Not Keen To Intervene In AGVA Probe Now

Possibility that the Associated Actors & Artistes of America will look into the affairs of the American Guild of Variety Artists seems extremely remote at this point. The 4As, which is the parent union of the AGVA as well as other performer unions, is presently inclined to feel that AGVA hasn't been given its day in court. However, one member of the 4As pointed out, "it better not ask for a vote of confidence now—it won't get it." However, the 4As last week sent a wire to the committee urging that AGVA top officers get a chance to testify at the current set of hearings.

Jackie Bright, national administrative secretary of AGVA, which is on the McClellan subcommittee carpet for permitting the disclosed conditions to exist, is first veepee

(Continued on page 62)

Hyde Park Playhouse Asks Beacon, N.Y., Paper To Skip Reviewing

Beacon, N. Y., June 26.

In an unusual move, the Hyde Park (NY) Playhouse has requested that the Beacon Evening News discontinue reviewing its productions. For the past two seasons shows have been covered for the local sheet by John T. Sloper. In a letter to Ken Bloomer, news editor of the paper, M. David Samples, Hyde Park's managing director, stated that his group preferred to operate without reviews. He further said that "Mr. Sloper is welcome as our guest whenever he wished so long as he does not write reviews of any kind."

In a later telephone conversation Samples said that he felt that his actors worked better if they didn't have to worry about what would be said in the press. He further stated that he saw little point in buying advertising space to entice customers and then having opinions expressed which drove them away.

Of Sloper's 10 reviews of the company last summer, two were "raves," five were favorable, one mixed and two pans.

EVEN HOSTESSES TAX-DEDUCTED

By ABEL GREEN

Tokyo, June 26.

A survey of nite life from the Ginza in Tokyo to the Champs-Elysees in Paris gives the edge to the Japanese niteries. There is more nite life in Tokyo right now than in Las Vegas, New York and Miami Beach combined. Much of it is good. Most of it is too expensive. As a matter of fact, by and large, Tokyo is perhaps the most expensive capital in the new tourist beat considering that the Far East somehow seems to be "this tourist season's" new excitement.

With an eye to the 1964 Olympics in the Japanese capital, pity the foreign film managers, for example, or the foreign managers of any American business (of which there are many now in Tokyo) who already are being besieged for hotel reservations. They're experiencing too soon what some of the kiddies have had to cope with over the years in Paris, Rome and London when some top exhibitor and his family puts the bite on Skouras or Balaban or Vogel to "help us see the 'real Paris.'" (The film companies long ago put in a special greeter in these key cities to handle the visiting firemen, else the working executives would never get anything done).

Tokyo differs from almost any country capital now in that "the young business man's expense account" is standard operating procedure vis-a-vis the niteries. This is the last outpost, seemingly, of the untrammeled and unlimited swindle sheet, and the niteries make the most of it. So do the hostesses.

The hostess thing is a big operation all of its own, differing from anything in Paris, London, Rome

(Continued on page 46)

'Star System' Blues Spread to TV As Some Top Name Shows Go Into Red

The star system, which has evolved from a boxoffice insurance into a multi million dollar headache for the film industry, is also casting some disturbing shadows over the television industry. While still in embryonic form on tv, the accent on name performers has proved in recent years to be a highly speculative risk which has, in some cases, cost the networks and producing studios a considerable amount of coin.

Luckily for television, the networks can't afford the Marilyn Monroe-Elizabeth Taylor-Marlon Brando style of dipsydoodles. In the film industry, epic wastage of funds can conceivably be earned back at an elastic boxoffice. In tv, if the budgets go over the $50,000 line for half hours or $125,000 for hour shows, the producer is irrevocably in the red and, most likely, quickly out of business.

But despite this tight ceiling on costs, tv show producers have been gambling on names in recent seasons to bail out dubious properties or make a quick sale with an advertiser. Performers from the nightclub field, like Bob Newhart and Joey Bishop, or film names, like Fred Astaire or Gene Kelly, have been recruited into television, but at what a price!

It is understood that Astaire received around $125,000 for hosting "Alcoa Premiere" last season, plus a fancy cut in the profits if any. Kelly also will be working for a fat fee in "Going My Way" on

(Continued on page 63)

Bard 16.6; Beard 12.3

WCBS-TV's, N.Y., telecast of "The Merchant of Venice" Thursday (21) drew a wow rating for the Bard. Arbitron gave the broadcast a 16.6 rating and a 26.8 share of audience for the 8:30 to 11 p.m. period.

The New York Shakespeare Festival production is estimated to have reached 800,000 homes, representing a total audience of 1,600,000 viewers. In contrast "Sing Along with Mitch" got 12.3.

Dave Brinkley Sounds Off On Phony Awards

Washington, June 26.

Has the bestowal of meaningless "awards" with impressive sounding names reached the proportion of a widespread racket?

NBC's David Brinkley is among celebrities who think so. Brinkley is delighted to receive professional awards such as the two Emmys he took home not long ago. But he's saying a polite but flat "no" to such questionable honors as the growing number of "awards" given by clubs who try to lure a VIP with boxoffice appeal to a club meeting to make a speech.

While no one outside the city limits of the town involved has ever heard of the club, the clubwomen (or, in some cases, men) give the award a dazzling title.

(Continued on page 62)

Coward Alters Lyrics On 'Sail Away' to Meet BBC-TV's 'No Ad' Rule

London, June 26.

Noel Coward has reached a compromise with the BBC which, on the eve of the production of his new musical, "Sail Away," at the Savoy Theatre (21), placed six of the show's numbers on the restricted list. This virtually meant the banning of the songs on both BBC-TV and radio.

The objections were on the grounds of bad taste in the case of four and in two because the mention of branded goods broke the BBC's "non advertising" rule. Coward has now agreed to alter the lyrics of five songs. They are "Beatnik Love Affair," "Useless Useful Phrases," "The Customer's Always Right" and "You're A Long Way From America." Coward, however, has declined to meddle with "Why Do The Wrong People Travel?" which has a number of branded goods mentioned.

His decision means that the songs can now be aired, but the ban still remains on Coward's own LP disk and on the recordings direct from the show.

Hartford Toll Starts Friday (29); Second-Run Films At Outset

By ROBERT ECHELSON

Hartford, June 26.

Bitterly fought by film theatres and advertising television, the nation's first over-air test of tollvision starts here this Friday (29) evening. WHCT is authorized for three years and its franchise-holder, RKO General, expects to invest $10,000,000. That embraces the preliminary engineering and legal costs, purchase of facilities and contemplated expenses for motion picture and other entertainment items.

The United States has previously had tollvision tests over landlines in Palm Springs, Calif. (Telemeter), in Bartlesville, Okla. (Video Theatres) and in Chicago (Zenith Phonevision). Paramount's Telemeter meantime has been testing for some time in the suburbs of Toronto, Canada.

About 200 paying subscribers will be signed up for the opener. This is less than the 300 target figure set by RKO General. Station execs were perturbed by last week's VARIETY report that there is a small public response thus far. Charles O. Woods, station manager, asserts there is a sizeable waiting list, well over the current list of subscribers. Station is limited by the rate of installations. He anticipates 5,000 subscribers by January of 1963.

Participants in the station's inaugural on Friday will be Federal Communications Chairman Newton Minow, actor Ralph Bellamy, Governor John Dempsey, Mayor John Glynn, and Sen. Thomas Dodd, the latter an outspoken tv critic. All will deliver texts relating to the historic development in the communications media, with Bellamy acting as host of a special "New Horizons."

Hartford test converts an

(Continued on page 62)

French 'Love' Launches Berlin Film Fest; U.S. Repped by 'Hobbs,' 'Mouth'

By HANS HOEHN

Berlin, June 26.

The French sketch film, "Love At 20" (L'Amour a Vingt Ans), has opened the 12th Berlin Film Fest on Friday (22) at Congress Hall. The 12-day (June 22-July 3) affair has the participation of at least 36 nations of which 19 will be represented by feature pix. Here is the lineup of feature films entered at the festival:

Argentina: "Las Hermanas" (The Sisters) and "No Exit."

Belgium: "A Train Every Hour."

Brazil: "Os Cafajestes" (The Unscrupulous).

Denmark: "The Duel."

Egypt: "Al Zogal Talattashar" (The 13th Woman).

Finland: "Pikku Pietarih Piha" (The Foundling).

France: "L'amour a Vingt Ans," "Le Caporal Epingle" and "La Paupee."

Germany: "Die Rote" (The Red One), starring Ruth Leuwerik, Rossano Brazzi and Gert Froebe, directed by Helmut Kaeutner.

(Continued on page 63)

Inked as 'Ballet Dancers' But Wound Up in Harem, Girls Tell German Court

Bochum, W. Germany, June 26.

This is show business? It sounds more like a chapter out of the Arabian Nights! Charges are being pressed against 42-year-old Dutchman Mattijs Hoornweg and his wife, Ellen, former ballet dancer and native Berliner. The district attorney claims that the two hired several dozen German girls for jobs as "ballet dancers," and that the girls wound up in Oriental harems.

The girls answered ads in 1958 offering work for showgirls, and signed contracts guaranteeing them employment in West Germany for 12.50 marks daily (about $3), with double rates for working in the Orient. Six of the girls have returned to West Germany, to testify that they were offered "permanent employment" in harems or expected to put on private shows for prominent clients.

The troupe had gone from Vienna to Athens, Cyprus, Damascus, Lebanon, Cairo, Baghdad and Bengazi where the alleged illegal incidents occurred. When one girl decided to get a permanent job in the Sarhadian Bar & Night club in Beirut, she tried to falsify her passport so that a younger age would appear. Authorities checking the erasure found that some of the girls were broke and afraid to go home or get in touch with their parents.

Hoornweg maintains in court that the entire episode is just an "Oriental misunderstanding."

Vanished Incentive

An aside to the Stock Market's oneway (downward) trend of the past month involves stock options given to key employes. Many of the film corporations, like outfits in other fields, have offered options as an incentive.

But as things stand the incentive has disappeared for obvious reason that the option prices for the most part are much higher than the deflated prices on the Exchanges.

Mason City Boy Who Made Good Comes Back Home For 'The Music Man' Pic Preem

By GERALD PRATLEY

Mason City, Ia., June 26.

For two days this small and sleepy cement-and-farming town has echoed to the sound of banging drums and blaring trumpets as it celebrates the world premiere of "The Music Man," its 24th Band Festival, a Freedom Bond drive and the presence of Meredith Willson.

In company with Shirley Jones, Robert Preston, Morton Da Costa (who directed the film) Arthur Godfrey and Hedda Hopper—wearing a dazzling array of colorful hats and accompanied by her granddaughter, Joan Hopper—some 10,000 student and competitive musicians were mustered in 121 bands lead by 84 beauty queens.

With the sun glinting on their instruments and clad in a variety of brightly-colored uniforms, the bandsmen (and girls) marched, danced and pranced past the officials. High school bands came from such exotic places in Iowa as Blue Earth, Boone Valley, Buffalo Centre and Fertile. There is even a Miss Fertile. The competing bands came from all over the USA.

In 1902 Mason City was a place

(Continued on page 63)

MEX TV NIXES SHOW ON ART OF BUSSING

Mexico City, June 26.

Reflecting the stiffer censorship policy for television, now policed by the Film Bureau, a new program entitled "Do You Know How To Kiss?", and featuring busty Elvira Quintana was denied official approval.

A lipstick sponsor had idea for promoting its product via a series on the art of bussing. Script virtually nonexistent, but in pilot there were 20 passionate smooches in 15 minutes.

Miss Carmen Baez, head of the bureau, found the program "improper."

ROBERT SALMAGGI

of the New York HERALD TRIBUNE drama department, says: "The regular Copa band was tripled to provide a lush orchestral introduction; then PAUL ANKA, the 20-year-old phenomenon, came on. He knocks 'em dead! They hang joyously on his every word and gesture and madly applaud. He's a phenomenon, all right!"

Schnee Scoffs At 'Demise Of Star System'

Beverly Hills.

Editor, VARIETY:

A few temperaments get more headlines than a hundred hard workers. The Satevepost just had a big take-out on "Mutiny on the Bounty" ending up with "the end of the star system." Yeah?

As a writer and former producer I've encountered my quota of stars and I daresay it wasn't always a romantic interlude. But the problem star is the rare exception that proves the continuing power of the star system.

The most convincing proof is visible in the agonized performance of a producer or director stuck with a suddenly recalcitrant star. The picture can't live with the star and can't live without him or her.

Brando, Taylor, and now Monroe have been recent examples of major headaches for the majors. Does that mean they don't pull with the public? Nobody in the industry thinks so. They're so well known that a single name is complete identification. Marlon, Liz, or Marilyn need no explanation (except for some of their actions, perhaps).

Public adulation gets so intense

(Continued on page 62)

Biggest Circuit: Military Camps

Army and Air Force Motion Picture Service, which has had a three-year liaison with Theatre Owners of America, has taken formal membership in the exhib body. With 1,700 post theatres worldwide, that plainly makes the military circuit the largest member in TOA.

Liaison between the two groups resulted after exhibs campaigned to have the military cinemas consigned to a later firstrun clearance. The AAFMPS is headed by Robert E. Quick.

Friendly Voice at Last

Washington, June 26.

Rep. James C. Corman (D-Calif.) has told Congress that "sensationalism and notoriety" about Hollywood often conceals an underlying truth: that in periods of national need, motion picture industry makes "substantial and selfless contributions" to national strength.

Downplaying unidentified recent foibles of some in industry, Corman said in a House speech that Hollywood's real contributions can't be measured by any normal yardstick.

He cited GI entertainment, bond sales, charity appearances, blood drives, and other activities of performers.

Mix Ballet, Opera, Playlets at Spoleto

Roberto Rossellini Makes Debut as Legit Stager—Sculpture in Streets—Film Festival on the Side

Fifth year for the Festival of Two Worlds at Spoleto, Italy, has been buttoned up by founder-president Gian-Carlo Menotti and conductor Thomas Schippers. In addition to the live cultural performances there will be 14 films from 11 countries constituting an international non-competitive film festival adjunct.

Spoleto-1962 will offer five ballets. Alwin Nikolaid Dance Co. brings in a full-evening item called "Totem," first mounted in Manhattan. Another from America is Talley Beatty's "Come and Get the Beauty of It Hot" to music of Charles Mingus, Dizzy Gillespie, Miles Davis and Gil Evans. Other three dance items are European, Beppe Menegatti's "For a Dead Princess," Milorad Miskovitch's "The Judgment of Paris" and Joice Graeme - Antonio Gades' "Puppet Theatre."

Operas for the present summer comprise Bizet's "Carmen," Rossini's "Il Conte Ory" and Prokofieff's "Love for Three Oranges." Julius Rudel of N. Y. City Opera will alternate with Schippers in the pit.

Spoleto will be varied as before with concert items, the usual open air rendering of Verdi's "Requiem" and sundry dramatic events. Word Baker is to stage seven one-act playlets representing Page Johnson, Charles Matz, Muriel Resnik, Edward Albee, Molly Kazan, Deric

(Continued on page 60)

Theatres' Book Sideline

Rugoff Theatres of Manhattan is planning to diversify into the paperback book retaining business.

Circuit plans to open several stores in New York specializing in softcover wares.

Nevada State Vote Pits Gene Austin Against Clara Bow's Rex Bell

Las Vegas, June 26.

A Gene Austin-Eddie Jackson Democratic ticket for the Governorship of Nevada goes to the primaries July 11 and, what started out as a gag, may have some serious overtones. Austin is running for the top spot and Jimmy Durante's longtime partner, Jackson, now a local resident (formerly residing in Encino, Calif.) is candidate for the lieutenant-governorship.

Meantime, incumbent Lt. Gov. Rex Bell, husband of former film star Clara Bow and operator of a western clothes and sporting goods store here, is now running for the Governorship on the GOP ticket. He was reelected with incumbent Gov. Grant Sawyer (regular Democratic) who is also up for reelection and figures to win again—the Austin-Jackson show biz-politico parlay notwithstanding.

Austin is currently playing in Anchorage and Fairbanks where, while gambling is illegal, is said to have "conditioned" casino operations. Austin, himself a songsmith as well as a singer, campaigned for another songwriter-singer, Jimmie Davis, the successful candidate for the Governorship of Louisiana.

RUSSIANS POSY-PELT A MATURER CLIBURN

Moscow, June 26.

N. K. Khrushchev almost missed an encore intended for him at the second and final Van Cliburn concert here. Pianist, winner of the Tschaikowsky piano competition a few seasons back, completed his scheduled program at the Moscow Conservatory and was awaiting applause to subside before playing the Chopin F-minor fantasy.

The Russian boss, however, was headed backstage to congratulate Cliburn, but returned pronto to his seat when he was told the encore was coming. Premier appeared moved by the Chopin work.

Cliburn's return to the Soviets was a mutual affection affair. Texas virtuoso got an unusually

(Continued on page 60)

Bubbling Down Seine While Masterminding Film Industry Problems

Paris, June 26.

Paramount took over a Seine sightseeing boat for a press cocktailery prior start of production of "Paris When It Sizzles," William Holden-Audrey Hepburn starrer.

George Axelrod, producing pic, and Richard Quine, director, used occasion to echo some remarks anent "runaway"—each making the point that back lot duplications of locales don't get by today's sophisticated audiences. Neither gent buys that "tree is a tree" bromide of the Hollywood chauvinists.

Axelrod also got in a plug for the star system, asserting it was a vital ingredient of filmmaking. As for those tantrum-tossing names, he made it clear he'd do a pic with Marilyn Monroe anytime, only stipulation being that he would have to get insurance underwriting.

He and Quine are 50-50 partners with Par on the pic, with the company putting up the financing.

6 27

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ABEL GREEN, Editor

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HIT LUNATIC RULE BY STARS

Committee Rule, Divided Mgt., Background of 20th Powwow; Convulsive Times Complicated

By VINCENT CANBY

The decisions, or lack of same, emanating today (Wed.) from the 20th-Fox board meeting in New York (see separate story), may not just decide the future of a handful of executives. They will also decide the future of the company itself. Thus, this "extraordinary" session in the dark wood-panelled, homeoffice board room, decorated with Oscar statuettes, gold plaques and other assorted trophies of a happier era, will inevitably affect a large portion of the American film industry at home and abroad.

Reporters covering 20th-Fox have, in the last 14 months, been alerted a number of times for "momentous" events which have failed to materialize. The power struggle and fiscal losses have continued, despite some comparatively minor executive changes and rosy pronouncements about future product. Faced with deciding whether the company should spend money to make money, or to pull in its financial horns to the point where even the most necessary expenditures are sometimes denied, a divided management in recent months has, in a sort of half-hearted desperation, been edging towards the latter policy. The result has been a creeping malaise among its personnel. There have also been a series of headline-making law suits and dismissals. "Liz" Boss, Studio in Row Over "Cleo", headlined the N.Y. Post June 11, which have served principally to make the company look ridiculous in the eyes of the general public, and to distract attention from the fundamental problems.

Can't They Make It?

That today's board meeting will not be as anticlimactic as some previous ones appears to be a certainty. For, if proxy Spyros P. Skouras does not resign and or

(Continued on page 62)

Employment Rises

Minneapolis, June 26.

Encouraging factor here is a more than 9,000 employment gain and an estimated more than 4,000 unemployment drop in the Twin Cities' metropolitan area during the past 30 days. Over the corresponding period a year ago the employment increase is more than 16,800. Unemployment is down to an estimated 20,000.

This is despite the fact that the Minneapolis newspapers' strike has several thousand workers idle.

Sez Stars Become Scapegoats to Hide Exec Blundering

Hollywood, June 26.

"Actors have been made the villain to cover up the compounded series of mistakes made by the motion picture industry, with both the industry and the public subjected to a smoke screen designed to divert the attention of Wall Street from the mismanagement of some of our major studios," it's charged by Carolyn Jones. Actress told VARIETY she was "sick to death of all the trouble in the industry being blamed on the stars." She was speaking in defense of stars like Dean Martin, whom, she asserted, are "only protecting themselves and being criticized for it."

Miss Jones stated the "industry is using actors as a scapegoat." She said "all of the problems being blamed on stars are created by the producers from the start." Among them, she scoffed at the charges on the part of many that stars have been demanding salaries that are putting film studios out of business. "This is a situation that started with the producer who won't even buy an actor if his price is low," she said, noting in her own case and in those of other performers she knows "producers lose interest when the price is low. They want to impress the exhibitor with the cost rather than the artistic value of a picture," she charged, saying "they can't get the terms they want if the picture is smaller." Actress called it "Hollywood's status symbol" and charged this is "a myth that has grown out of proportion." She said "it's like the old story about the man who sold $5 bills for a dollar but nobody would buy them."

Miss Jones noted there are exceptions and said the actor, too,

(Continued on page 18)

SEE MONEY MEN BLOWING STACK

By GENE ARNEEL

Something will "give"—and probably very shortly—in the erratic nature of the economics of the theatrical film industry as mirrored by present-day uncontrollable agent-negotiated and star-negated production costs.

New strict controls are due. Bankers, brokers and other money-minded men on the boards of the big picture companies clearly are hopping mad about the turn of events at 20th-Fox with "Cleopatra" and to a lesser extent the Marilyn Monroe mess, and at Metro with "Mutiny on the Bounty."

Marlon Brando has until recently escaped the world headlines that have made Liz Taylor less than a favorite with financiers but a recent issue of the Saturday Evening Post ripped Brando's responsibility as an individual into shreds. Its millions of readers were informed that Brando stuffed himself with food, gaining 40 pounds on location, that he sulked before the cameras hours and days on end to have his way, that his neurotic behaviour cost millions of dollars. True, the article rapped Metro almost as severely for having been chicken in the face of Brando's arrogant defiance.

Joseph R. Vogel, president of Metro, stated this week it's "gravely unfair" to pin the blame on Marlon Brando for the delays in shooting "Mutiny on the Bounty" and the concomitant high production costs. It was following the Post piece that Brando reportedly called upon Vogel to say it isn't so. At any rate Vogel has come to Brando's defense.

The question asked by money men is this: how long can a film industry tolerate dictation by so-called boxoffice favorites who run up costs beyond the possibility of profit, and perhaps even of recoupment?

If some of the contractual privileges being written by lawyers and agents today get widespread publicity, it seems very probable that the smouldering resentment against stars—who take no risk and yet are themselves the worst kind of business risks—is certain to explode. It is being pointed out that many of these stars have a very spotty track record and could not stand close scrutiny of, say, their last half dozen releases in the light of negative cost and actual boxoffice draw.

It Is to Shudder

Suffice that financial quarters shudder at recent headlines mentioning "Cleopatra" running to $30-mil and "Bounty" costing Metro $20-mil. That 20th is suffering a prestige letdown because of "Cleo" and Marilyn is hardly news.

The reaction is rampant within the directorates at all companies, not just 20th and MGM. Angry thinking is mirrored in privately-

(Continued on page 4)

Jim (CBS) Aubrey's Name Up As Sypros Skouras' Successor At 20th, When & If He Steps Down

For the first time in the 20 years that Spyros P. Skouras has been president of 20th-Fox, there are indications that the veteran, 72-year-old executive is seriously considering stepping down from his post. The prexy, who is convalescing from a postate operation, last Friday (22) described himself as "tired and wanting a rest," but sources close to him later reported Skouras as still being reluctant to give up his position.

When a reporter mentioned the names of a couple of men who have been rumored as possible successors, Skouras cautioned against such speculation. "You'll probably be wrong," he said.

(Film showmen are referred to lead story in this issue's television section, which discloses that James A. Aubrey, president of CBS-TV network, is currently mulling an offer to succeed Skouras at 20th-Fox. Aubrey has promised to render a decision pronto to his CBS superiors, William S. Paley and Frank Stanton.)

A list of several possible successors to Skouras was the subject of a (then) top secret meeting last Friday in New York, held not at the company's homeoffice but in the more secluded confines of the Metropolitan Club. Attending that meeting were Skouras and five members of the 20th board, all of whom also happen to be members of the board's eight-man executive committee. No final decision was reached at the meeting, called in anticipation of today's (Wed.) board session. The latter is expected to be, in the words of one insider, "extraordinary."

It's been called for 9 a.m., as opposed to the late afternoon when most 20th board meetings take place. The idea, according to the insider, is to keep the board in session until it agrees on a "definite program for the future operations of the company."

That could mean, first off, a new president. If the board fails to do so, it's possible that several key directors may resign in protest, leading inevitably to further troubles for the beleaguered company.

Just a year ago, Skouras was reported as saying he intended to resign the presidency "as soon as the company's operations are back on a profitable basis." With that day still apparently some time away, there has been increasing pressure on him to step down immediately, a pressure he has successfully resisted until now.

Ex-Convict on Road

Dallas, June 26.

John Resko, the man referred to as the "prison Rembrandt," paid a visit to the city. He spent 19 years of a life sentence in New York's Dannemora Prison on a murder conviction.

He was here to plug "Reprieve," the Allied Artists film based on his stay behind bars.

Excise the Music For Film Version Of 'Irma La Douce'

Hollywood, June 26

"Irma La Douce," to be produced and directed by Billy Wilder for Mirisch Bros.-United Artists will be made as a straight comedy with a love story, will shy away from the musical angle. Screenplay now is being written by Wilder and I. A. L. Diamond for September start. Exteriors will be lensed in Paris, interiors at Goldwyn Studios here.

Estimated gross for film, according to interested parties is figured between $15 mil to $18 mil. Original musical in French ran four years in Paris, three years in London and now is in its second year on the road in this country.

Jack Lemmon, Shirley MacLaine and Charles Laughton are set for leads, Laughton to be the commentator who tells the story as it unwinds.

Mirisches, E. L. Alperson, Wilder and UA each have 25% of the negative and profits.

Mann's Biography Firm; Sanford, Katz and Caro On Executive Roster

Hollywood, June 26.

Delbert Mann has formed Biography Productions to enter indie production in motion picture, stage and tv fields. Director revealed he is talking to Universal for whom he is now directing "A Gathering of Eagles," on more pix which he would do on a participation basis. He is on straight salary for "Eagles," as he has been on three previous films.

Robert M. Sanford, veepee of Official Films in New York, is vice-president of Biography, with Israel Katz treasurer and Melvin Caro secretary.

"Eagles," Mann said, starts July

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Ampex Profitable After Losing Year

Ampex Corp., California electronics producer in which Paramount is heavily invested, had net earnings of $3,203,000 for the fiscal year ended last April 30. Ampex lost $3,930,000 in the preceding year.

Profit for fiscal 1962 was equal to 41c per share. Further increases in both net earnings and sales are expected, according to William E. Roberts, Ampex president.

Sales for the new year rose 20% to a new high of $84,106,000. Volume the preceding year was $70,105,000.

Par holds 290,000 shares of Ampex, having acquired this block in exchange for shares in Telemeter Magnetics. On the basis of the values at the time of the transfer Par paid about $2.50 per share for its Ampex stock, which closed on the New York Stock Exchange last week at $10.62½ per share.

3 GUILTY OF PASSING SAMMY DAVIS SLUR

Chicago, June 26.

Three men who picketed "Sergeants 3" and distributed handbills slurring Sammy Davis Jr. March 22 in front of the State-Lake Theatre have been found guilty of criminal defamation and disorderly conduct. The trio of Chicagoans called themselves members of the American Nazi Party. Two other boys, both 16, were turned over to the Illinois Youth Commission by the Family Court for supervision.

The five picketed and distributed

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Art of Checking Production Costs

Costs of making a picture can get wildly out of hand, as with "Cleopatra" and "Mutiny on the Bounty" with film company facing awkward choice of abandoning a property when it's realized the production costs are soaring beyond original expectations, or staying with it because it would be unwise to turn back.

Paramount at the outset okayed "Ten Commandments" at a negative of $6,000,000. President Barney Balaban and the board went along as the expenditures mounted and mounted. The late Cecil B. DeMille finally brought in "Commandments"—at $13,000,000. It was more than twice the initial budget, but at boxoffice time no one had complaints. It's the greatest money-maker on the Par books.

Same company penciled in "One-Eyed Jacks" at $3,000,000. The Marlon Brando-helmed western required $6,000,000 before it was completed and no one made any money on this deal. In this instance Brando took some personal risk. Protracted production reduced his participation potential to nothing. His own film didn't have it.

Allied Artists, which could ill afford it, laid out $500,000 (all down the drain) before giving up on a problem-ridden "Typee," which John Huston was trying to do in the South Seas.

Metro poured $2,000,000 into "Lady L" before throwing in the sponge due to script and casting problems. MGM may try again with "Lady L" in an effort to recoup at least part of the 2-mil.

Columbia finally gave up on "Joseph and His Brethern," Biblical entry which had to be written off as a $1,500,000 loss. Just couldn't lick the script.

Things have been happening like this all around the industry for years. But when the production with the built-in problems eventually turns out to be a success few people remember the problems. Late producer Sam Zimbalist had a monumental task in getting "Ben-Hur" through to completion. It was to have been done at $6,000,000 and finally "arrived" at $18,500,000. This too came to be one of the great industry klondikes, and forgotten are the production obstacles involving physical mounting, scripting, general hazardous conditions, etc., which were encountered.

MCA's Ideas Going Into Effect Pronto

Hollywood, June 26.

Now that MCA Inc.'s merger with Universal-Decca is a fact, plans are proceeding for activating blueprints held in abeyance until the wedding.

The present wardrobe building at the Revue-Universal lot will be torn down, to be replaced by a new commissary. And the present commissary will be razed. MCA Inc.'s 12-story administration building will be built on the site of the present administration hq. These are just the first in a series of moves long planned by MCA prexy Lew Wasserman.

Wasserman returned Friday (22) from N.Y., and will confer with brass from MCA's talent agency and tv distribution and production arms (MCA-TV and Revue) to implement the new operation.

While its new subsidiary, Universal, will be the main film production outlet, it's considered likely Revue may also produce theatrical films as well as tv.

Astor Pictures Buys Pathe-Amer. In Expansion Move Embracing 18 Features; Eyes Buena Vista Setup

In a move that seemed surprising in view of recent rumors about its financial position, Astor Pictures yesterday (Tues.) revealed it has acquired Pathe-American Distributing Co., former subsid of Pathe Labs and the America Corp. P-A and its own subsidary, Sutton Pictures, thus become a wholly-owned subsid of Astor.

Astor prexy George Foley reports that the deal was made on "cash basis," though he declined to specify the price. Among P-A assets taken over by Astor are 18 pictures, including the current "Whistle Down The Wind," "Victim," "Intruder" and upcoming "Quare Fellow" and "Out of The Tiger's Mouth." Of P-A's nine offices around the country, eight will be closed down. The ninth (Cleveland) will be taken over by the new parent as its own.

The deal, according to Foley, is the first of several such acquisitions which Astor is planning, the goal being to build up an indie distributing outfit which has a continuity of product and controls the majority of its own offices to guarantee deep playoff penetration of product.

Queried as to Astor's financial position—there had been unconfirmed rumors several weeks ago that the company was having trouble meeting some of its financial obligations—Foley ascribed them to "some people who seem to have the knife out for us." However, he added:

"Astor, like any other company which has suddenly grown from an annual gross of less than $500,000 to approximately $4,000,000, has had its cash flow problems."

The company had, in the first flush of its "Dolce Vita" success, "overexpanded its homeoffice overhead." Astor "literally has several million dollars tied up in current and future films," which made for a tight cash situation. Not wanting to lose control of the company, management refused to bring in financial partners. Just recently, Foley continued, the company successfully completed a private financing deal which enabled it to carry through on the P-A deal.

Foley revealed further that Astor, which in the past (before its acquisition by the Franklin Bruder-

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Uphold Ft. Worth Ban Of Swedish 'Virgin Spring'

Austin, June 26.

Texas Supreme Court has upheld Tarrant County district court's refusal to prohibit the city of Fort Worth from interfering with the showing of the Swedish film "The Virgin Spring."

Janus Films of New York sought an injunction against the city's interference when municipal censorship board refused to grant an unconditional permit to show the film, and ordered deletion of "a 90 second rape scene."

Supreme Court said it found no abuse of discretion on the part of the district court in refusing the injunction.

Decca Stock Vote Just Over Needed 80% for MCA Tie

The Music Corp. of America-Decca merger just barely made it by the tentative June 18 deadline. The MCA prospectus, setting forth the exchange offer of one share of new MCA voting preferred plus one-third share of MCA common for each share of Decca common, also specified that 80% of the Decca stock would have to accept the stock-swap conditions in order for the deal to go through.

While the expiration date was set down by MCA at June 18, MCA held the option to extend the deadline to July 31.

Lehman Bros., as exchange officer, put out the announcement late on June 18 that the arrangement was consummated; this meant that at least 80% of the Decca stock was voted in the affirmative.

An inquiry with the listing division of the N. Y. Stock Exchange on Monday (25) brought the information that 1,225,531 Decca shares had been voted for the transfer. This amounts to slightly less than 81% of Decca's 1,527,401 outstanding. The deal went through by less than 1% of the required Decca stock vote.

MCA preferred went on the N.Y. Stock Exchange listings last week, and closed the week at a range of $29.62½ low and $31.25 high on volume of 29,800 shares.

Meanwhile, there's some uncertainty about a continued Big Board listing of Decca. As of the past Monday this company, as a separate entity on the listings, had 301,870 shares up for trades in the open market. It's to be recalled that subsidiary Universal, with 150,000 shares exchangeable after Decca extended its control of U, was removed by the Stock Exchange because of the thinness of its market. It's conceivable that Decca also might be de-listed, and placed like U on an over-the-counter basis, in the event of too limited trading activity.

Europe to U. S.

Arthur Allighan
Emilio Azcarraga Jr.
Leon J. Bamberger
Marlene Dietrich
Robert Gordon Edwards
Leon Feldun
Erroll Garner
James Garner
Billy Marsh
Mack Millar
Harold J. Mirisch
Ricardo Montalban
Carlo Ponti
Tom Poston
Sam Spiegel

U. S. to Europe

Max Blouet
Gilbert Bokanowski
Kathie Brown
Edward Dmytryk
Rita Gam
Paul N. Gilbert
Herman D. Gimbel
Natt Hale
Blanche Hanalis
Charles Hollerith Jr.
John Houseman
Marion Kurtz
Mitchell R. Leiser
Harry Levine
Lucille Lortel
Jack McGraw
Flora Roberts
Wesley Ruggles Jr.
Romy Schneider
Paul Scofield
John B. Spires
S.A.G. Swenson
Tim Whelan Jr.
Cobina Wright

L. A. to N. Y.

Stretch Adler
Clifford J. Benfield
Gene Block
Bill Bourtz
Pat Boone
Sandra Church
Louis Dolinet
Mike Frankovich
Joan Hopkins
Rock Hudson
Howard Kalmenson
Alan Livingston
Robert Ellis Miller
Gena Rowlands
Maureen O'Sullivan
Harvey Orkin
Nicolas Reisini
Bette Sanders
Abe Schneider
Rod Serling
Robert E. Sharon
Sheldon Smerling
Curt Weinberg

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Lunatic Star Rule

continued from page 3

expressed sentiment at various of the homeoffices and very definitely in Wall Street.

Men who have strong voices in pic producer-distributor affairs are now bent on curbing "madness" of revenue outlays. They want reprisals against talent responsible for production delays and controls against other factors that cause a picture to cost far more than intended.

New thinking could be a blessing in disguise for the big studios.

The reprisals will be in the form of contractual penalties for those who spoil the fiscal scheme of things, and for convenient illnesses.

(An Italian opera soprano was recently punished by a year's suspension when she pleaded sickness to escape touring with the Met Opera only to open 10 days later with La Scala in Milan.—Ed)

Must Be Protected

A finance man on the board of one of the majors put it in the simplest of terms: *"We have got to be protected."*

He said top stars and other talent who sign to participate in a film production, regardless of budget, will be called upon to sustain a monetary sacrifice, within terms of contract, if said production is not completed with a reasonable ratio to the originally-blueprinted budget.

This could hurt such unpredictables as Elizabeth Taylor, Marilyn Monroe, Marlon Brando, John Huston, and so on. The contractual benefits accruing to them, in the form of percentage in gross or net profits, would be reduced or completely erased, if they're held responsible for expanded costs beyond reason.

This idea is far from being entirely new but it has not been applied in many instances with any great degree of firmness. It now extends to the point where a performer (performers mainly are the cause of production delays where they exist) would even be charged with participation in the loss taken by the studio if, say, a film project has to be scrapped entirely.

(20th-Fox is now suing Marilyn Monroe for her absense from "Something's Got to Give," shelved at the moment. The new industry approach is to so word contracts with such definitiveness that a court suit hardly would be necessary.)

But regarded as even more significant, and immediate, than the litigation angles are the stipulations now threatened about the immediate losses to be incurred by the talent if a picture goes overboard in budget. It's felt logical that a star who signs for 10% of the gross will see to it that said picture is made on specifically-stated budget if going over this budget means a drop from this 10%.

Phoney Indisposition

The top studios haven't been too rigid in the employment demands they place upon the blue-chip talent. But this now must be written in past tense. Whereas in past a virtual carte blanche was required to nab a big star in the hotly competitive market, the directorates now want the safeguards against real or fanciful illness, over-striving for perfection or plain and simple dilly-dallying. Also watch for a new strengthening of the "morality" contractual conditions which were long ago adopted—but later forgotten.

The overall matter embraces press and public, as well as film company exchequers. Fourth estaters, radio vocal and press in print, have been heard from and doubtless will stir man-in-the-street hesitancy about paying the up-and-up boxoffice tariff. It could well be that the theatre customers will rebel against the fancy prices with the argument that more modest scales would be in order if the up-for-sale picture hadn't been so expensive to make due to the shenanigans of a single star.

Just about every company has had its share of picture projects that either were abandoned or were completed at too great an expense. But the need for realistic curbs on the "runaway" costs has never been dramatized with such effectiveness as the present with "Mutiny" and "Cleo." The responsible management teams and the Wall Street-banking fraternity are sure to see that something will "give."

Rugoff's Unique Cinema I-Cinema II

New Twin Spot on Eastside N. Y.—Will Pursue Flexible Policy—Sometimes Day-Dating Broadway

Don Rugoff, 35-year-old president of Rugoff Theatres, walked through the disarray of unconnected cables, electrical outlets without fixtures, unadorned walls, auditoria without seats, artwork areas without the oils, a coffee gallery over which the chandeliers from Denmark had yet to be installed. This was a week prior to the scheduled opening on Cinema I and Cinema II. More so to himself than anyone else scion Rugoff of the theatrical family asked, with trepidation, "Do you think we'll make it?"

The uncertainties were forgotten Monday (25) when Rugoff hosted a cocktail party for the press and then, that night, the formal opening of Cinema I and Cinema II with "Boccaccio '70" on the screens of the tandem theatre operation as a benefit for the Riverdale Mental Health Assn. and the William Alanson White Institute.

The twin theatres, 700 and 300, are situated on Manhattan's Third Avenue at 60th St.

Rugoff heads a company operating 13 theatres, leases out eight and also runs a buying and booking service. The twin cinemas, housed under the same roof but operating independent of each other, were put up at a cost of about $1,000,000. This is mighty fancy revenue outlay when considered on the $1,000 per-seat basis, but Rugoff is convinced there'll be adequate payoff.

At an admission scale up to $2 top, Cinema I and II can gross $35,000 to $40,000 per week. If this can be achieved it would rival some Broadway houses and substantially outdistance the rest of the east side where $20,000 is regarded as very good.

Policy is a flexible one. Both theatres might play the same picture at different curtain times as in present case of "Boccaccio," or Cinemas I and II will day-date with Broadway. This was voted down with "Boccaccio" opening; idea being to draw the entire spotlight for the new theatres. Could be, too, that the 300-seater will run an import while the 700-seater plays a non-art entry, or the 300-seater will take a picture from the 700-seater on a moveover run.

Art displays are to be a feature, in two parts. The houses will have a permanent exhibition in addition to borrowings from Manhattan's galleries. Currently on view is a $40,000 collection from Staempfli. Rugoff hopes the art critics will come, too. It could be a boon for the lending galleries which would have up to 30,000 persons once-covering their wares per week in the maximum, equivalent to what they normally get in a year.

Abraham Geller designed the building in association with Ben Schlanger. Represented in the artwork are sculptress Stephanie Scuris, painters Ilya Bolotowsky and Sewell Sillman and designer Norman Ives.

Armando Nunez's New Chore at 20th, Gotham

Armando Nunez has been appointed foreign accessory expeditor for 20th-Fox International and Inter-America Corps., succeeding John Gallese, who held the post prior to his death several weeks ago.

Nunez joined the 20th org in 1950 as a member of the Cuban sales force in Havana. He left Cuba in 1960 to work in the New York homeoffice.

Hawaii's $3½-Mil. From Recent Film Production There

Honolulu, June 26.

Film making has emerged as an "industry" in Hawaii. One source estimates films made here since 1960 have brought at least $3½-million into the State's economy.

Already filmed here this year are "Diamond Head" (Col), "Girls, Girls, Girls" (Par) and "Sanga Ari" (Shochiku, Japan), with work due soon on a new John Ford opus, "Donovan's Reef," starring John Wayne.

"South Pacific" (20th), of course, is still the most lavish production ever made here. About $1 million was spent on the location trek, mostly on Kauai island.

The boom in Isle filming really started in 1950 with "Bird of Paradise" (20th) and "Pagan Love Song" (M-G).

An admittedly incomplete list of 40 pictures made here, either all or in part, includes "From Here to Eternity" (Col), "Blue Hawaii" (Par), "Devil at 4 O'Clock" (Col), "Twilight for the Gods" (U-I) "The Old Man and the Sea" (Warners).

Long-pending plans to set up a sound stage in Honolulu are nearing completion.

GLEN ALDEN MERGER: UNIVERSAL CONTROLS

Widely-diversified Glen Alden Corp. (RKO Theatres, hard coal, textiles, aluminum, auto parts and leather tanning) apparently is on the way to still another field. The directorates of Alden and Universal Controls have approved in principle a merger agreement which is subject to stockholder okay.

Universal Controls produces pari-mutuel racetrack equipment, accounting equipment and electronic devices.

Alden last year had earnings of $3,037,966, or 54c a share. U Controls last year netted $3,387,360, or 31c a share.

Surviving company, yet to be named, will issue stock in the ratio of 50 shares for each 100 Alden shares and 32½ shares for each 100 U Controls shares. There will be about 6,325,000 shares outstanding, with the largest single block (988,000 shares) controlled by Alden president-chairman Albert A. List and his family.

Alden will be chairman of the new company, which will be listed on the New York Stock Exchange assuming the approvals are forthcoming. Carrol M. Shanks, president of U Controls, will be chief exec officer of the new company.

N. Y. to L. A.

Geraldine Brooks
Buff Cobb
Joan Crawford
Fitzroy Davis
Radie Harris
Dave Horne
Gig Henry
Frances E. Kaye
Larry Kert
David Kitchen
Arthur Pollick
Thomas M. Pryor
Martin Raekin
Charles Schlaifer
Paul Vroom

LAWYERS AS FANS

Philly Bar Members Watch Nizer Vs. Williams

Philadelphia, June 26.

A standing-room-only crowd, made up for the most part of lawyers, jammed U. S. District Court here to hear two of the country's top counsel, Louis Nizer and Edward Bennett Williams, confront each other in the Viking Theatre suit against the major film distributors.

Williams was brought into the action by Harry Sley, owner of the Viking, after his anti-trust and conspiracy suit was taken from the hands of the jury by judge John W. Lord Jr., last June after an 11-weeks trial, the longest civil case ever held in Philadelphia.

Both the plaintiff and the defense entered briefs before the U. S. Court of Appeals Judges John Biggs, J. Cullen Ganey and William Smith. Williams argument was that the conspiracy between the distributors and local exhibitors had been proved and that Judge Lord erred in throwing the case out. Nizer was head counsel for the defense in the trial last year.

YANKS YAWN AT RED PIX GIBES

Basque-ing in San Sebastian

Peter Sellers has two projects for production in Spain next year—"I, Claudius" and mock western, "Heavens Above"—repeats this year for **Stanley Kubrick** and then rounds out 1962 with one for **Billy Wilder**. Sellers will coproduce "I, Claudius" with United Artists and **John Mortimer** is now adopting the **Robert Graves** novel . . . **Cesareo González** received a special gold medal from the Círculo de Escritores Cinematográficos (Spanish film writers) for his 20-year span as producer and industry leader, at a two a.m. supper party organized by Spain, Mexico and Argentina under the common banner of Unión Cinematográfica Hispano-Americana . . . Miniature Golden Seashell for the best documentary went to Spain's "Lección de Arte" (Lesson in Art) filmed by Basque director **Antonio Mercer** . . . United Artists delegation also included **Zena Marshall**, who recently wound her starring role in "Dr. No" . . . Producer and jury member **Jose Luis Dibildos** announced termination of "Fra Diavolo," a Spanish-Italian coproduction his company Agata Films entered when original Spanish partner suffered financial blackout. Dibildos is also partnered with Unger-Blaine Productions in "Walls of San Simone" which **Hugo Fregonese** will start to roll early next month with **Audie Murphy** and **Brigid Bazlen** topbilled . . . Gallic actors **Maurice Ronet** and **Robert Hossein** (French jury rep) will star with **Marina Vlady** in "L'Assassin" under the direction of **Claude Autant Lara** . . . Ronet's schedule also includes an untitled feature with **Dawn Adams** for director **Victor Vicas** and, in the fall, "Yerma," playing opposite **Ana Esmeralda** and directed by **Cavalcanti** . . . According to producer **Miguel de Echarri**, the Spanish-German-Italian coproduction "March or Die" is now being directed by **Stewart Granger** (also starring) who took over helming last week from ailing director **Frank Wisbar** . . . Echarri will next do "Surcouf," adventure biog of French pirate, with Augustus Films of Italy and Lux of France. **Jean Marais** will star in title role . . . Unitalia tried and failed to deliver **Claudia Cardinale** for San Sebastian fans . . . Director **Arthur Penn** feels that productions like "Miracle Worker," with accent on cast talent, will help independents circumvent undependability and high cost of Yank film stars.

Metro is still weighing decision to back Produsa coproductions but Produsa prexy Villota is going ahead to partner with **Ribadeau Dumas** of France and has **Louis Jourdan** signed to star in the Jules Verne tale, "Mathias Sandorf" which director **Georges Lampin** will roll on Paris interiors mid-July . . . Great Britain was well represented with **Peter Sellers, Dany Robin, John Fraser, Paul Harris, Marti Stevens** and three smooth-functioning Rank execs **Odges, Heal** and **Alexandre** . . . Festival's curtain-winding banquet was again held in the Sert Room of the San Telmo Museum and featured the San Sebastian symphony, a 70-voice mixed chorus and Basque ballet . . . **Sean Flynn** handled his baby-bull like a true aficionado at the private tienta for festivalities staged in a corner of the local racetrack. Other joint municipal—festival activities were the pelota matches and the Pentecost Sunday battle of flowers . . . Decor this year for the annual **Samuel Bronston** luncheon was drawn from the art, wardrobe and prop departments of "55 Days at Peking." **Jaime Prades** hosted in Bronston's name at the hilltop Tiro de Pichon . . . **Zully Moreno's** Spanish-language "Revelation" thesp award to **Yvonne Bastien** for "El sol en el espejo" was not wholeheartedly acclaimed by festgoers . . . Official Argentine delegation, presided over by **Ricardo Concord**, secretary general of the Film Institute, included Mar de Plata rep **Oscar Gonzalez**, producers **Roberto Talice, Atilio Mentasti** and **Arturo Garcia Lopez**, directors **Catrano Catrani** and **Rene Mujica** and femme stars **Ana Casares** and **Marcela Lopez Rey** . . . Hispano-American Jury gave Catrani the "best director" award for his offbeat "Firing Squad." **Francisco Rabal**, who starred in two Cannes entries two years running, is now scanning the script for **Renato Castellani's** upcoming feature, "Mar Loco" (Wild Sea)

Irate Czech Fan Reports Imported Color Pix Spoiled by Bad Printing

Karlovy Vary, June 26.

A Czech film fan encountered here at the festival was quite riled at the way the official Czech State Film setup was handling foreign imports in color, and mainly the American-purchased releases. He maintained that the past few years the copies were printed on stock which made them almost impossible to judge or see clearly. Scope films were also often squeezed down on the edges and shown on ordinary screens.

He wondered if there was an attempt to downgrade Western films this way as these had gotten a great deal of popularity the last few years. When asked if it seemed likely that Czechs did not want to make money on the films he commented that western product was mainly bought to get people into theatres since local and Eastern Bloc films have not fared too well of late.

The angry fan noted that butchered color films were making them less popular. And how about black white films? Well, they were still acceptable technically, he found. Whether the reason was simple economics or politics he hoped that American, and other, producers would stipulate use of Western color stock for right values in prints. He said that "Lust for Life" (MG) was almost completely ruined as far as color went with its Scope sides also lopped off.

Fan maintained there was a hunger for entertainment films, especially musicals, for over 80% of the available fare was still bleak and downbeat.

BENNIE BERGER ON A ME-QUIET-NOW TACK

Minneapolis, June 26.

Circuiter Bennie Berger says he's "no longer going to carry the ball" in the campaign to obtain better playing terms for exhibitors in this territory.

Exec, as doyen of the reactivated North Central Allied unit, plans a lesser role for himself in the future. He intends for NCA prexy Martin Lebedoff to set the pace from now on. Explains Berger, "I no longer have the time to lead the fight as it should be led," citing the need to devote more time to his varied business interests. He will, however, stick as NCA board chairman, having been the organization's longtime prez until its dissolution a few years ago. Unit, an affil of Allied States Assn., was reactivated last year, with Berger again hitting the warpath and charging the film companies with "murderous" releasing policies.

Berger has for years scrapped with the distributors, hurling many a blunt and inflammatory charge. He emphasizes that his decision to take it easier in no way means he's softening his tone any. Doubtless he'll continue to be heard from with no loss of vigor.

GLEN ALDEN'S DIVVY

Glen Alden Corp., parent firm of RKO Theatres, declared a regular quarterly dividend of 12½c a share payable July 13 to holders of record July 6.

Previous dividend in the amount of 10c was paid in April.

KARLOVY VARY'S 200 JOURNALISTS

By GENE MOSKOWITZ

Karlovy Vary, June 26.

So what's new behind the Iron Curtain? Nothing much. Some of the Communist countries are still making with the heavy-handed satire on the United States. Of these, Roumania's "The Famous 702" just does not come off. It would make most Yanks yawn and is not worth any more "indignation" than interest. Cuba unreeled a film on its Castro revolution which was well-made most of the way but could not restrain its anti-Uncle Sam propaganda.

Party-line stuff is less evident in Red films than in Stalinistic days but, of course, persists. It was more evident in the stuff from Africa though a Viet-Nam item displayed good filmic technique. Red propaganda films are of two kinds, those which slur capitalism, and especially Americans, and those which extol native heroism, as per entries from Hungary, Poland and Czechoslovakia. Heroism in Communistic terms may be with a gun or a plow.

Italy, U.S. and France showed well as did Mexico. The jury had Westerners Bernhard Wicki, the Swiss-German pic director-actor, French thesp Bernard Blier, Mexican director Ismael Rodriguez and Italian critic Guido Aristarco, with the rest from the East.

200 Journalists Attend

Fest was well organized with plenty of parties and bonhommie and hospitality. Over 200 journalists showed from all over the world.

Here in the spa which Austro-Hungarian nobility knew as Carlsbad, the Czech film festival now takes place every other year, alternating with the one in Moscow. It is laggard in never having built the promised-six-years-ago Film Palace and still using the ballroom of the Moskva Hotel but Karlovy Vary is still the natural market for any western showmen scouting the product of the Communist bloc countries.

British Delegation

This year's frolic, if that word may be applied to any cultural event in a serious-minded Red nation, ran from June 9 to last Sunday (24). Possibly the most significant aspect was the presence of a large British delegation headed by

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Karlovy Vary: Chic Czech

Karlovy Vary, June 26.

Frank Capra found himself well remembered here due to his prewar Yank films. As State Dept. delegate, Capra hosted various countries at small luncheons and saw as many films as possible. He feels it was wise for the U. S. to enter Czech festival and was only sorry a few stars and industry people did not come. Britain's **Rita Tushingham** was a guest at a fest for second time within two months. She shared a thesp kudo at Cannes for "Taste of Honey." She is accompanied by **Murray Melvin** who shared the acting award with her at Cannes . . . **Bill Snyder** and **Gene Deitch** were here. Snyder produced the Oscar-winning cartoon "Munro" here which Deitch directed. They are prepping several more . . . Also present was **Jay J. Frankel** who packages Eastern cartoons for Yank tv and who also released the Soviet features "Ballad of a Soldier" and "A Summer to Remember" in the U. S. Frankel has MJP enterprises in N. Y. and will now take some Czech features for the U. S. . . . Biggest laugh came in a Soviet pic "Nine Days of Year" in which some people tried to get served in a big, busy Moscow restaurant. One man finally said he was a governmental bigwig for top service. Incidentally, all Karlovy Vary guests eat in the same dining room with each nationality at the same table. Service is exasperatingly slow. Though supposedly against the star system the Russians issued a book in all lingos on actor **Alexei Batalov** showing him in all his pix and going into his early life and resumes of critiques of his pix. He looms as the first real "star" from Russia. The personality cult may be gaining ground there again . . . There are now 214,918 video sets in Czechoslavakia and tv emission first started in 1953. In 1961 there were 2,110 hours of transmissions. In '61 2,831 programs were done which consisted of 104 plays, 11 operas, 12 musical comedies, five ballets, 10 concerts, 21 mixed programs, 13 puppet plays, 46 quiz shows, 273 light entertainment shows, 231 poular scientific entries, 738 news programs, 147 sports transmissions, 173 feature pix of which 87 were Czech and 86 foreign . . . Jurist **Bernhard Wicki** was confined to bed the first few days of the festival and had a rugged time catching up on things . . . Plenty of Eastern thesps showed . . . Special showing of Italo Cannes winner "Divorce Italian Style" got the biggest laughs and special showings of a **Brigitte Bardot** pic the biggest attendance.

Italy Homo Film Beats 'Miracle Worker' For San Sebastian's Golden Seashell; Yanks Lacked Any Representative

By HANK WERBA

Madrid, June 26.

Italy nosed out the U.S. for the main Golden Seashell award at the 10th San Sebastian Film Festival last week when jury, sans a U.S.A. member, voted Damiano Damiani's "Isola de Artur" (Arthur's Island) the best film shown.

Jury spent the entire final festival day right up to deadline time debating between "Isola" and "The Miracle Worker" (UA) which received an audience ovation at the screening and became a popular favorite for the Concho de Oro.

Determining factors in picking "Island" over "Miracle" will remain a professional jury secret. But festivalgoers hailed "Miracle" as a technically superior pic with a vibrant dose of non-decadent values as opposed to the excellent Italian entry keyed to homosexuality and young-in-heart disillusionment.

For United Artists, jury decision was a disappointing outcome. UA delegation of talent and execs shared with Rank and the British, the best representation at the fest. Eric Pleskow headed the UA roster that included "Miracle" director Arthur Penn and star Anne Bancroft, Norbert Auerbach, George Ornstein, Jerry Juroe and UA's franchized execs in Spain, Bori and Vidal, Orazio Sanz Guerrera and Salvador Sanz.

Was the absence of an American juror and failure to send a State Dept. delegate decisive in sending Hollywood down to defeat?

The answer is at least partially affirmative. Particularly, after a similar outcome two months ago at Valladolid where America's "Raisin in the Sun" was overlooked at award ceremonies although many observers considered it an outstanding contestant for the "moral values" prize. Here, too, there was no Yank official or jury representative.

Another Surprise

Surprising was the jury choice of director Jacques Doniol Valcroze for the Silver Seashell. Valcroze's "The Denunciation" made little impact on critics and delegates.

Nonetheless, both the OCIC (International Catholic Film Office and Fipresci International Film Critics gave "Miracle Worker" the nod as the best film shown at San Sebastian. And the official jury singled out Anne Bancroft as the best actress with honorable mention for the performance of Patty Duke.

San Sebastian should be identified this year as a great five-day fest. After a very slow start, it came awake and developed genuine cinematographic excitement. Making this possible were the two first-rate Italo entries, "Isolo de Artur" and Matteo Bolognini's "La Senelità"; also, the two popular British entries "All Night Long" and "Waltz of the Toreadors." Peter Sellers won acting laurels for his role in "Toreadors." For the first time in almost five years the French turned up with a good-sized delegation and a pair of film contestants that were worthy of fest attention and applause.

Weakest contribution came from the Spanish-speaking countries. In the Spanish-language competition, an Hispano-American jury voted Mexico's "Pueblito," directed by Emilio (El Indio) Fernandez, as the best screened and gave acting honors to the film's star, Fernando Soler. Best actress award went to Susana Campos for her role in "El Hombre de la Esquina Rosada." Catrano Catrani was picked as best Latin-American director for "Firing Squad."

Film themes were stronger and more disturbing from a moral viewpoint this year but were presented uncensored except in some

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HUB'S NON-COMPETITIVE FESTIVAL EARNS 10Gs

By GUY LIVINGSTON

Boston, June 26.

Boston's second annual film festival, held in Massachusetts Institute of Technology's Kresge Auditorium (June 12-24) handed six citations, the largest number, to the indie American film, "Without Each Other," which is "agented" by Task III of Manhattan. Film which treats of impact of small town bigotry on circus performers was commended for dramatic content, direction, original musical score, color photography plus a "New American Cinema" citation for dramatic impact and a sixth citation to film's producers, Allen Klein and Peter Gayle, for producing a film making a "contribution to photography."

The Boston festival, under George Papadopoulo, is non-competitive bit jurors single out various aspects for commendation. Some 8,000 persons attended the selected films this year paying $10,000 in admissions.

Next greatest number of citations went to "Yojimbo" (Japan), which won four. "Ninth Circle" (Yugoslavia) won three citations and a special citation for general excellence.

Seven films were tied with three citations each: "Objective Stalingrad" (Germany), "Playboy of the Western World" (Ireland), "Arms and the Man" (Germany), "Stranger in the Room" (France), "Sinoitrio" (Mexico), "The Unsent Letter" (Russia), "Two Half Times in Hell," (Hungary).

Joseph E. Levine's documentary "The Sky Above, the Mud Below" (France-Holland) which he is set to release this year, won in the documentary category with a citation. "Picollo" (Yugoslavia) won a citation for excellence in the animated film category.

"Il Banditi a Orgosolo" (Italy) won a citation for "successful creative exploitation of the film media."

The Notorious Landlady

Comedy-suspense meller in which the comedy is sporadic and the suspense is contrived. But, thanks mostly to Jack Lemmon, there are some worthwhile rewards. Enough going for it to shape up as likely good moneymaker.

Hollywood, June 20.

Columbia Pictures release of Fred Kohlmar production. Stars Kim Novak, Jack Lemmon, Fred Astaire. Directed by Richard Quine. Screenplay, Larry Gelbart, Blake Edwards, based on story by Margery Sharp; camera, Arthur Arling; editor, Charles Nelson; music, George Duning; assistant director, Carter DeHaven Jr. Reviewed at Directors Guild Theatre, June 20, '62. Running time, **127 MINS.**

Carlye Hardwicke	Kim Novak
William Gridley	Jack Lemmon
Franklyn Ambruster	Fred Astaire
Inspector Oliphant	Lionel Jeffries
Mrs. Dunhill	Estelle Winwood
Miles Hardwicke	Maxwell Reed
Mrs. Brown	Philippa Bevans
Stranger	Henry Daniell
Coroner	Ronald Long
Lady Fallott	Doris Lloyd
Dillings	Richard Peel
Ambruster's Secretary	Florence Wyatt
Elderly Colonel	Frederick Worlock
Carstairs	Dick Crockett
Henry	Scott Davey
Counsel	Jack Livesey
Coroner's Officer	Tom Dillon
Man	Benno Schneider
Old Man	Carter DeHaven Sr.
Woman	Cecil Weston

"The Notorious Landlady" is a comedy-suspense melodrama, somewhat akin in essence and style to "Arsenic and Old Lace." Unlike its distant theatrical ancestor, however, the Fred Kohlmar production is neither sound enough as a mystery nor consistently merry enough as a comedy. But Columbia need not fret too much over such disparaging comparisons. For, "Landlady" is fortunate to have in its employ Jack Lemmon, thanks to whose comic perception, the picture has some scattered moments of notable comedy. These and the potent marquee trio of Lemmon-Kim Novak-Fred Astaire insure the Columbia release of a healthy boxoffice response.

Screenplay, concocted by Larry Gelbart and Blake Edwards from a story by Margery Sharp, deals with the plight of a Yankee foreign service diplomat (Lemmon) newly-arrived in London, who becomes implicated in some confusing homicidal shenanigans involving his landlady (Miss Novak). Seems the landlady is suspected of having done in her husband, who has disappeared. In the midst of a budding Novak-Lemmon romance, the "dead" hubby shows up, only to be plugged for real by his wife in a scuffle over some gems he had pilfered and she had pawned.

In the ensuing trial, Miss Novak's neck is saved by the "witness" testimony of a neighboring nurse, who actually has designs on the jewels herself, but is apprehended in the nick of time in a furious three-ply alternating climactic sequence marked by: (1) an up-and-down helicopter ride, (2) a slugging match between Miss Novak and the bad nurse, (3) a wild chase, with Lemmon desperately pursuing a runaway wheelchair containing the nurse's intended victim, Estelle Winwood.

Although the mystery plot is completely contrived and doesn't hold together, and the comedy comes only in occasional clusters and is largely manufactured on the spot by the resourceful Lemmon, the screenplay by Gelbart and Edwards does have some bright and witty lines, and there are one or two hilarious little scenes that have been executed with savvy under the guidance of director Richard Quine. For example, there's a memorable moment when the chopper must come down to earth so that its driver can restore his geographical bearings by asking directions of a farmer.

Miss Novak's latitude of expression remains narrow, but she utilizes her emotional resources to what appears maximum advantage on this outing. Coupled with her sexy attitude and natural physical endowments, it gets her by in the role. Astaire is adequate as Lemmon's diplomat employer. Supporting cast, almost entirely British, is accomplished, with major assists coming from Lionel Jeffries, Miss Winwood, Maxwell Reed and Philippa Bevans.

George Duning's score utilizes several well-known pop tunes to advantage, and is consistently helpful in its punctuation of both suspense and comedy facets. His incorporation of Gilbert & Sullivan patter-type melodies into a band concert during the climactic chase passage is an inspired addition to the scene's humorous momentum and impact.

Arthur Arling's photography and Charles Nelson's editing are satisfactory, and art director Cary Odell has managed to capture the London flavor in his Hollywood sets. Miss Novak designed her own gowns. Some of them are both smart and flattering. But, of course, Miss Novak the actress has a way of making Miss Novak the designer look good just by being inside those gowns. *Tube.*

The Wild Westerners
(COLOR)

Routine western with production values.

Hollywood, June 21.

Columbia Pictures release of Sam Katzman production. Stars James Philbrook, Nancy Kovack, Duane Eddy, Guy Mitchell. Directed by Oscar Rudolph. Screenplay, Gerald Drayson Adams; camera (Eastman), Gordon Avil; editor, Jerome Thoms; music, Duane Eddy; asst. director, Sam Nelson. Reviewed at the studio, June 21, '62. Running time, **70 MINS.**

U.S. Marshal Jim McDowell	James Philbrook
Rose Sharon	Nancy Kovack
Deputy Marshal Clint Fallon	Duane Eddy
Deputy Johnny Silver	Guy Mitchell
Chief U.S. Marshal Reuben Bernard	Hugh Sanders
Crystal Plummer	Elizabeth MacRae
Sheriff Henry Plummer	Marshall Reed
Governor John Bullard	Nestor Paiva
Judas	Harry Lauter
Deputy Marshal Casey Banner	Bob Steele
Yellow Moon	Ilse Burkert
Ashley Cartwright	Terry Frost
Wasna	Hans Wedemeyer
Hauna	Don Harvey
Martha Bernard	Elizabeth Harrower
Lulu	Frances Osborne
Reverend Thomas	Tim Sullivan
Jake	Pierce Lyden
Sam Clay	Joe McGuinn
Moose	Charles Horvath
Lily	Marjorie Stapp

Assembly line western out of producer Sam Katzman's instant-movies enterprise. But compactness of length and Eastman Color embellishment bring utility value and a veneer of expense to the Columbia release. it will make an adequate companion item where cinematic doubledeaders are still welcomed in spite of flip-flops in quality from A to B halves of the program.

Written by Gerald Drayson Adams, the screenplay describes hardships encountered in the Montana Territory of 1864 by U.S. marshals attempting to transport gold to the east to aid the Union cause. Central characters in the tale are one of the marshals (James Philbrook) and his bride (Nancy Kovack) who has tricked him into wedlock but proves her mettle and earns his respect and affection in the course of several skirmishes: first with Indians, later with outlaws. The gold-hungry outlaws are led by a sneaky sheriff, giving the baddies access to inside information until he overplays his hand.

Philbrook and Miss Kovack are satisfactory central figures. Duane Eddy wins no acting awards as a mixed up deputy marshal, nor does Guy Mitchell as a heavy whose characterization is as black as his outfit. Key support comes from Hugh Sanders, Elizabeth MacRae, Marshall Reed, Bob Steele and Ilse Burkert. Oscar Rudolph's direction reflects the production haste and stringency.

Gordon Avil's photography is fine, but upper echelon decisions to edit in old footage of Indian raids apparently borrowed from fancier western productions of the past result in visual distractions, distortions and sharp color discrepancies. Otherwise, various departmental contributions to the film are acceptable. *Tube.*

The Tartars
(ITALIAN—COLOR)

Unsatisfactory exploitation meller. Dim b.o. prospect.

Hollywood, June 19.

Metro release of Lux Films production. Stars Victor Mature, Orson Welles. Directed by Richard Thorpe. Screenplay, Domenico Salvi, Sabatino Ciuffini, Oreste Palella, Mario Frattini, Ambrogio Molteni, Julian de Kassel; camera (Technicolor), Amerigo Gengarelli; editor, Maurizio Lucidi; music, Renzo Rossellini; asst. directors, Giorgio Gentili, Ambrogio Molteni. Reviewed at the studio, June 19, '62. Running time, **83 MINS.**

Oleg	Victor Mature
Burundai	Orson Welles
Helga	Liana Orfei
Ciu Ling	Arnoldo Foa
Eric	Luciano Marin
Samja	Bella Cortez
Sigrun	Furio Meniconi
Togrul	Folco Lulli

This is another of those exploitation items from Italy. It took six screenwriters to create it. Two screen warhorses, Victor Mature and Orson Welles, costar in the Lux Film production and that should supply the necessary marquee bait to bring out the usual escapist customer who attends these overstuffed extravaganzas. The Metro release, serviceable as another temporary plug in the Hollywood product breach, doesn't figure beyond that.

The story traces the clash of the wicked, barbaric Tartars and the peaceful Vikings in medieval Russia. Mature plays the Viking chieftain, Welles the Tartar chieftain. Each camp holds a beautiful hostage, and they are treated as one might expect. The film does not clearly resolve the political situation, favoring instead the romantic angle. At the finish, both Mature and Welles are dead, the Viking fortress is in flames, and Vikings and Tartars are hacking away at each other ferociously, whilst two young lovers (Romeo Viking and Juliet Tartar) are slipping off together up the lazy Volga in the noonday sun.

Pretty crude and stilted to begin with, performances come out even poorer through the added handicap of poet-dubbing. Watching Mature and Welles, one feels the same sense of regret as that inspired by the spectacle of viewing two ex-world-heavyweight champions battling it out on the comeback trail for the Eastern Yugoslavian title. Richard Thorpe's direction is of little appreciable dramatic aid. The physcal production dwarfs the story. *Tube.*

The Webster Boy
(BRITISH)

Lower half item largely saved by a sound east. Wobbly boxoffice prospects.

London, June 19.

Regal International release of Emmet Dalton production. Stars John Cassavetes, Elizabeth Sellars, David Farrar; features Niall MacGinnis, Geoffrey Bayldon, Richard O'Sullivan. Directed by Don Chaffey. Screenplay by Ted Allan from a story of Leo Marks; camera, Gerrard Gibbs; editor, John Trumper; music, Wilfred Joseph. At Plaza Theatre, London. Running time, **83 MINS.**

Vance Miller	John Cassavetes
Margaret Webster	Elizabeth Sellars
Paul Webster	David Farrar
Jimmy Webster	Richard O'Sullivan
Headmaster	Niall MacGinnis
Charles Jamieson	Geoffrey Bayldon
Michael Johnson	Karl Lanchbury
Alfred Baxter	John Bull
Donald Saunders	Norman Rodway
Grant	Harry Brogan
Alf Roberts	John Geary
Vic	Seymour Casse
Mary	Aideen O'Kelly

This drama is an unexpectedly unimpressive affair to command the services of thesps of the calibre of John Cassavetes, Elizabeth Sellars and David Farrar. But it's as well that they are on hand for they make a conscientious and fairly successful attempts to bring conviction to the screenplay.

Yarn concerns an American gambler who, after a term in the cooler, returns to England to try and take up again with the girl he gave the air some 14 years before. But she has since married and has a 14-year-old son. The gambler's efforts to get the woman back bring jealousy and upset to the household.

It also has a bad effect on the boy, who gets to the point when he isn't sure which of the two men is his real father. Most of the action takes place in school where he is the victim of bullying by senior boys and a brutally sadistic master.

Although the dramatic premise of this idea is okay it is not worked out with sufficient intensity. And it is never made fully clear if there is any justification for believing that the youngster is illegitimate. There's some touches of naivety and psuedo psychology in the dialog while a number of lines earn unwanted laughter.

Don Chaffey's direction is not as sure of touch as usual but overall the cast acquits itself well. John Cassavetes brings charm and authority to the role of the gambler. David Farrar delivers with a soundly convincing show as the serious jealous husband. Elizabeth Sellars hasn't great opportunities as the wife torn between the two men, but turns in a nicely rounded performance.

Richard O'Sullivan handles the role of the bewildered, frightened youngster admirably. There is a brilliantly odious piece of work by Geoffrey Balydon as a sick-minded, sadistic schoolmaster.

The lensing and settings are authentic though the school itself seems a very rumly-run place. *Rich.*

Monroe Sachson's Berth

Monroe Sachson, former theatrical and television producer, has joined Cinesell International as v.p. in charge of sales. This is the motion picture promotion division of York, Rubin & Belport.

Sachson's last film production was "Pretty Boy Floyd."

Karlovy Vary Fest Reviews

Devyat Dney Odnogo Goda
(9 Days of Year)
(RUSSIAN)

Karlovy Vary, June 19.

Mosfilm production and release. Stars Alexei Batalov, Innokenti Smoktunovsky; features Nikolay Plotnikov. Directed by Mikhail Romm. Screenplay, Romm, Danil Khrabrovitsky; camera, Gherman Lavrov; editor, D. Tatevsava. At Karlovy Vary Film Fest. Running time, **110 MINS.**

Dmitry	Alexei Batalov
Lelya	Innokentu Smoktunovsky
Illya	Nikolay Plotnikov

Film deals with nine of the key days in the life of a young thurmonuclear scientist who has been severely injured by overexposure to radiation. It has style and does away with flag-waving or mock heroics to make this a fine drama. However, its talky aspects and theme have this mainly for some specialized spots abroad.

Though warned not to expose himself anymore, his absorption in his work lead to an inadvertent step and an intensifying of his illness. Meanwhile, he has married a girl, and his sickness and involvement in his work almost ruin their marriage.

However, they are reconciled and film ends as he decides to undergo an operation that has only been performed on dogs, and then not always successfully. The scientist offers his dedication as something he has to do for humanity. However, this is handled with tact.

There is also a sheen in the characterizations and poking fun at over-indulged scientists. Alexei Batalov, as the probably doomed man, has a restraint that makes his role ring true. Innokenti Smoktunovsky is svelte, femme being well groomed in a change from the usual Russo heroine.

Mikhail Romm's polished direction makes this an adult drama that veers more towards dealing with its characters' individual outlook. On this alone it might be worth specialized release in certain foreign spots. Film is technically excellent. *Mosk.*

Karami-Ai
(The Inheritance)
(JAPAN)

Karlovy Vary, June 19.

Schochiku production and release. Stars Keiko Kishi; features So Yamamura, Misake Watanabe, Minoru Chiaki. Directed by Masaki Kobayashi. Screenplay, Koichi Inagaki; camera, Ko Kawamata; editor, S. Miyaki. At Karlovy Vary Film Fest. Running time, **107 MINS.**

Jasuko	Keiko Kishi
Senzo	Misake Watanabe
Clerk	So Yamamura
Marie	Minoru Chiaki

This pic again indulges in the Japanese penchant for probing corruption and man's actions under impending death. Clinical outlook make this reminiscent of "Ikiru" and "Odd Obsession." This looms as an arty entry, at best, because of its unrelieved look at human pettiness.

A dying industrial magnate expresses the desire to see three illegitimate children he has never known. His young wife plots with a lawyer to discourage this and his secretary, living in his home, is dragged into things when the dying man makes her his mistress.

She finally ends up with the inheritance. But even she, seemingly decent, has lied, to win out. Most characters are fairly unsavory, but the concise visual impact and the fine acting make this a searing look at corruption.

Scope is used with an expert feeling. This harsh if absorbing pic may be somewhat too forthright for Western patrons. *Mosk.*

Slnceto I Sjankata
(Sun and Shadow)
(BULGARIAN)

Karlovy Vary, June 10.

Bulgaro Film production and release. With Anna Prucnalova, Dimo Kolarov. Directed by Rangel Vylchanov; screenplay, Valerij Petrov; editor, R. Lindalinov. At Karlovy Vary Film Fest. Running time, **70 MINS.**

Girl	Anna Prucnalova
Boy	Dimo Kolarov

This story of the chance meeting at a Bulgar beach resort between a local boy and a girl from some Western country is unfolded as a poetic love affair. There are overtones of fear for Atomic annihilation which overshadow their idyll. Knowing direction, fine acting and expert visual conception make this a film with arty chances abroad.

The girl is headstrong, pretty and tender while the lad is direct and solid. He has a belief in life against the fear of death emerging as their relationship grows. A series of simple scenes is used to point up their characters and feelings. The girl confides her fear of war and world destruction while the boy maintains man will never do this again. Her intensity and sensibility bring on a hallucination about the effects of the Atomic Bomb on the beach that is shattering in its intensity. They finally decide that as long as man is in danger of war they will be separated.

The director shows a flair for using symbols that help build this into a non-partisan plea against war. Anna Prucnalova is fetching as the obsessed girl while Dima Kolarov is properly strong as the boy. This is technically fine, an unusual little film that manages to mix its themes adroitly. *Mosk.*

Felmegyek A Miniszterhez
(I'll Go to the Minister)
(HUNGARIAN)

Karlovy Vary, June 19.

Hungarofilm production and release. With Antal Pager, Itala Bekes, Laszlo Banhidy. Directed by Frigyes Ban. Screenplay, Zoltan Galabardi, Miklos Markos; camera, Ferenc Szecsenyi; editor, R. Szecsenyi. At Karlovy Vary Film Fest. Running time, **90 MINS.**

Balogh	Antal Pager
Wife	Itala Bekes
Minister	Laszlo Banhidy

Attempt at a lighthearted look at one farmer who holds out from a collective, this is too heavy-footed to have the comedics take effect. Film plays it both ways, in having the man finally join up and also put in a plea for individual workers, too. This it appears mainly a local item. The holdout is a crafty fellow who manages to get to the Minister of Agriculture and return to his home town in triumph.

Direction and acting are conventional, this lacking the fillip to bring it off. *Mosk.*

Celebrul 702
(The Famous 702)
(ROUMANIAN)

Karlovy Vary, June 19.

Bucaresti Film production and release. With Radu Beligan, Ion Tinlestrino, Sanda Toma. Directed by Mihai Iacob. Screenplay, Alexandru Mirodan, Iacob; camera, Andrei Feher; editor, D. Ionesco. At Karlovy Vary Film Fest. Running time, **90 MINS.**

Kid	Radu Beliga
Diana	Sanda Toma
Harrison	Ion Tinlestrino

This satire on the so-called American Way of Life is reviewed mainly for the record. Its lack of true invention or snap make it dubious for export. And its attempts at poking fun at certain aspects of Yank life are done better by American filmmakers themselves.

It takes place in a prison cell. Obviously a Yank in cell 702 writes a bestseller and his execution is held up. He gets a fancy cell with all modern conveniences. He finally decides to write a book that will tell all about the corruption.

The takeoffs on tele commercials, the characterizations, the chases and the whole comedic outlook just do not jell. There is nothing wicked in this. It just simply is minus the knowhow and the insight.

Shown at the Eastern Bloc film fest, Karlovy Vary, it had Easterners as well as Western spectators ankling en masse. *Mosk.*

WHEN IS BINGO NON-PROFIT?

Dayton, O., June 26.

Montgomery County Prosecutor Paul Young has ordered a county crackdown on bingo, both in Dayton and outside the city limits, after a week of confusion during which some operators were open and others were shut down. The city commission had originally decided to permit non-profit charity games under a set of regulations.

However, Prosecutor Young, operating under a state constitutional clause prohibiting lotteries, stepped into the probe by seeking injunctions against bingo operators. He said he had reason to believe many so-called charitable games reaped huge profits for behind-the-scene gamblers. Young said he thinks it will take a constitutional amendment, to be voted on by the people, to make non-profit bingo legal in the state.

CRITICS CHEW UP PRESS AGENTS

Inside Stuff—Pictures

Noel Meadow in a recent letter to this publication comments on present ratios in the Broadway film gross story each week.

"History is often unimpressive while in the making, but VARIETY might have appeared more impressed about the history it has been making in recent years. Under its valuable Film Estimates for the Week, listing New York theatre nets, it has been noting them lately for 13 Broadway houses and 16 of the area's first run art theatres devoted mainly to foreign-language films (including the British). It's the ratio that's significant and historic. It has taken two World Wars to develop the strong interest which has led to this situation (and it can get along minus a third). Yet, a short decade ago, not even the charter rooters for foreign motion pictures would have dared hope that VARIETY would so soon, if ever, list receipts for more art film houses than for the majors in the Broadway section. It's a rare revolution, indeed—and made even rarer by a total absence of an accompanying civil war."

Peter Sellers thanks Virginia Bare very much for her letter. As he has misplaced her address, would she please contact Arthur P. Jacobs, 17 E. 34 St., N. Y. 22, N. Y.

Above public notice in the N.Y. Times classified columns appeared Sunday (June 17). Alert readers, after the double-take, couldn't be blamed for tagging it pufflicity—the British film funnyman is starred in "Lolita," just-opened in Manhattan, plus a couple other purely British cinematics playing neighborhood arties.

The story, per the Arthur P. Jacobs pubrel office, is that Virginia Bare, a fan, wrote Sellers last month in care of the Times after that paper carried an interview with the comedian. After forwarding via the Jacobs office, Sellers kept the missive but disearded the envelope with its return address. Now he wants to acknowledge the letter.

Gloria Swanson isn't greatly impressed with the current crop of film "stars." Interviewed while at the Pocono Playhouse in "The Inkwell," the star of some 60 films said: "They're making stars out of nobodies, so it's no wonder these nobodies don't have the same attraction for the public. What's pumped into you isn't exciting. You have to seek it."

La Swanson bridles at the "glamorous grandmother" tag which is her lot so often—but because of the "glamorous," not the "grandmother." She finds the word "glamorous" nauseating and explained, "It's a tinselly word out of Hollywood which means nothing real. But I'm real. I'm a person with thoughts and ideas. I refuse to be a Hollywood myth."

Candid quotes from Dolores Hart, to David Cobb of Toronto Star: "'St. Francis of Assisi' did nothing for my career whatever. In fact, I'm still trying to live down the image of St. Clare as I had to play her staid and colorless. A dreadful picture . . . The early displays for 'Lisa' were the most abysmal trash . . . a girl with numbers on her back being flogged by a Gestapo man. The scene wasn't in the movie and was just aimed at the sadism market. So I wrote letters to a lot of people on the production side . . . the ads were changed. Anyway, I asked to go on this tour because of them. Of course, Twentieth's just got to make money on 'Lisa,' so they probably decided to go for the mass market. I wouldn't be in the shoes of Spyros Skouras for all the world."

Word from the U.S. Labor Dept. puts film-theatre admission prices at an alltime high in the threemonth ended last March 31. For purposes of its price spiral index, the dept takes the 1957-58 period as 100. Since then, total admish tabs have climbed to 120.2, up from the 118.1 in the quarter ended Dec. 31, '61.

Several years back, when exhibitors were lobbying hard on Capitol Hill for tax relief, subsequently granted, the argument ran that to recapture the "lost" audience, a tax break was necessary. You can't hardly find an exhib today who'll explain how the new admission price zenith accomplishes that.

Trade reporters who analyzed the 20th-Fox proxy statement, sent out several weeks prior to the May 15 annual meeting of stockholders, overlooked the fact that B. Earl Puckett, who had been a 20th director since 1953, was not standing for reelection. There was no official explanation why Puckett, chairman of Allied Stores Corp., dropped off the 20th board, but it's understood that he had been among the directors most critical of management policy in recent years. Puckett's place on the executive committee is now filled by Rosenman.

Three International Alliance unions in Hollywood seek to confab with California Gov. Edmond (Pat) Brown on "runaway film production," to ask him to set up a committee and take some action to forestall further out-of-country filming. Biz reps of locals, including Studio Grips, 80, International Photographers, 639, and Motion Picture Electricians, 728, met with Carl Zachrisson, Commissioner of Economic development of finance for state of California, and explored situation as it affects Hollywood employment, taxes and business conditions.

Metro's success releasing "Two Women" in France, Italy, Belgium and Switzerland has prompted company to buyup the pic for those territories from producer Carlo Ponti. It's believed company has already recouped its guarantee, and then some. Sophia Loren starrer has been hotsy b.o. this side, too, via Joe E. Levine.

CHICAGO TRIO DETAIL GRIPES

By MORRY ROTH

Chicago, June 26.

Three of Chicago's four film critics—to wit, Anna Nangle (Trib), Eleanor Kean (Sun-Times) and Sam Lesner (News)—chewed up local motion picture pressagents along with the chicken and wild rice at a casual lunch last week, as a remark about one publicist's ineptitude unleashed a deluge of apparently pent-up gripes about Windy City puffery. Forgetting their included-with-lunch desert in their anger, the threesome vented their rage by topping one another with stories of real or fancied affronts and occasional distortions of truth by the publicists.

"The press agents don't read the papers," one reviewer said as the other two chorused, "It's incredible."

"They call you and ask you if you're going to use a story," another related moodily, "when the story has already run."

"Then they ask you for a clipping," the third added bitterly.

"They invite us to lunches with actors and producers who have nothing to say," the first critic mused.

"We're busy people," the second said plaintively. "The thrill of a fancy lunch with a star is many years gone."

Silence ensued as drinks were ordered to assuage the pain of a critic's life. "They're a bunch of lazy slobs," Number One muttered. "It's mostly the young one's," Number Two replied in an attempt at kindness.

Then, braced by the martinis, the attack resumed: "They don't identify people in picture captions."

"The guys from the art theatres tell me it's a first run when it's not."

"They don't put the opening date of the picture in the release and sometimes not even the name of the theatre."

"They want to make idle talk at deadline time."

"They send me a memo about a critics' screening without asking whether I'll be available."

"When they have a story, it can't wait. When I call for information or pictures, it's always two or three days later."

The diatribe was interrupted as the press agent came over to ask them how they liked the lunch and whether he could help them in any way.

Blaustein Exits Metro

Hollywood, June 26.

Julian Blaustein has exited his Metro production distribution deal which still had 18 months to go, after both parties failed to agree on his next film.

Producer, who joined Metro five years ago, last made "The Four Horsemen."

Six Features, $10-Mil. Budget Set For Martin Ransohoff's Filmways

Hollywood, June 26.

Filmways has set a production schedule of six pictures encompassing a budget beyond $10,000,000 through 1963, it was revealed by company head Martin Ransohoff. Pix involve two studios, with three of them committed to Columbia Pictures and two for Metro-Goldwyn-Mayer. Ransohoff also said company is planning to expand the slate at Metro.

With "Boys Night Out" in release through MGM, Ransohoff next goes to Columbia, where he will do "Two Hearts, Three Diamonds" in Europe and the U. S. from a screenplay now being written by Ira Wallach. Film will follow a picture to be done this fall with Kim Novak on deal Filmways has with actress' Kimco Productions. "Hearts" will not be with Novak.

For MGM, Filmways has "The Wheeler Dealers," from George Goodwin script of his own novel, which James Garner will topline. Film begins in February in Hollywood. Second commitment will be "The Americanization of Emily," to start in April in London, with William Holden starred. Picture is based on the William Bradford Huie novel.

Also virtually set are Eris Ambler's "The Light of Day," to be made in London, Greece and Turkey, with Ambler now working on screenplay; Evelyn Waugh's "The Loved One" which Elaine May is scripting for coproducers John Calley (veepee of Filmways) and Haskell Wexler and to be filmed in London in association with a British Co., and Hal Smith's screenplay of "The Sandpiper," an original story by Ransohoff.

Exec said they are talking to Goodman for more writing posts, but scoffed at multiple-picture deals with talent, asserting "every property is a separate entity and can be made only if the entire chemistry is developed to its individual requirements." He said it is necessary "first to get the story, then get the star and then figure the budget." Too often, he feels, companies get a star commitment, then compromise on a property to pick it up and "end up with a bid picture."

Ransohoff noted the trend for independents to "spread themselves out," calling the reason the major studios' need for cross-collateralization. He said indies try to avoid this by making different deals at different places. He asserted, however, that the producer who wishes the security of a single studio deal should be willing to accept cross-colaterization and to "take a chance along with the studio that is supporting him. He feels, in this instance, the studio should have an "all penalty system, but should put it on a pro-rata basis so the responsibility is never one-sided at any time."

Kalmenson, Stark Sales

Benjamin Kalmenson, director and exec v.p. of Warneds, has disposed of 13,300 shares of the WB common stock leaving him with direct holdings of 66,200 shares.

Herman Starr, v.p., dropped 4,900 WB shares, now has a balance of 25,100 shares.

Dino Counters With $6,885,500 Claim Vs. 20th

Hollywood, June 26.

Dean Martin, following 20th-Fox's demand for $3,339,000 in a Superior Court action, yesterday (Mon.) brought countersuit against the company for $6,885,500 damages charging his reputation had been defamed by "false, fraudulent and misleading statements" made by certain unnamed studio persons.

Actor, who filed suit with Claude Productions Inc., his indie company, claimed he had received criticism from unions and entertainers because of misleading statements regarding his position in the Marilyn Monroe picture, "Something's Got To Give," which conveyed he was unconcerned about his coworkers in the industry when he refused to accept Lee Remick as a replacement for Miss Monroe.

Complaint stated he had contractual right of approval for any replacement and that studio had wrongfully declared he refused to work unless Miss Monroe appeared. Martin also alleged studio had presented an inaccurate picture of the entire situation and blamed Martin to duck criticism from stockholders.

U'S 628G INSURANCE CLAIM ON MONTY CLIFT

Hollywood, June 26.

A Universal-International motion, filed in L. A. Superior Court, is asking for a summary judgment of $628,213.52 against the Firemen's Fund Insurance Co. for losses due to the illness of Montgomery Clift during the filming of "Freud" in Europe. The insurance company has denied liability under the policy.

U-I attached 11 affidavits to support the claim. Papers came from director John Huston and others connected with the film. U-I also requested the court to review "outtakes" from pic which assertedly show Clift's illness.

Mix Cancer Propaganda With Cinema Ballyhoo; B'klyn Exhib's Policy

Albert Greene, the Brooklyn theatre operator whose past exploitation penchants rated a bounty of press notice, is back in focus with a new ploy, but this time for a non-biz cause that hasn't meant a thing at his boxoffice and isn't intended to.

Exhib is using his 489-seat Avenue U subrun to spotlight cigaret smoking as a prime cancer villain, pressing the attack via screen trailer, lobby blowups, and the street side of his marquee. Crusade is angled thematically to the slogan, "Get More Out of Life. STOP SMOKING. Live Longer . . . See More Movies." American Cancer Society, enthused over the

(Continued on page 15)

Diversification Secrecy Confuses How-Good-Is-Circuit-Business

Taking their collective fiscal statements for 1961, the nation's big picture circuits are doing substantially better than fashionable expressions of gloom would suggest. But, as with the large producing outfits, the key point to be borne in mind is that the theatre chains are even more diversified and almost equally shy about disclosing breakdowns as to which business division earned how much.

The arithmetic on the circuits is compiled in the latest bulletin of Theatre Owners of America, which did a like job (as reported in these columns) on the producing companies. The sequel study by TOA—and to emphasize, it only covers the large publicly-owned exhibition groups—finds that they grossed a total of $700,073,800 in fiscal '61, some $49,000,000 better than the previous year's mark. Also, last year's net of $20,000,000 was up from the $15,850,801 reported in '60. Similarly, the ratio of profit to gross also rose last year by .5%.

Top-grossing circuit is AB-PT, but the bulk of its revenue is derived from broadcasting operations. Of its total $363,085,183 consolidated gross for last semester, the company's 465 theatres accounted for $83,327,900 (vending revenue included). The only other chain to break it down, National General, registered a theatrical gross of $40,563,451. In total gross, Stanley Warner is second to AB-PT, with $134,905,364, but the Si Fabian umbrella doesn't specify the contributions from SW's consumer goods and pharmaceutical activities.

Indicative of how far the business has come, the study accents that all seven major circuits are diversified outside the entertainment sphere.

The chains, by the way, have a broader shareowner base than the film producers. For the theatres, it's 21,080,423 shares outstanding, compared with 14,857,530 (plus a small number of preferred stock) film company shares held publicly.

The other circuits in the TOA study were Loew's, General Drive-in and Wometco.

Leo Samuels to Colorama; TV Distributor Handles Italo & Anglo Product

Leo Samuels, former president of Walt Disney's Buena Vista Distribution Co., has become v.p. in charge of sales for Colorama Features Inc., independent importer-distributor headed by Jules B. Weill as president.

This outfit had been engaged in television distribution, and is now taking on theatricals. New program begins with "The Trojan Horse," Italian entry starring Steve Reeves and John Barrymore Jr., which is to premiere at New York's Forum Theatre next month. Also acquired are the British "Murder on the Campus" and the Italian "The Mongols."

Colorama hopes to come upon foreign product via outright purchases of rights, distribution participations and coproduction deals.

L.A. Soars; 'Bird' Brilliant $27,000, 'Voyage' Socko 23G, 'Lolita' Wow 16G, 'Traitor' 19G; 'Advise' 15G, 3d

Los Angeles, June 26.

Firstruns here are up smartly this stanza, being sparked by several strong incomers as well as by continued hardy engagement of "West Side Story" at the Chinese. "Sweet Bird of Youth" looks lush $27,000 on first general run playing four theatres.

"Bon Voyage," playing exclusive at Hollywood Paramount, shapes socko $23,000. Also on first general release, "Counterfeit Traitor" is soft $19,000 or near in four spots.

"Lolita" looks wow $16,000 playing exclusively at the Beverly in first round. "Lonely Are the Brave" is shaping fair $10,000, daydating two houses on opener.

"Advise and Consent" dominates regular holdovers with a big $15,000 in sight for third frame at Warner Beverly.

Estimates for This Week

Beverly (State) (1,150; 90-$2)—"Lolita" (MGM). Wow. $16,000. Last week, "Spartacus" (U) (reissue), $2,000.

Four Star (UATC) (868; 90-$1.50)—"Lisa" (20th). Okay $4,500. Last week, with State, Vogue, "Black Tights" (Magna), "Oklahoma" (20th) (reissue) (2d wk, Four Star; 1st wk, State, Vogue), $10,100.

Hollywood Paramount (State) (1,468; $1-$1.80)—"Bon Voyage" (BV). Wow $23,000. Last week, "Cabinet Caligari" (20th) (4th wk-5 days), $5,000.

Los Angeles, Vogue (Metropolitan-FWC) (2,017; 810; 90-$1.50)—"Lonely Are Brave" (U) and "Night Creatures" (U). Fair $10,000 or close. Last week, Los Angeles, "Jessica" (UA), "Cobweb"

(Continued on page 17)

Key City Grosses

Estimated Total Gross

This Week $2,485,471

(Based on 22 cities and 258 theatres, chiefly first runs, including N.Y.)

Last Year $2,160,150

(Based on 21 cities and 248 theatres).

'Mink' Slick 16G, Buff; 'Sack' 7½G

Buffalo, June 26.

"Touch of Mink" is town topper here this session with a socko take at Lafayette. Otherwise most newcomers are very thin. However, "Sad Sack," out on reissue, looms fair at Paramount while a combo of "Can-Can" and "Oklahoma" is rated okay for first at Century.

Estimates for This Week

Buffalo (Loew) (3,500; 90-$1.25)—"Geronimo" (UA) and "House of Bamboo" (Indie). Drab $5,000 or less. Last week, "Ride High Country" (MGM) and "Hired Gun" (MGM), $5,200.

Center (AB-PT) (2,500; 90-$1.25)—"Story of Count of Monte Cristo" (WB). Sad $4,000 or under. Last week, "Lad: a Dog" (WB), $4,200.

Century (UATC) (2,700; 90-$1.25)—"Oklahoma" (Magna) and "Can-Can" (20th) (reissues). Okay $6,000. Last week, "Battleground" (MGM) and "Go For Broke" (MGM) (reissues), $3,000.

Lafayette (Basil) (3,000; 90-$1.25) "Touch of Mink" (U). Smash $16,000. Last week, "Far Country" (U), $3,000.

Paramount (AB-PT) (3,000; 90-$1.25)—"Sad Sack" (Par) and "The Delicate Delinquent" (Par) (reissues). Fair $7,500. Last week, "Hell is for Heroes" (Par), $6,000.

Teck (Loew) (1,200; $1.50-$2.75)—"West Side Story" (UA) (15th wk). Good $5,200. Last week, $7,000.

Cinema (Martina) (450; 90-$1.25)—"Doctor In Love" (Gov) (5th wk). Good $1,700. Last week, $1,800.

D.C. Uneven But 'Mink' Mighty 25G, 'Road' Hot 20G; 'Advise' Sock 28G

Washington, June 26.

Trade winds are blowing hot and cold this frame with torrid openers providing most of the gusto. "Advise and Consent" is still great in third round at small Trans-Lux and Playhouse

"Road to Hong Kong" is rated sock at Keith's while "That Touch of Mink" shapes wham at the Town, both for opening rounds. "Reprieve" at Capitol is mild and "13 West Street" at Palace moderate on initialers.

"El Cid" is smash at Warner in second week. Opening in two spots, "Merrill's Marauders," shapes good on initial frame.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; $1-$1.49)—"Merrill's Marauders" (WB). Good $10,000 or close. Last week, "Story Count of Monte Christo" (WB), $6,000.

Apex (KB) (940; $1.25-$1.40) — "My Turn" (Indie) (3d wk). Fair $3,800. Last week, $4,100.

Capitol (Loew) (3,420; $1-$1.49) —"Reprieve" (AA). Mild $11,500. Last week "Magic Sword" and "Mighty Ursus" (UA), $9,700.

Dupont (Mann-KB) (400; $1-$1.65) — "La Notte" (Lope) (4th wk). Fair $3,000. Last week, $3,200.

Keith (RKO) (1,839; $1-$1.49)—"Road to Hong Kong" (UA). Socko $20,000. Last week, "Geronimo" (UA) (2d wk), $6,500.

MacArthur (KB) (900; $1.25-$1.40) — "Whistle Down Wind" (Pathe) (5th wk). Okay $5,000. Last week, $5,600.

Ontario (KB) (1,240; $1-$1.49)—"World of Comedy" (Cont) (3d wk). Off to fair $4,700. Last week, $5,700.

Palace (Loew) (2,360; $1-$1.49)—"13 West Street" (Col). Moderate $7,800. Last week, "Vikings" (UA) and "Trapeze" (UA) (reissues), $7,300.

Playhouse (TL) (459; $1.49-$2)—"Advise and Consent" (Col) (3d wk). Smash $13,500. Last week, $14,500.

Plaza (TL) (278; $1.49-$1.80) — "Five Sinners" (Astor). Fine $2,300. Last week, $3,300.

Town (King) (800; 90-$1.25) — "That Touch of Mink" (U). Huge $25,000 or close. Last week, "Spartacus" (U) (subrun) (3d wk), $3,000.

Trans-Lux (TL) (599; $1.49-$2)—"Advise and Consent" (Col) (3d wk). Socko $14,500. Last week, $15,000.

Uptown (SW) (1,300; $1.49-$2.75) — "West Side Story" (UA) (32d wk). Hotsy $11,000. Last week, $10,000.

Warner (SW) (1,250; $1.25-$1.60) —"El Cid" (AA) (2d wk). Great $18,000. Last week, $21,000.

'Mink' Wow $15,000, Cincy Standout; 'Advise' Hot 8G; 'Marauders' 6½G, 2d

Cincinnati, June 26.

"That Touch of Mink," shaping wow at Keith's, is the leader in this uplift session for film biz here. "Advise and Consent" looks good at Capitol for popscale switch from "Windjammer." Twin Drive-In has sock outlook for "Belle Sommers" and "Eegah" on west wall. Oldies "Sad Sack" with "Delicate Delinquent" rate fair at Albee. "Africa Ablaze" plus "Rack" bid okay at the Grand.

"Taste of Honey" looms boffo at Esquire Art. "West Side Story" remains swell in 14th week at suburban Valley. "Merrill's Marauders" is nice in second at Palace.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.25)—"Sad Sack" (Par) and "Delicate Delinquent" (Par) (reissues). Fair $7,500. Last week, "Road to Hong Kong" (UA) (3d wk), at $1-$1.50 scale, was $8,000.

Capitol (SW-Cinerama) (1,340; $1.25-$1.50) — "Advise and Consent" (Col). Good $8,000 or near. Last week, "Windjammer" (Cinerama) (reissue) (3d wk-10 days), $9,000 at $1.80 top.

Esquire Art (Cin-T-Co) (500; $1.25)—"Taste of Honey" (Cont). Big $3,000, tops here for a long time. Last week, "Five Finger Exercise" (Col), $1,500.

Grand (RKO) (1,300; $1-$1.25)—"Africa Ablaze" (Indie) and "Rack" (Indie) (reissues). Okay $5,500. Last week, "Story of Count of Monte Cristo" (WB) and "Malaga" (WB), $5,700.

Guild (Vance) (300; $1.25) — "Only Two Can Play" (Col) (10th wk). Fairish $1,300. Last week, $1,400.

Hyde Park Art (Cin-T-Co) (500; $1.25)—"Gone With Wind" (MGM) (reissue). Still breezy at $1,500. Last week, "Mark" (Cont) (subrun), $1,200.

Keith's (Cin-T-Co) (1,500; 90-$1.25)—"That Touch of Mink" (U). Wow $15,000 or over. Biggest opening day here in a year. Last week, "Big Red" (BV), $7,000.

Palace (RKO) (2,600; $1-$1.25)—"Merrill's Marauders" (WB) (2d wk). Nice $6,500 after $8,000 opener.

Twin Drive-In (Cin-T-Co) (800 cars each side; 90c)—West: "Belle Sommers" (Indie) and "Eegah" (Indie). Wham $10,000. Last week, "Hand of Death" (20th) and "Cabinet of Caligari" (20th), $6,500. East: "Magic Sword" (UA) and "Geronimo" (UA). So-so $5,000. Last week, "13 West Street" (Vol) and "Mothra" (Col), $4,500.

Valley (Cin-T-Co) (1,275; $1.50-$2.50 — "West Side Story" (UA) (14th wk). Swell $7,500. Last week, $8,000.

New Product Hypoes Det. Biz; 'Mink' Whopping $19,000, 'Hobbs' Boff 18G, 'Hatari' Big 23G; 'Spain' 14½G, 5th

Detroit, June 26.

Biz is perking here currently with three hot newcomers. "That Touch of Mink" looks terrific at the Mercury in first. "Hatari" rates a big take at the Palms. "Mr. Hobbs Takes a Vacation" shapes wham at Grand Circus, also on opener.

Meanwhile, "West Side Story" stays strong in 19th stanza at Madison. "Big Red" looks good in second week at the Michigan. "Lonely Are The Brave" is modest in first holdover round at Fox. "Holiday in Spain" stays very strong in fifth at Music Hall.

Estimates for This Week

Fox (Woodmont Corp) (5,041; $1.25-$1.49)—"Lonely Are Brave" (U) and "Twist all Night" (AI) (2d wk. Modest $7,500. Last week, $9,500.

Michigan (United Detroit) (4,026; $1.25-$1.49)—"Big Red" (BV) (2d wk). Good $10,000. Last week, $12,000.

Palms (UD) (2,995; $1.25-$1.49)—"Hatari" (Par). Big $23,000 or near. Last week, "Merrill's Marauders" (WB), $12,000.

Madison (UD) (1,408; $1.50-$2.65) —"West Side Story" (UA) (19th wk). Steady $12,000. Last week, $11,658.

Grand Circus (UD) (1,400; $1.25-$1.49)—"Mr. Hobbs Takes A Vacation" (20th). Wow $18,000. Last week, "Counterfeit Traitor" (Par) (3d wk), $10,000.

Adams (Balaban) (1,700; $1.25-$1.50) — "Paradisio" (Indie) and "Secret File Hollywood" (Allied) (3d wk). Fair $6,000. Last week, $7,000.

United Artists (UA) (1,667; $1.25-$1.50) — "Vikings" (UA) and "Trapeze" (UA) (reissues) (2d wk). So-so $3,000. Last week, $3,200.

Music Hall (Cinerama, Inc.) (1,213; $1.20-$2.65) — "Holiday in Spain" (Nat'l Th.) (5th wk). Strong $14,500. Last week, $14,000.

Mercury (UM) (1,465; $1-$1.80)—"That Touch of Mink" (U). Terrific $19,000 or over. Last week, "Valiant" (UA), $5,800.

Trans-Lux (Trans-Lux Krim) (980; $1.49-$1.65) — "Lisa" (20th) (2d wk). Oke $3,000. Last week, $4,500.

Broadway Grosses

Estimated Total Gross

This Week $674,871

(Based on 28 theatres)

Last Year $604,200

(Based on 30 theatres)

'Mink' Sockeroo $15,000 in Prov.

Providence, June 26.

Rainy weekend and better product is giving welcome lift to grosses here which had been very slow in recent weeks. Albee is riding the crest with "Touch of Mink" with a wow take. Majestic's "Lisa" looks neat. "Horizontal Lieutenant" is slow at State. Elmwood's 11th of "West Side Story" is steady.

Estimates for This Week

Albee (RKO) (2,200; 65-90)—"That Touch of Mink" (U) and "Information Received" (U). Wow $15,000 or over. Last week, "Lonely Are Brave" (U) and "Night Creatures" (U), $5,000.

Elmwood (Snyder) (724; $2-$2.50) —"West Side Story" (UA) (11th wk). Good $5,000. Last week, $5,200.

Majestic (SW) (2,200; 65-90)—"Lisa" (20th) and "Madison Avenue" (20th). Also getting good play for neat $9,000. Last week, "Jessica" (UA) and "Incident In Alley" (Indie), $6,500.

State (Loew) (3,200; 65-90)—"Horizontal Lieutenant" (MGM) and "Clown and Kid" (MGM). Slow $8,000 expected. Last week, "Africa Ablaze" (MGM) and "Rack" (MGM) (reissues), $5,000.

'Hobbs' Husky $13,000, Denver; 'Road' Hot 12G

Denver, June 26.

Some new screen fare is helping the biz outlook here this week. "Road To Hong Kong" is rated nifty at Paramount while "Mr. Hobbs Takes a Vacation" shapes lusty at Centre, both being openers. "Big Red" is off to a fair take in second at the Denver. "Jack the Giant Killer" looms fair also in second at the Towne.

Estimates for This Week

Aladdin (Fox) (900; $1.25-$1.45) —"El Cid" (2d wk). On popscale. Fair $3,500. Last week, $5,500.

Centre (Fox) (1,270; $1.25-$1.45) —"Mr. Hobbs Takes Vacation" (20th). Lusty $13,000. Last week, "Counterfeit Traitor" (Par) (4th wk), $7,000.

Cooper (Cooper) (814; $1.65-$2.50)—"Cinerama Holiday" (Cinerama) (4th wk). Big $17,000. Last week, $18,000.

Crest (Wolfberg) (750; $1.25) — "Merrill's Marauders" (WB) and "Oceans 11" (WB) (m.o.). Tall $3,000. Last week, "Cape Fear" (U) (m.o.) and "Romanoff and Juliet" (U) (reissue), $4,100.

Denham (Indie) (800; $1.25-$2.50) —"West Side Story" (UA) (8th wk). Nice $9,000. Last week, $10,000.

Denver (Fox) (2,432; $1.25) — "Big Red" (BV) and "Living Desert" (BV) (2d wk). Fair $8,000. Last week, $14,000.

Esquire (Fox) (600; $1.25) — "La Belle Americaine" (Cont) (2d wk). Okay $1,800. Last week, $2,500.

Orpheum (RKO) (2,690; $1-$1.25) —"Zotz" (Col) and "Wild Westerners" (Col). Sad $5,000. Last week "Naked and Dead" (WB) and "Pete Kelly's Blues" (WB) (reissues), $5,200.

Paramount (Wolfberg) (2,100; 90-$1.25)—"Road to Hong Kong" (UA) and "The Coach" (WB). Nice $12,000. Last week, "Merrill's Marauders" (WB) and "Oceans 11" (WB) (reissue), $13,500.

Towne (Indie) (600; $1.25-$1.45) —"Jack Giant Killer" (UA) (2d wk). Fair $4,000. Last week, $4,500.

Vogue (Art Theatre Guild) (450; $1.25)—"9th Circle" (Indie). Good $1,500. Last week, "View From Bridge" (Cont), $1,400.

'Hatari' Hotsy $24,000, Frisco; 'Mink' Boff 20G, 'Advise' Smart $19,000

San Francisco, June 26.

Firstruns here this round are climbing much higher on the showing of some hot, new fare. "Hatari" looks like pacesetter with a big take at Paramount, with "Touch of Mink" actually as strong or even better on its five-day showing at Golden Gate. "Advise and Consent" shapes virtually as big with a husky take at St. Francis.

"Taste of Honey" shapes solid in fourth round at Presidio. "West Side Story" shapes okay in 28th session at United Artists.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25-$1.50)—"Touch of Mink" (U) and "Night Creatures" (U). Boff $20,000 in five days. Last week, "Lonely Are Brave" (U) and "Information Received" (U) (2d wk), $10,000 for nine days.

Fox (FWC) (4,651; $1.25-$1.50) —"Big Red" (BV) and "Living Desert" (BV) (2d wk). Light $7,000 or near in five days. Last week, $14,500.

Warfield (Loew) (2,656; $1.25-$1.50)—"Concrete Jungle" (Indie) and "Hired Gun" (MGM). Dull $6,500. Last week, "King Solomon's Mines" (MGM) and "Naked Spur" (MGM) (reissues), $7,500.

Paramount (Par) (2,646; $1.25-$1.50)—"Hatari" (Par). Big $24,000 or near. Last week, "Escape from Zahrain" (Par) and "Jungle Fighters" (Cont), $10,000.

St. Francis (Par) (1,400; $1-$1.75) — "Advise and Consent" (Col). Hefty $19,000. Last week, "Hell Is for Heroes" (Par) and "Airborne" (Fav), $13,000.

United Artists (No. Coast) (1,151; $1.50-$3)—"West Side Story" (UA) (28th wk). Okay $15,000. Last week, $15,000.

Vogue (S. F. Theatres) (346;

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Balto Better; 'Mink' Hep $15,000, 'Zahrain' Dim 5, 'Big Red' Tall $8,000

Baltimore, June 26.

New films and good weekend trade sparked by special previews apparently will lift biz at downtown houses currently. "That Touch of Mink" opened lively at Stanton. "Escape from Zahrain" shapes mild in first at the Hipp. "Big Red" is shaping nice in first at the New. "Last Year at Marienbad" is okay in third at the Charles.

Estimates for This Week

Avalon (Freedman) (860; $1.50) —"Lovers" (Zenith) (3d wk). Slow $1,400. Last week, $1,800.

Aurora (Rappaport) (367; 90-$1.50)—"Whistle Down Wind" (Pathe). Nice $2,000. Last week, "3 Strange Loves" (Janus) reissue) (2d wk), $1,200.

Charles (Fruchtman) (500; 90-$1.50)—"Last Year at Marienbad" (Astor) (3d wk). Oke $2,000. Last week, $3,000.

Cinema (Schwaber) (460; 90-$1.50)—"Devil's Eye" (Janus) (2d wk). Slow $1,600. Last week, $2,500.

Hippodrome (Rappaport) (2,200; 90-$1.59)—"Escape from Zahrain" (Par). Mild $5,000. Last week, "Ride High Country" (MGM), $5,000.

Five West (Schwaber) 435; $1.50-$2)—"Judgment at Nuremberg" (UA) (10th wk). Down to $3,000. Last week, $3,100.

Little (Rappaport) (300; 90-$1.50) —"Whistle Down Wind" (Pathe). Good $2,600. Last week, "Forever My Love" (Par), $2,000.

Mayfair (Fruchtman) (700; 90-$1.50)—"Oklahoma" (Magna) (2d wk) (reissue). Good $4,500. Last week, $7,000.

New (Fruchtman) (1,600; 90-$1.50)—"Big Red" (BV). Nice $8,000. Last week, "Cabinet of Caligari" (20th), $4,500.

Playhouse (Schwaber) (355; 90-$1.50) — "Only Two Can Play" (Kings). Good $4,000. Last week, "Victim" (Indie) (4th wk), $1,900.

Rex (Freedman) (500; $1.50)—"Many Ways to Sin" (Indie) (2d wk). Oke $2,000. Last week, $3,000.

Stanton (Fruchtman) (2,800; 90-$1.50)—"Touch of Mink" (U). Big $15,000 or close. Last week, "Lonely Are Brave" (U) (2d wk), $5,500.

Town (Rappaport) (1,125; 90-$1.50)—"Counterfeit Traitor" (Par) (4th wk). Fair $4,000. Last week, $4,500.

Chi Spotty; 'Boys' Bright $20,000, 'Geisha' Fast 13G; 'Mink' Boff 30G, 2d; 'Advise' Sock 22G, 'Red' 13G, 3d

Chicago, June 26.

Deluxer biz is slumping this round, with a few notable preem exceptions, as vacationing youth trade fails to meet expectations. "Boys' Night Out" is bowing to a fast $20,000 at the Oriental. "My Geisha" shapes socko $13,000 in its Esquire bow. Monroe reissue pair of "Frantic" and "Passionate Summer," should be okay.

"Touch of Mink" is registering a socko second session at United Artists. The Disney pair of "Big Red" and reissue of "Living Desert" is okay in Roosevelt second.

"Advise and Consent" is lofty in its third Woods lap. World duo of "Through Glass Darkly" and "Virgin Spring" is steady for third round. "After Mein Kampf" and "Karate" tandem shapes quiet in fourth Loop week. "Mr. Hobbs Takes A Vacation" is fast in its State-Lake fifth session. "Road To Hong Kong" is light for the same week at the Chicago.

Hardticketers continue as the brightest spot locally, with "Judgment At Nuremberg" hotsy in its Cinestage fifth and "West Side Story" continuing to sizzle in its 18th Todd stanza.

Estimates for This Week

Carnegie (Telem'l) (495; $1.25-$1.80)—"Only Two Can Play" (Kings) (m.o.) Snappy $4,000. Last week, "The Swan" (MGM) and "Tea and Sympathy" (MGM) (reissues), $2,500.

Chicago (B&K) (3,900; 90-$1.80)—"Road To Hong Kong" (UA) (5th wk). Light $12,000 in 5 days. Last week, $15,000.

Cinestage (Todd) (1,038; $1.75-$3.50)—"Judgment At Nuremberg" (UA) (5th wk). Stout $18,500. Last week, $19,000.

Cinema (Stern) (500; $1.50)—"Love and Frenchwoman" (Cont) (reissue). Mild $1,600. Last week, "My Uncle" (Cont) and "Gervaise" (Cont) (reissues), $2,500.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"My Geisha" (Par). Sparkling $13,000. Last week, "Only Two Can Play" (Kings) (6th wk), $5,000.

Loop (Telem'l) (606; $1.25-$1.80)—"After Mein Kampf" (Indie) and "Karate" (Indie) (4th wk). Steady $5,000. Last week, $5,200.

Monroe (Jovan) (1,000; 65-90)—"Frantic" (Indie) and "Passionate Summer" (Indie) (reissues). Oke $4,500. Last week, "Belle Som-

(Continued on page 17)

'Mink' Smash $11,000 In L'ville; 'Road' Fair 8G, 'Red' Nice 6G in 2d

Louisville, June 26.

Trade is spotty this week but there are sock spots like "That Touch Of Mink." Opening sesh at the Kentucky had wicket lines extending down the mainstem Saturday (23) with wham opening week likely. "Road To Hong Kong" at United Artists is only fairly good. Some patrons think it is an oldie. "View From Bridge" is rated okay at the Brown. "Big Red" in second at the Ohio is nice.

Estimates for This Week

Brown (Fourth Avenue) (900; 75-$1.25) — "View From Bridge" (Cont). Okay $5,500. Last week, "Jessica" (U), $5,400.

Kentucky (Switow) (900; 75-$1.25)—"Touch of Mink" (U). Customers lining up for this one, indicating wow $11,000 or more. Last week, "Far Country" (U) and "Saskatchewan" (U) (reissues), $2,500.

Mary Anderson (People's) (1,100; 75-$1.25)—"Horizontal Lieutenant" (MGM) (3d wk). Fair $4,500 after second week's $6,000.

Ohio (Settos) (900; 75-$1.25)—"Big Red" (BV) and "Living Desert" (BV) (reissue) (2d wk). Nice $6,000 after last week's $7,500.

Rialto (Fourth Avenue) (1,100; $1.25-$2.50)—"Windjammer" (NT) (4th wk). Modest $5,500 after third week's $6,500.

United Artists (Fourth Avenue) (3,000; 75-$1.25)—"Road to Hong Kong" (UA). Fairly good $8,000. Last week, "Experiment in Terror" (Col), $5,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Road' Rugged 11G K.C.; 'Red' Big 7G

Kansas City, June 26.

"Road to Hong Kong" at the Plaza is the best in town this week, with a lofty take. It's due to hold. Slow is "Hell Is for Heroes" at Paramount. "Cabinet of Caligari" in six spots, looks mild. "Ride High Country" at the Saxon is drab. Elsewhere it's holdovers, "Big Red" being fast at Uptown and Grainada in second. "El Cid" is okay at the Brookside in fourth round.

Estimates for This Week

Brookside (Fox Midwest-Nat. Th.) (800; $1-$1.50)—"El Cid" (AA) (4th-final wk). Bright $4,000. Last week, $5,000.

Capri (Durwood) (1,260; 90-$2)—"Oklahoma" (20th) (reissue) (3d wk). Oke $3,500. Last week, $4,000.

Empire (Durwood) (1,200; 90-$2)—"Windjammer" (Nat'l) (reissue) (3d wk). Hep $3,500; holds. Last week, $4,000.

Isis, Vista (FMW-NT) (1,360; 700; $1). Crest, Riverside (Commonwealth) (900 cars each; $1), Boulevard (Rosedale) (750 cars; $1), Englewood (Dickinson) (1,000; $1)—"Cabinet of Caligari," (20th) and "Hand of Death" (20th). Modest

(Continued on page 17)

'DREAM' FAST $22,000, T'RONTO; 'BIRD' 10G, 3

Toronto, June 26.

"Follow that Dream" is off to a fast weekend start in three houses while "Geronimo" and "War Hunt," in a seven-house combo, shapes big among newcomers. Upsurge is reported in "Counterfeit Traitor," "Summer and Smoke" and reissue of "South Seas Adventure," all in second stanzas.

"Sweet Bird of Youth" is strong in third frame. "West Side Story," on hardticket, is turning them away over the weekend in sixth frame.

Estimates for This Week

Carlton, Danforth, Humber (Rank) (2,318; 1,328; 1,203; $1-$1.50)—"Follow that Dream" (UA). Fast $22,000. Last week, "Road To Hong Kong" (UA) (2d wk), Carlton only, $8,000.

Century, Downtown, Glenlake, Midtown, Odeon, Scarboro, State (Taylor) (1,342; 1,059; 995; 1,082; 752; 682; 696; 75-$1)—"Geronimo" (UA) and "War Hunt" (UA). Big $37,000. Last week, "Burn Witch Burn" (AI) and "Devil Made a Woman" (Astral), for two-house combo, with 1,755 capacity, $15,000.

Eglinton (FP) (919; $1.50-$2.50)—"South Seas Adventure" (Cinerama) (reissue) (2d wk). Good $5,000. Last week, $4,000.

Hollywood (FP) (1,080; $1-$1.50)—"Counterfeit Traitor" (Par) (2d wk). Big $12,000, to top first week's $11,000.

Hyland (Rank) (1,373; $1-$1.50)—"Only Two Can Play" (Col) (11th wk). Smash $6,500. Last week, ditto.

Imperial (FP) (3,206; $1-$1.75)—"Escape from Zahrain" (Par) (2d wk). Yanked after three days and poor $3,000. Last week, $9,500.

Loew's (Loew) (1,641; $1-$1.50)—"Sweet Bird of Youth" (MGM) (3d wk). Good $10,000 or near. Last week, $13,000.

Tivoli (FP) (935; $1.50-$2.50)—"West Side Story" (UA) (6th wk). Hefty $13,000. Last week, $13,500.

University (FP) (1,393; $1.25-$1.50)—"Summer and Smoke" (Par) (2d wk). Hefty $7,000. Last week, $10,000.

'Traitor' Sharp $7,000, Seattle; 'Mink' $12,000

Seattle, June 26.

Big news here currently is "That Touch of Mink," with a great take in first round at Music Hall. It's the best this house has had in many weeks. "Counterfeit Traitor" is rated nice on initial stanza at Coliseum. "Big Red" shapes fair in second at Fifth Avenue.

Estimates for This Week

Blue Mouse (Hamrick) (739; $1.25-$1.50)—"Merrill's Marauders" (WB) (2d wk). Fair $4,000. Last week, $6,200.

Coliseum (Fox-Evergreen) (1,870; $1.25-$1.50)—"Counterfeit Traitor" (Par) and "Saintly Sinners" (UA). Nice $7,000 or over. Last week, "Cabinet Caligari" (20th) and "Hand of Death" (20th), $7,300.

Fifth Avenue (Fox-Evergreen) (2,500; $1.25-$1.50)—"Big Red" (BV) and "Living Desert" (BV) (2d wk). Fair $5,000. Last week, $5,100 in 8 days.

Music Box (Hamrick) (738; $1.50-$3)—"West Side Story" (U) (18th wk). Swell $7,000. Last week, $7,700.

Music Hall (Hamrick) (2,200; $1.25-$1.50)—"Touch of Mink" (U). Great $12,000 or close. Last week, "Geronimo" (UA) and "Night Creatures" (UA), $4,400.

Paramount (Fox-Evergreen) (3,000; $1.25-$1.50)—"Jack, Giant Killer" (UA) and "Swinging Along" (20th). Bad $4,000. Last week, house was dark.

'Mink' Cheering Pitt, Wham 20G; 'Geronimo' 10G

Pittsburgh, June 26.

Five newcomers, sparked by a glittering showing by "Touch of Mink" at the Fulton, is giving Pitt deluxers its first solid week in months. "Advise and Consent" shapes fine at Fulton. At the large houses, "Geronimo" is good at Penn while "Big Red" shapes okay at Stanley. "Tomorrow is My Turn" is strong in first at arty Shadyside.

"West Side Story" continues its fast gait in its 20th week at Nixon. Other holdover, "Taste of Honey" is loud in third at the Squirrel Hill.

Estimates for This Week

Fulton (Assoc.) (1,530; $1-$1.50)—"Advise and Consent" (Col). Nice $8,000. Last week, "Lisa" (20th), $5,800.

Gateway (Assoc.) (1,900; $1-$1.50)—"That Touch of Mink" (U). Socko $20,000 for biggest week's gross here in months. Last week, "Cape Fear" (U) (3d wk-3 days), $1,500.

Nixon (Rubin) (1,760; $1.50-$2.75)—"West Side Story" (UA) (20th wk). Brilliant $8,000 on new two-a-day basis. Last week, $8,000.

Penn (UATC) (3,300; $1-$1.50)—"Geronimo" (UA). Good $10,000. Last week, "Vikings" (UA) and "Trapeze" (UA) (reissues), $7,600.

Shadyside (MOTC) (750; $1.25)—"Tomorrow is My Turn" (Show). Fine $3,000. Last week, "Through Glass Darkly" (Janus) (4th wk), $2,200.

Squirrel Hill (SW) (834; $1.25)—"Taste of Honey" (Cont) (3d wk). Sweet $3,000. Last week, $3,500.

Stanley (SW) (3,700; $1-$1.50)—"Big Red" (BV). Okay $9,000. Last week, "Merrill's Marauders" (WB), $8,000.

'Mink' Indpls Topper With Smash $10,000

Indianapolis, June 26.

"That Touch of Mink" is the brightest spot in the firstrun situation here this stanza with a socko total at Keith's. It will hold. "Windjammer" is nice in third stanza at the Indiana. "Big Red" is very slim in second at the Circle. Loew's has reissues.

Estimates for This Week

Circle (Cockril-Dolle) (2,800; $1-$1.25)—"Big Red" (BV) and "Alakazam" (Indie) (2d wk). Sad $4,500. Last week, $4,800.

Indiana (C-D) (1,100; $1.25-$2.50)—"Windjammer" (NT) (2d wk). Nice $6,000. Last week, $5,000.

Keith's (C-D) (1,300; $1-$1.25)—"Touch of Mink" (U). Boff $10,000 or more. Last week, "Hell Is For Heroes" (Par), $4,000.

Loew's (Loew) (2,427; 75-$1.25)—"Africa Ablaze" (MGM) and "The Rack" (MGM) (reissues). Dull $4,000. Last week, "Judgment at Nuremberg" (UA) (2d wk), $6,500.

Rain, Cool Weather Help N.Y.; 'Boys' Smasheroo $47,000, 'Sky' Lofty 39G, 'Mink' Wow 200G, 'Lolita' Boff 65G

Cool, rainy weekend plus three new bills is boosting overall biz at Broadway firstruns. The rains came early enough last Saturday night (23) to help trade on that important day while heavy rainfall on Sunday was rated a b.o. spur.

"Boys Night Out," one of the top newcomers, is heading for a great $47,000 opening stanza daydating the Victoria and Guild. "Sky Above" hit a smash $39,000 in first round daydating the Forum and the Normandie. Biz on opening week at the Forum was the biggest initial one at this house in two years. "Stowaway in Sky" hit a lofty $15,000 opening round at the arty Plaza.

Still blockbusting champion is "That Touch of Mink" with stageshow which is heading for $200,000 in second session at the Music Hall, almost the same as opening week. Pic stays indefinitely, of course.

"Lolita" looks to hold with a socko $65,000 in second session daydating the State and Murray Hill. "My Geisha" hit okay $24,000 in second round, daydating the DeMille and Fine Arts.

"Advise and Consent" held at sockeroo $55,500, daydating the Criterion and Sutton in third stanza. Pic was especially big at eastside arty Sutton. "World of Comedy" still is very sturdy with $23,000 for third, daydating the Embassy and Beekman.

"Mr. Hobbs Takes Vacation" is heading for a good $30,000 in first holdover round at Paramount. "Miracle Worker" still is in the chips with $27,500 for fifth session daydating the Astor and Trans-Lux 52d St.

"West Side Story" is strongest of hardticketers with a smash $45,000 expected in current (35th) week at the Rivoli for 13 performances. House started a policy of daily matinees last Monday (25). "Judgment at Nuremberg" held with big $24,000 in 27th round at the Palace, now being in 28th week.

"El Cid" looks like solid $17,000 in third week of new three-a-day, lower-scale policy at the Warner.

Estimates for This Week

Astor (City Inv.) (1,094; $1.25-$2)—"Miracle Worker" (UA) (6th wk). Fifth stanza finished yesterday (Tues.) held well with lofty $19,000 or close after $18,000 for fourth week. Stays until July 18 when "Birdman of Alcatraz" (UA) opens. Daydating with T-L 52d Street.

Capitol (Loew) (4,820; $1-$2.50)—House now dark to prep for Cinerama, with first pic in this process, "Wonderful World of Brothers Grimm" (MGM), due to open Aug. 7. Last week, "Liberty Valance" (Par) (4th-8 days), mild $12,000.

Criterion (Moss) (1,520; $1.25-$2.50) — "Advise and Consent" (Col) (4th wk). Third week finished yesterday (Tues.) was great $33,000 after $32,000 for second week. Daydating with Sutton.

DeMille (Reade) (1,463; 90-$2.75)—"My Geisha" (Par) (3d wk). First holdover week ended yesterday (Tues.) was okay $16,000 after $23,000 for opener.

Embassy (Guild Enterprises) (500; $1.50-$2.50)—"Harold Lloyd's World of Comedy" (Cont) (4th wk). Third stanza ended Sunday (24) was rugged $12,000 after $15,000 for second week.

Palace (RKO) (1,642; $1.50-$3.50)—"Judgment at Nuremberg" (UA) (28th wk). The 27th session completed yesterday (Tues.) was big $24,000, not far from the $24,500 of 26th round. Stays through the middle of August, according to present plans.

Forum (Moss) (813; $1.25-$1.80)—"Sky Above" (Embassy) (2d wk). Initial round ended Monday (25th was boff $27,000, best here in last two years. In ahead, reissues. Daydating with Normandie.

Paramount (AB-PT) (3,665; $1-$2)—"Mr. Hobbs Takes Vacation" (20th) (2d wk). This week winding tomorrow (Thurs.) is heading for a good $30,000 after $34,000 for opener. Stays a third.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75) — "That Touch of Mink" (U) and stageshow (2d wk). First holdover week ending today (Wed.) looks like mighty $200,000 or over after $201,771 for first session. Stays indefinitely. Opening week was new high for non-holiday week, excepting one August. Saturday biz again hit $37,000 for second week in row.

Rivoli (UAT) (1,545; $1.50-$3.50)—"West Side Story" (UA) (35th wk). This round ending today (Wed.) is heading for socko $45,000, on 13 performances after $40,000 for 34th week and 11 shows. Continues. House started daily-matinee policy Monday (25), which accounts for extra shows in 35th week.

State (Loew) (1,900; $1.50-$2.50)—"Lolita" (MGM) (2d wk). This stanza finishing today (Wed.) is heading for smash $45,500 or over after $51,000 for initial week. Stays indef. Daydating with Murray Hill.

Victoria (City Inv.) (1,092; $1.25-$2) — "Boys Night Out" (MGM). First round ending today (Wed.) looks to hit sockeroo $33,000 or near. Holding. In ahead, reissues. Daydating with Guild.

Warner (SW) (1,813; $1.50-$2.50)—"El Cid" (AA) (28th wk). This is third round of new three-a-day policy here. Looks to hold with sturdy $17,000 after $17,500 for second. Stays.

First-Run Arties

Fine Arts (Davis) (468; $1.80-$2)—"My Geisha" (Par) (3d wk). The second round ended yesterday (Tues.) was good $8,000 after $11,000 for opener. Daydating with DeMille. "Geisha" is due to leave shortly.

Beekman (Rugoff Th.) (590; $1.50-$2)—"Lloyd's World of Comedy" (Cont) (4th wk). Third session completed Sunday (24) was stout $11,000 after $15,000 for second week. Daydating with Embassy.

Carnegie Hall Cinema (F&A) (300; $1.50-$2) — "Last Year at Marienbad" (Astor) (16th wk). Current session finishing today (Wed.) is heading for big $6,200 after $6,000 for 15th week. Continues.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2) — "Through Glass Darkly" (Janus) (m.o.) (4th wk). Third stanza ended Sunday (24)

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'Mink' Rousing $21,000, Hub; 'Miracle' Fat 20G; 'Road' Robust 16G, 2d

Boston, June 26.

Exhibs here got the long awaited break this past weekend, after four solid weekends of heat, and no biz. The rain and cool weather which hit the Hub Sunday afternoon made for a big night's take. Newcomers did especially well. "Miracle Worker" is fancy in first at the Saxon while "That Touch of Mink" is rocking them at the Memorial. "Hell Is for Heroes" is rated hefty at Paramount. "Forever My Love" looms bright at the Astor.

Holdovers generally picked up. "Road to Hong Kong" is rated slick in second at Orpheum. "Holiday in Spain" at the Boston picked up for stout take in eighth week. "Taste of Honey" is holding trim at Kenmore in sixth.

Estimates for This Week

Astor (B&Q) (1,170; 90-$1.50)—"Forever My Love" (Par). Brisk $14,000. Last week, "Oklahoma" (Magna) (reissue), $4,000.

Beacon Hill (Sack) 900; $1-$1.50)—"Sweet Bird of Youth" (MGM) (7th wk). Oke $5,500. Last week, $6,500.

Boston (Cinerama, Inc.) (1,354; $1.75-$2.65)—"Holiday in Spain" (Nat'l. Th.) (8th wk). Hotsy $9,500. Last week, $9,000, above estimate.

Exeter (Indie) (1,376; 90-$1.49)—"Only Two Can Play" (Col) (5th wk). Fourth week was okay $5,000. Last week, $6,000.

Fenway (Indie) (1,300; $1.50)—"Big Deal on Madonna Street" (Indie) (reissue) (4th wk). Pale $2,000. Last week, $3,000.

Gary (Sack) (1,277; $1.50-$3)—"West Side Story" (UA) (34th wk). Strong $12,000. Last week, $12,200.

Kenmore (Indie) (700; $1.50)—

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"STATE FAIR"
"Mr. HOBBS TAKES a VACATION"

and NOW—20th gives you

JERRY WALD'S PRODUCTION OF

HEMINGWAY'S ADVENTURES OF A YOUNG MAN

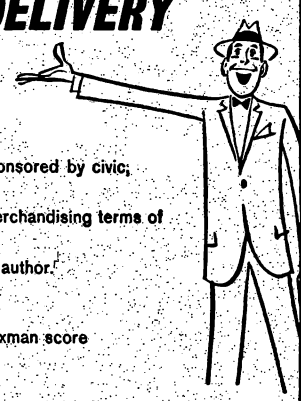
Directed by MARTIN RITT

Screenplay by A.E. HOTCHNER

Based on stories by ERNEST HEMINGWAY

CINEMASCOPE COLOR by DE LUXE

PRE-SOLD — READY FOR DELIVERY



NATIONAL PUBLICITY CAMPAIGN:

Via special launching in 10-city world premieres

MAMMOTH EXPLOITATION CAMPAIGN:

Via International Library Tribute to Ernest Hemingway, sponsored by civic, industrial and union leaders.

Via department store tie-ins—a dramatic visualization in merchandising terms of the growth of a "young man."

Via book store tie-ins with America's best-selling, greatest author.

MUSICAL EXPLOITATION:

Via RCA-Victor sound track album and single of Franz Waxman score

Here's What They're Saying:

"Absorbing, moving . . . memorable . . . box-office success." *—Hollywood Reporter*

"A host of fine performances . . . endowed with the unmistakable stamp and soul of the author, colorful and compassionate . . . beautifully mounted and photographed." *—Variety*

"Strong box-office . . . a searching story . . . done with shattering realism . . . superbly directed . . . top rate." *—Motion Picture Daily*

International Sound Track

London

Because of the wide divergence in admission prices at the Columbia and Ritz Theatres, where "Harold Lloyd's World of Comedy" opened a concurrent run last Thursday (21), the Ritz has hiked its top from $1.05 to $1.75, as a compromise to come nearer the Columbia's $2.50 top . . . **Julie Harris** will be filming in London in September. She has been signed by Metro to star in "The Haunting," adapted from **Shirley Jackson's** novel by **Nelson Gidding**, which will be produced and directed by **Robert Wise**. It will be made at Metro's British studios in Elstree . . . Latest additions to the cast of **Daniel M. Angel's** "We Joined the Navy," which he is producing for Warner-Pathe release, with **Kenneth More, Lloyd Nolan** and **Joan O'Brien** starred: **Andrew Cruikshank, John Le Mesurier, Marie France, Walter Fitzgerald, Larry Cross, Esma Cannon, Laurence Naismith, Tutte Lemkow** . . . Rank Kalee projection equipment has been installed at the Arts Theatre Club in preparation for a regular season of late night and Sunday screenings . . . **June Ritchie**, who got star billing for her first picture, Anglo-Amalgamated's "A Kind of Loving," which is the official British entry at the current Berlin Festival, celebrated her 21st birthday on the set of "Live Now, Pay Later," which **Jay Lewis** is producing and directing for Regal International release . . . The "Station Six-Sahara" unit has returned from the Libyan desert for four weeks of interiors at Shepperton Studios. **Carroll Baker** is the star of this CCC (London) production, which is being produced by **Gene Gutowski** and **Victor Lyndon** for British Lion (BLC) release . . . After being paralyzed by bad weather in Yugoslavia, "Lancelot and Guinevere" has moved into Pinewood for interiors, and will film the delayed battle sequences in Yugoslavia in August . . . After short hops to Paris and Berlin for dubbing sessions on "Taras Bulba," **J. Lee Thompson** planed to New York, en route to Hollywood, where he will complete the dubbing . . . **Carl Foreman** has set **Jane Fonda** for "The Holiday," which he will produce for Columbia. Film is due to roll in Greece next summer . . . **Peter Coe** named by **Charles H. Schneer** as director of "Saint—With Red Hands?" which starts in the fall. It's to be a Columbia release.

Metro product was playing all the main releasing outlets in London last week. "Four Horsemen of the Apocalypse" started its general release on the Rank circuit in north-west London. Associated British had "All Fall Down" and "Postman's Knock" in the north-east suburbs, and "Village of Daughters" and "Guns in the Afternoon" was on the National release, also in the north-east. Additionally, "Light in the Piazza" and "Horizontal Lieutenant" were ending their London outing on the National circuit in South London . . . The British Film Institute and the Central Office of Information have put out a joint reminder that they are still seeking British entries for the Kalinga Prize for Films, worth about $5,600, which is to be given under the auspices of UNESCO. Closing date is June 30, and the selection panel will meet July 3. The award, donated by a member of the Legislative Assembly of Orissa, in India, will be given to the director of a feature film judged to contribute most effectively to public appreciation of an outstanding achievement resulting from international co-operation in education, science and culture. The winner will be named at the 12th session of the general conference of UNESCO in December . . . **Christine Kaufman** is the fourth femme to be signed by **Carl Foreman** for his upcoming Columbia release, "The Victors," the others being **Sophia Loren, Simone Signoret** and **Romy Schneider**. Leading male roles will be filled by **Eli Wallach, Vince Edwards, George Hamilton** and **Michael Callan** . . . **Sir Michael Balcon's** "Sammy Going South" unit has just moved into its third and final East African location, having travelled 247 miles from Mombasa to Momella Game Lodge, near Arusha in Tanganyika.

Paris

Alexandre Astruc, one of the early highbrow film critics to turn producer, claims that he is not interested in what a small group of buffs read into his work. He thinks pix are in bad shape because people talk and dissect films too much. He feels films have to be made for the general public or die. It must have a direct sentiment that can appeal to all. Astruc has made five pix and two appealed to critics but none did too well with the public. His latest "L'Education Sentimentale," an updated version of a Flaubert novel, opens this week . . . **Jean Dewever**, whose year old pic "Les Honneurs De La Guerre" (The Honors of War) cannot find a release, and is mysteriously held up in offshore countries which have bought it, claims it is a case of undercover censorship. He is not against outright blue-penciling but this seems to be a matter of discussion or discouraging prospective exhibs or foreign buyers. Dewever claims his only sin has been to make a film on the waste and absurdity of war told in an anecdote about the end of the last war in which a group of Germans do not want to fight any longer but are goaded on by untoward French resistance zeal for unnecessary killings. He has sent letters to the press on his dilemma. Another young picmaker, **Joseph Lisbona**, declares his pic showing the sordid side of filmmaking "Le Panier A Crabes" (The Crab Basket) got the same treatment but from within the industry itself and not from censors.

French-U.S. Pix Accord Talks Open In Paris; Co-Prod., Visa Controls Up

Paris, June 26.

The French-U.S. film accords, which run out at the end of the year, are now being discussed by S. Frederick Gronich, Motion picture Export Assn. Continental chief, and Michel Fourre-Cormeray, director of the French Centre Du Cinema. But film quotas and remittances are not the only thing, for an important side issue is the finding a basis for a bilateral co-production setup.

Yank majors now get about 140 dubbing visas annually, as of this year, which seems more than enough, and remittances are now completely cleared up.

However, MPEA is driving for complete liberalization of dubbing visas as has been done in Italy and West Germany.

However, the French are tied down because their quota on French synced pix is also an integral part of a bilateral agreements with other countries. Hence, freeing the Yanks would entail abolishing the basis of their film agreements. So they feel they can't as yet, completely drop quotas. The Common Mart planning of a general global quota for all six towards other countries also makes things more complicated.

But it is the changing outlook of French production aspects, and the American methods of distribution and foreign filmmaking, that make these new attitudes and moves in re French and U.S. film cooperation imperative.

Also 50% From O'seas

French producers have suddenly found that, like the Yanks, about 50% of their income in now coming from abroad. It was brought home when the German crisis, falling Belgium box-office and Japanese consolidation made their top marts suddenly unable to give the pre-production guarantees of yore.

Banks here usually only put up end money and were not ready or able to insure complete production coin. Previously, the French were able to sell films, territory

(Continued on Page 14)

Speedy They Ain't

London, June 19.

Press Council is still seeking additional info from the Society of West End Theatre Managers in connection with its complaint against the Observer, although it is more than six months since the Society asked the Council to investigate its beef against the Sunday sheet.

One of the grounds for complaint is in connection with the Observer's "Quick Show Guide," which used to be run once a month, but has appeared weekly ever since members of the Society withdrew their classified legit advertising at the beginning of the year.

The Press Council was set up some years ago on the advise of the government, following a Royal Commission inquiry into the press. Its membership is confined to representatives of the newspaper industry, on both the management and editorial sides.

Magna Film Dist. Begins Shooting First Feature

London, June 26.

Magna Film Distributors, the British Lion "satellite" company formed earlier in the year, has started on its first project, "The Man Who Finally Died," on location in Munich. Unit left for Germany last week (20) and will return to Twickenham Studios for interiors.

Norman Williams, chairman and managing director of the new outfit, is producing the film, with Quentin Lawrence as director. Starring roles are being played by Stanley Baker (also on the board of Magna), Mai Zetterling and Eric Portman. It is based on an original by Lew Greifer, who also wrote the screenplay in collaboration with Louis Marks.

Magna's second production will be "Marianne," which is planned for the fall. It will be followed in the Spring of 1963 by "Rape of the Fair Country," a drama of the Chartist movement, starring Stanley Baker. Both pix will have Welsh backgrounds. Baker owns the rights to the two properties. Also on the sked is an Anglo-Israeli coproduction to be directed by Edmond Greville.

Apart from Williams and Baker, the Magna directorate includes Phil Green, composer and film music specialist; William Gell, director of Monarch Film Corp.; Dennis G. Truscott, an associate of Sydney Box; and Clifton Brandon, production manager. The company's output will be distributed in the U.K. through BLC Films and Overseas through Lion International.

British Film Producers Undecided on Ceiling On Eady Coin Per Pic

London, June 19.

Despite the Federation of British Film Makers' firm thumbs-down on the exhibitors' suggestion that there should be a ceiling on Eady coin to be earned by a single picture, the British Film Producers Assn. is still undecided.

BFPA is to delay its answer on this point, raised at a recent producer-exhib huddle, until it gets some "illustrative statistics." Association is to approach the British Film Fund Agency for fiscal facts and figures as to the effects of such an Eady cutoff had it been applied last year.

According to Arthur Watkins, BFPA prexy, the exhibs are being realistic in their approach to this problem and are seeking producers' views as opposed to making specific demands.

PROMOTIONS IN ROME

Rome, June 19.

Michel DePaolis has been named general manager of 20th-Fox's Italo organization with headquarters in Rome.

DePaolis, who succeeds the late Fritz Micucci, was promoted along with Mario Paolucci, elevated to sales manager, and Cesare Settimi, elevated to treasurer.

London OK; 'Dream' Neat $11,500, 'Jessica' Fair 7G; 'Barabbas' Boffo 11G, 2d; 'Mink' Sockeroo 16G, 3d

London, June 19.

London's newest deluxer, the Odeon, Haymarket, got off to a fine start with "Barabbas," pic picked to launch the theatre. Film looks stout $11,000 in second frame, after an opening week take of $9,000 for six days. The Whitsuntide holiday weekend helped the second stanza, although there has been capacity at every evening performance since the opening.

Among the newcomers, "Follow that Dream" clicked to a neat $11,500 in first round at the London Pavilion and "Jessica" looks fair in opener at Odeon, Marble Arch.

"Phantom of the Opera" and "Captain Clegg" grossed a solid $8,000 in second week at Leicester Square Theatre. "Bon Voyage" shapes nice $5,100 in initial Studio One Stanza. "The Inspector" looks fair in second at the Carlton.

"That Touch of Mink," standout holdover, looms great $16,000 at the Odeon, Leicester Square, for third second round.

Estimates for Last Week

Astoria (CMA) 1,474; $1.20-$1.75) —"West Side Story" (UA) (16th wk). Fine $20,000. Stays, natch!

Carlton (20th) (1,128; 70-$1.75)—"The Inspector" (20th) (2d wk). Fair $7,000 or near after $9,600 in opening week.

Casino (Indie) (1,155; $1.20-$2.10) —"Seven Wonders of World" (Robin) (reissue) (4th wk). Stout $14,300.

Coliseum (MG) (1,795; $1.05-$2.80)—"Sweet Bird of Youth" (MGM) (7th wk). Okay $5,800. "Boys' Night Out" (MGM) preems June 21.

Columbia (Col) (740; $1.05-$2.50) —"Pal Joey" (BLC) (reissue) (3d wk). Fair $5,000 or near. "Harold Lloyd's World of Comedy" (Cont) opens June 21, day-dating with the Ritz.

Dominion (CMA) (1,712; $1.05-$2.20)—"South Pacific" (20th) (216th wk). Fancy $12,900.

Leicester Square Theatre (CMA) (1,375; 50-$1.75) — "Phantom of Opera" (Rank-U) (2d wk) and "Captain Clegg" (Rank-U) (2d wk). Nice $8,000 or close. First was $11,200.

London Pavilion (UA) (1,217; 70-$1.75)—"Follow That Dream" (UA). Good $11,500 or close.

Metropole (CMA) (1,394; 70-$1.75—"El Cid" (Rank) (28th wk). Helped by holiday weekend to fine $9,300.

Odeon, Haymarket (CMA) (600; $1.05-$2.80)—"Barabbas" (BLC) (2d wk). Smash $11,000 or over, representing capacity at every night performance, with holiday weekend hypoing matinee biz. Opening week (six days) was $9,000. Holds indef.

Odeon, Leicester Square (CMA) (2,200; 70-$1.75)—"That Touch of Mink" (U) (3d wk). Shaping to get great $16,000 or near after smash $21,500 in previous week. Holds on.

Odeon, Marble Arch (CMA) (2,200; 70-$1.75)—"Jessica" (UA) Heading for modest $7,000 or close.

Plaza (Par) (1,889; $1.05-$2.20)—"Webster Boy" (Regal) and "Breakfast at Tiffany's" (Par) (reissue). Fair $5,600 or near.

Rialto (20th) (529; 70-$1.20)—"State Fair" (20th) (m.o.). Moderate $3,000 or near.

Ritz (M-G) (430; 70-$1.05)—"Colossus of Rhodes" (MGM). Average $3,600. "Harold Lloyd's World of Comedy" (Cont). Opens June 21.

Studio One (Indie) (556; 50-$1.20) —"Bon Voyage" (Disney). Steady $5,100.

Warner (WB) (1,785; 70-$1.75)—"Giant" (WB) (reissue) (2d wk). Brisk $7,800 after $11,700 in second week.

Italos Reject de Sica's Nazi Camp 'Location'

Frankfurt, June 19.

Italian director Vittorio de Sica got a sharp turndown from the Minister of the Interior of the state of Nieder-Saxon (West Germany) on his request to film part of a pic on the site of the notorious former concentration camp at Bergen-Belsen, where thousands of Jews met their deaths. De Sica, who's filming Jean-Paul Sartre's "The Condemned of Altona," had hoped to do some shooting against the grim background of what remains of the camp.

The ministry, however, made a strong reply, saying that a film at that location would only renew the tragic memories and bitterness connected with the camp. Also that the camp is now a memorial and the graveyard for thousands of victims of the Nazi oppressions. And that using it for the locale of a film would not be in keeping.

2 Yank Pix Pace Mex Firstruns

Mexico City, June 26.

Two Hollywood films dominate firstrun sessions here, with "Spartacus" (U) and "Lover Come Back" (U) doing well followed by fair boxoffice figures by "Splendor in Grass" (WB), with newcomers including "Flower Drum Song" (U), "Lonely Are The Brave" (U) and "Swiss Family Robinson" (BV). "Spartacus" is drawing a near-capacity $2,880 for a two-performance daily turn. Interest here is high on the 70m projection system, with the sound effects and beauty of screen image getting big public acceptance.

Rock Hudson and Doris Day are a team that are well liked by Mexican fans; hence their "Lover Come Back" is doing capacity business, sometimes topping "Spartacus" take. Of course, this partly is because Mexico Theatre has a bigger seating capacity, and gives three performances daily.

In breakdown of receipts that follows only house names are given since all are allied with the National Theatre Operating Company, federal exhibition chain. Admission is 32c except where otherwise noted.

Mexico—"Lover Come Back" (U) (2d wk). Strong $19,195.

Diana—(1,900; 64c) "Spartacus" (U) (2d wk). Big $16,140.

Internacional—"Swiss Family Robinson (BV) (3d wk). Off to hot $14,400 after last week's $18,200.

Latino—"Splendor in Grass" (WB) (2d wk). Steady $12,000 after last week's $15,200.

BIG BRITISH GROUP TO KARLOVY VARY FEST

London, June 19.

A big British delegation went out to Czechoslovakia over the last weekend in support of the official British entry at the Karlovy Vary Film Fest. Official selection was "A Taste of Honey," which was an invited entry at the Cannes Fest a month ago.

British team was headed by Arthur Watkins, president of the British Film Producers Assn and of the International Federation of Film Producers Assns., and Andrew Filson, secretary of the Federation of British Film Makers. Also in the group were Michael Bromhead, general manager of Lion International, and Sidney Safir, the company's sales topper, which is distributing the film in the Eastern Hemisphere, in association with Bryanston Films. Walter Reade's Continental Distributing has the U.S. rights.

Two stars of "Honey," Rita Tushingham and Murray Melvin, who collared a joint acting prize at Cannes, also went to Karlovy Vary.

GALLICO'S 'THOMASINA'

London, June 19

With "The Horse Without A Head" well underway, Walt Disney is pushing ahead with plans for his next Pinewood production later in the year. It is "Thomasina," an adventure yarn based on Paul Gallico's book.

Hugh Attwooll, British associate producer to Disney, and art director Michael Stringer winged to Hollywood over the weekend for huddles with Disney's coast staff

One of our TRAILERS is missing!

The facts are, that *HUNDREDS* of our TRAILERS ...and ACCESSORIES, too...that were due to be returned to our branches TODAY...just *haven't come back!*

Among them, no doubt, are TRAILERS and ACCESSORIES you are waiting for...and depending on, to sell your attractions.

Sooner or later, of course, the missing TRAILERS and ACCESSORIES will be returned to us...but...can YOU wait for a *sooner-or-later* shipment of *your* TRAILERS and ACCESSORIES? Of course you *can't!* You need them RIGHT NOW!

We print approximately THREE TIMES as many TRAILER PRINTS as the distributor has Feature prints. Our printing of ACCESSORIES is *many, many times* that proportion. More than enough to supply you with your needs, in ample time to afford maximum use of these items. BUT...when so many of your fellow-exhibitors *fail* to return TRAILERS and ACCESSORIES *on time*...even this huge surplus of material cannot protect you against a *missout!*

Immediately after the last showing of your TRAILER *it is due back in our office.* Immediately after the last showing of your Feature, the ACCESSORIES are *due back in our office.*

You can improve our service, if you see that they get back to us...

ON TIME!—EVERY TIME!

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

Stock Buys, Sells-April 11-May 10

Washington, June 26.

Acquisitions of Radio Corp. of America stock by Gen. David Sarnoff and of Warner Brothers stock by Jack Warner highlighted "insider" transactions reported by Securities and Exchange Commission for April 11-May 10 period. Sarnoff's purchase of 26,543 RCA common shares was an exercise of option rights. His total RCA holdings now come to 50,000 shares. Warner picked up 4,100 common shares bringing direct holdings to 1,125,060. Along with 8,400 trust fund holdings, Warner has total 1,133,460 shares in Warner Bros.

In other insider buys and sells, all in common stock unless otherwise noted:

Allied Artists Pictures—Roger Hurlock bought 900, giving him 30,100 holdings.

ABC-Paramount—Jerome Golden sold 750 keeping 681. Added to wife's joint holding of 150; his total is 786.

Capital Cities Broadcasting—William Casey disposed of 20,000 in exchange for shares of investment companies. Casey Foundation picked up 2,000 keeping 409. Casey bought 3,200 bringing total to 25,198. William Lasdon acquired 3,200 for total 21,925. Frank Smith purchased 3,434 bringing holdings to 127,222. Added to joint ownership of 4,000 with wife his total is 131,222.

Columbia Pictures—Jerome Hyams bought 500 for total 5,096. Sol Schwartz, exercising option rights, purchased his first 200 shares.

Magnavox Co.—David Martin acquired 926, sold 100 rounding out to 8,604 total. Richard O'Connor disposed of 10,700 leaving him 205,401.

Radio Corp. of America—Carroll Newsom bought 100, boosting total holdings to 200.

Reeves Broadcasting & Development Corp. — Hazard Reeves purchased his first 6% debentures—$25,000 worth.

Rollins Broadcasting—John Rollins acquired 5,000 shares on exchange while selling 6,350 putting total at 9,396. As guardian he had 3,300 shares for total 12,696 common shares. Rollins also disposed of 5,000 Class B common shares on exchange ending up with 201,000.

Stanley Warner Corp.—Charles McKhann sold 300 shares leaving him 500.

Trav-ler Radio Corp.—Joe Friedman bought 100 shares upping total to 297,511.

Zenith Radio Corp.—Robert Adler, exercising option acquired his first 1,260 shares.

Amusement Stock Quotations

Week Ended Tues. (26)

N. Y. Stock Exchange

1962 High	1962 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
21⅞	13	ABC Vending	76	13⅞	13	13⅝	— ⅜
47½	22¾	Am Br-P'r Th	706	26¾	22¾	24½	—2⅛
20⅝	10	Ampex	645	11⅞	10½	11¼	— ¼
43¾	31½	CBS	233	34⅞	32	32¾	—1¾
33⅞	11	Chris Craft	224	15⅜	13½	13⅞	—1½
31	14	Col Pix	114	15⅞	14	14⅝	—1
51¾	34½	Decca	235	38⅞	34⅞	36⅞	—1
40⅝	26	Disney	60	29	26⅛	26⅛	—2⅞
115⅞	85	Eastman Kdk.	673	91⅞	85	87½	—4⅛
6¼	4⅜	EMI	319	4⅞	4⅜	4¾	— ¼
14⅞	8⅜	Glen Alden	436	9⅞	8⅜	8¾	— ¼
47½	20¼	Loew's Thea.	343	24¾	20¼	21	—3⅛
78⅞	34	MCA Inc.	217	38⅞	34	35½	—3
12	10⅜	Metromedia	41	12	10⅜	11	— ⅝
58⅛	27¼	Metro GM	250	31¾	27¼	27½	—4¼
9¼	5⅞	N't G'n Crp.	161	6⅝	5⅞	6	— ⅜
25½	19	Outlet	370	20⅛	19¼	19½	— ¾
58½	36½	Paramount	105	40	36½	37¾	—2⅛
221	81½	Polaroid	376	102½	86	91¾	—7⅞
63⅞	39	RCA	1082	43	39	39⅛	—4⅞
12⅝	7⅜	Republic	99	8¼	7⅜	8	..
17	13	Rep. pfd.	5	14¾	14	14	— ⅝
40¼	19½	Stanley War.	86	21⅞	19⅞	19⅞	—2⅛
33¾	27¼	Storer	13	28⅞	28¼	28¼	— ½
39⅝	18	20th-Fox	233	20⅝	18	19	—1½
35¾	24⅜	United Art'ts	87	27¼	24⅜	24⅝	—2⅞
20¾	11¼	Warner Bros.	110	13¼	12⅛	12½	— ½
75⅞	44	Zenith	1988	51⅝	44	45¼	—5
		American Stock Exchange					
6¾	2½	Allied Artist	66	2¾	2½	2½	— ¾
9	3⅜	BalM'nt GAC	20	4	3⅜	3¾	— ⅛
2⅜	10¼	Cap. Cit. Bdc.	85	11⅞	10⅝	10¾	—1
2⅝	9⅛	Cinerama Inc.	489	10¾	9⅛	9¾	— ⅞
12⅞	6½	Desilu Prods.	45	7⅞	6¾	7¼	— ⅜
9⅞	4½	Filmways	27	6¼	5½	5¾	— ¾
1⅛	6	MPO Vid.	32	7⅞	6¾	6¾	— ¾
14	7¼	Movielab	9	9½	7¾	7¾	—1¾
2¾	1	Nat'l Telefilm	80	1¼	1	1¼	..
5⅛	2½	Reeves Bdcst.	45	3½	2⅞	3	— ⅛
7½	2¾	Reeves Snd.	211	3⅞	3	3¼	— ¾
22¼	1⅜	Screen Gems	21	14½	13¾	13¾	— ⅝
26⅝	8½	Technicolor	441	9⅞	8½	9⅛	— ½
16⅞	6¾	Telep'mpter	84	7⅝	6⅛	6¼	—1½
3⅞	1¼	Tele Indus	39	1½	1⅜	1½	..
18¾	10⅝	Trans-Lux	86	13⅛	11½	11¾	—1⅞

Week Ended Mon. (25).
1 Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask
America Corp.	2⅛	2½
Commonwealth Theatres of Puerto Rico	6¼	7¾
Four Star Television	10	11½
Gen Aniline & FA	140	175
General Drive-in	7¾	8⅞
Magna Pictures	1½	2
Medallion Pictures	4	4⅝
Official Films	⅞	1⅛
Premier Albums	7½	8⅞
Rapid Film Technique	1½	2½
Seven Arts Productions	7⅛	7⅞
Sterling Television	1½	2¼
Transcontinent Television	8⅞	9¼
U. A. Theatres	6¼	7⅜
Universal Pictures	50	57½
Wometco Enterprises	17¾	19¾
Wrather Corp.	2⅞	3¾

(Source: National Assn. of Securities Dealers Inc.)

Kearns Hits 'Advise'

Washington, June 26.

One more Congressional dissent has been registered against "Advise and Consent," this time with the demand that future films shot at the Capitol itself be passed on by a joint Congressional committee.

Rep. Carroll Kearns (R.-Pa.) citing Bosley Crowther's downbeat review of Otto Preminger film in N. Y. Times said "someone certainly was asleep at the switch when this 'Advise and Consent' movie was permitted to use the U. S. Capitol building, and it might be interesting to find out who made the arrangements."

"I do not think the Congress should permit the halowed halls of the Nation's Capitol Building to be used to make such movies," Kearns stated.

"Who is back of this movie? Who defends it? Such matters in the future should be most carefully screened in the future by a joint congressional committee," Kearns asked and said.

Kearns said it doesn't make sense to spend millions on U. S. Information Agency programs and then "destroy this careful work with a film like 'Advise and Consent.'"

Evanston Revises City Censorship

Chicago, June 26.

The city of Evanston, northern neighbor of Chicago, is radically altering its motion picture censorship setup. A new bill closely resembling the recently-passed Chi ordinance has been recommended to the city council and probably will be passed. In addition to major changes in the determination of objectionable pictures, the proposed ordinance would end the fee now charged for a permit to show a picture. There are five theatres in the city.

Most of the provisions of the new ordnance will update Evanston's film censorship to fit recent court decisions. It would create a post of motion picture consultant to replace the current police censor. Mrs. Joanne Mariani, who will be empowered to adjudge a film as objectionable to everyone, acceptable to persons over 18 years of age, or acceptable for all ages. The proposal also calls for the creation of a seven-man board of review (similar to Chicago's) to which the picture house operators can appeal the consultant's decision.

Proponents of the ordinance stressed the present laws are not legally defensible because of their prohibition of the showing of a long list of acts considered objectionable. The new law forbids only obscenity in the sexual sense.

Biography Co.

Continued from page 3

16 at Beale Air Force Base on a budget of over $3,000,000. Leora Dana has been signed for a featured role, with Rock Hudson, Mary Peach and Rod Taylor starring. Miss Peach is in her American film bow. Sy Bartlett produces.

Mann said "Eagles" will shoot four weeks at Beale. Story is about the Strategic Air Command, with Lt. Col. Winston E. Moore assigned to film as technical advisor. Script has been approved by S.A.C. head General Thomas Pokers. Mann said S.A.C. has given them full cooperation on the film with an eye to the public informantional value of the film for S.A.C. Bartlett has been working with Government officials on the story, which Robert Pirosh scripted, for more than two years.

First project in which Biography will be involved is legit musical adaptation of Robert E. Sherwood's play "Tovarich," which David Shaw has written. Score is by Lee Pockniss, lyrics by Ann Croswell based on original by Jacques Deval. Herbert Ross has been signed to choreograph, with Vivien Leigh and Jean Pierre Aumont starring. Mann directs for producer Abel Farbman. Musical opens in mid-January at Philadelphia's Erlanger Theatre with March Broadway bow slated.

'Premiere Showcase' For Paris, Too; Loew's and RKO Counter With Own 'First Run' Ad Blasts In New York

United Artists is shortly expected to make public plans for a "one-shot" adaptation of its New York "Premiere Showcase" plan for the presentation of "Road to Hong Kong" in Paris. The blueprint now being studied envisages the simultaneous firstrun of "Hong Kong" in its subtitled version on the Champs Elysees, plus engagements of the dubbed version in between 20 and 25 other houses around Paris.

Paris often has seen a dual and even triple firstrun, but never anything approaching the 25-theatre figure. As the Bing Crosby-Bob Hope starrer was given a similar experimental (and very successful) trial release in Britain earlier, the Paris test is not seen as being necessarily a permanent arrangement, as the company hopes its New York pattern will be.

And the purpose behind the Paris test will be slightly different than those which led to both the British and New York patterns. American comedies are sometimes quite perishable items when sent to a foreign language port. Consequently, they don't always get the first and subrun dates (or business) they deserve in such a city as Paris. With the kind of advertising and ballyhoo which a 25-theatre co-op campaign will enable UA to conduct, it's felt that the firstrun and subsequent dates must inevitably be bigger moneymakers.

Spotlight Tonight

Meanwhile, as New Yorkers geared for the debut of the 13-theatre Premiere Showcase plan tonight (Wed.) throughout Greater New York, the disgruntled Loew's and RKO Circuits were subjecting citizens with newspaper ad campaigns designed to take the edge off of UA's precedent-setting project. The Loew's ads last week were touting the Italo spec, "The Tartars," which got a typical saturation neighborhood opening as "Firstrun In Your Neighborhood" with RKO saying the same thing about its circuit offering, 20th's "State Fair," which, of course, had an extended run at the venerable old Paramount Theatre on Broadway.

Century Circuit on Long Island has been notably active in cooperation with UA on present test. Incidentally, UA has mustered its senior promotion commodore, Mort Krushen, on "Premiere Showcase."

At the same time, the two major exhib organizations, Allied States and Theatre Owners of America, have been reacting to the UA project in ways that might have been predictable from the individual heritages of the two orgs. Allied States, which has long championed the socalled indie exhib, in its current membership bulletin, hails the plan as "likely to produce greater profits for both exhibition and distribution."

"Once a picture is released," says Allied, "it will practically have a continuous playoff, allowing the subruns to benefit from the firstrun advertising, publicity and exploitation."

On the other hand, TOA, which is usually identified with the major circuits, limits itself to a fairly non-committal description of what the plan is, in its membership bulletin. TOA points out that "premiere showcases" in the neighborhoods will undoubtedly raise their admission prices. Not pointed out is the fact that RKO and Loew's, both TOA members, are not participating.

If the New York test is successful, insiders expect to see UA adapting it to Chicago, Boston and Philadelphia, regarded as the three areas most in need of such a playoff change, after New York.

At this juncture, there is apparently one fly in the New York ointment as far as UA is concerned. That concerns repeats to the effect that the first subsequent run houses, being lined up to take the first Premiere Showcase pic ("Hong Kong") following the opening engagements, are not all of the calibre which UA would wish. At least one of the bigger indie circuits, which has no Broadway real-estate to protect, has declined to go along with UA.

Financial World Finds Charms in Cinerama, MGM, United Artists

Financial World, investment weekly, currently takes a look at the film business and is particularly impressed with relative newcomer Nicolas Reisini because his Cinerama has spent $3,000,000 on research since he took over the helm in January 1960. Further C'rama's diversification in the photo instruments field (Benson-Lehner) provides the company with Government contracts, a technical and management staff in optics and puts the outfit in the forefront of optical research. "This is an almost unheard of thing for a movie producer," comments Financial World.

The publication, in appraising the industry in general, notes that "one can't ignore the inconsistency of this business." Metro looks like an attractive stock to the analyst, offering almost 6% return with not much downside risk and good prospects from new releases."

United Artists "also has some attraction" on a yield basis plus returns coming in from its top films. C'rama offers "an interesting speculation on its two story films and a dynamic management's diversification in and out of the movie business."

20th Not Cutting 'Young Man' Ads

Chicago, June 26.

Twentieth-Fox, which threatened to cut back on the proportion of its ad budget going to newspapers at a national promo meeting in Chicago two weeks ago, is going to hold to its promise in its Chi ad campaign for "Adventures of a Young Man." A larger-than-usual proportion of the ad money for the picture (opening July 18 at the Woods Theatre) is being allocated for television and radio. It's probable that other 20th regional promo managers will follow suit.

The Chi branch of 20th opened its ad campaign for "Adventures" last Friday (22) with 1,000 twosheets in the subway and elevated stations. On Monday it started a four week series of 40-per-week 60-second spots on teevee. They're paying a premium for fixed-position instead of the usual run-of-station spots used for motion pictures.

The radio campaign starts on the day before the opening, with about 250 spots set for the first ten days. The 60-second commercials will be used on stations of 50,000 watts or greater in order to get a regional impact (and a possible national "overlap" network if the other nine preem cities do likewise).

Twentieth-Fox veepee Charles Einfeld tipped off the redistribution of the company's ad budget to VARIETY at the meeting of the regional promo men meeting here June 8. Einfeld said that the adpubrel men to a man expressed dissatisfaction with the editorial treatment that the newspapers were giving them and the "jumbled" makeup of the motion picture pages.

At that time, Einfeld said "The motion picture industry is failing to communicate with its audience, and it's time we ask ourselves if the newspapers are doing the job." An ad rep for one of the Chi dailies said that Einfeld was "just waving the big stick" of 20th's $5,500,000 annual ad budget (and a like amount of exhibitor co-op money). But that was before the announcement of the ad campaign for "Adventures."

Universal-International advertises "The Spiral Road" in The Saturday Evening Post

It's Universal-International's new picture starring Rock Hudson, and they are telling millions of Post readers about it with a full-page ad in the current issue. Why did they choose the Post? Research shows that 62% of Post readers attend movies at least once a month. Get the picture? This is why we say your advertising works harder in . . . . . .*

THE SATURDAY EVENING POST
A CURTIS MAGAZINE

*RESEARCH BY SINDLINGER & CO., INC.

Obscenity Hearings in Houston Read Like an Amateur Farce

Houston, June 26.

Films are barer than ever.

That was about the only undisputed finding of a court of inquiry here into whether obscene films are being shown at two so called art theatres in Houston.

The hearing ended with Justice of the Peace Dave Thompson and the district attorney's office somewhat less cozy than two lovers in the balcony. Judge hinted broadly that District Attorney Frank Briscoe was ducking his duty. Assistant D.A. Walter A. Carr defended his boss with fervor, pointing a finger of failure instead at the Legislature and the state's present obscenity law. In what was meant to be a compliment, Carr said: *"No one is more interested than Frank in obscene films and pornography."*

The inquiry was called by Judge Thompson in answer to a 600-name petition presented by the Rev. Lloyd T. Watson, pastor of the Bellaire Christian Church.

Judge said transcripts of the inquiry will be available to the district attorney "and anyone else who desires them." He said he would send a copy to the next Legislature.

Besides flesh-filled films, the inquiry touched on exotic dancers, Marilyn Monroe, Bob Hope, Elizabeth Taylor, Playboy magazine and the Bible. The two theatres under scrutiny were the Paris and the Rivoli Theatres.

Henry E. Foster, manager of the Paris, mounted the witness stand with his attorney, Clyde Woody, at his elbow. He at first refused to tell his name, his business, or even whether he had been subpeonaed, on the grounds that "it might discriminate me." After a whisper from Woody, he changed it to "incriminate me."

Following several more rebuffs by the witness, Carr unloosed laughter by asking: "What else is there that you refuse to tell this court?"

When Carr indicated he was giving up, Judge Thompson angrily recessed court for 10 minutes and told the attorneys to "look up some law." When the inquiry resumed Woody switched signals and let Foster testify.

Foster said he just played the films sent by the theatre operators, Crim & Hartgrove of Dallas. He said he had never seen one of the pelvic productions which play at the Paris. "I haven't seen a film in a theatre for five or six years," he said. Judge Thompson found it hard to believe that Foster did not get at least glimpses of his own attractions.

"If there was a naked female on the screen," the judge asked, "could you see her?"

"I have seen some—just a little," Foster answered.

Foster said he strictly checked drivers' licenses to make sure that his customers were not juveniles.

Among those testifying were the Pastor Watson who saw "four to six" films and considered them obscene. He named "The Magic Spectacles" and "Not Tonight, Henry" as two of them.

He said he thought some Marilyn Monroe and Elizabeth Taylor films as objectionable.

Redd said a study showed the present state law, revised only last year, exempts from obscenity charges any films which move legally in interstate commerce under federal obscenity laws.

The law also exempts foreign films which have gone through U.S. custom officials.

Levine-Bokanowski Deal Further Evidences Trend To Ground-Floor Ideal

The coproduction pact Joseph E. Levine and French producer Gilbert Bokanowski disclosed last week, initially specifying one picture, is significant as another expression of Levine's mood for production from the ground floor. It follows a sequence of production deals starting with "Boccaccio 70," those with blueprints for Hollywood commitments ("Carpetbaggers," "Imperial Woman," etc.) and, just the other week, the extended liaison with Italy's Galatea.

Point is that he's not content anymore just to shop the foreign film marts for acquisitions. A key consideration, too, is his moveover into distribution. As envisioned in this case, that's going to take a diversified catalog, and steady flow, to justify itself.

The Bokanowski deal is for "Jeunes Filles de Bonne Famille" (Young Girls of Good Family), which producer rolls Sept. 1 on the French Riviera. It's budgeted at $1,500,000, with Embassy Pictures to release in U.S.-Canada, the Latin Market and Far East. Casting commences shortly, with at least two Yank stars expected to bolster the marquee.

Pic, to be directed by Pierre Montazel from his own script, is about a femme kleptomaniac and her discovery of true love.

'TWO WOMEN' STRONG IN CATHOLIC ST. PAUL

St. Paul, June 26.

In this city where, due in considerable part of its large Catholic population, exhibs have been fighting shy of many foreign pictures, boxoffice experience of Embassy's "Two Women" is exciting much local attention.

Feature had its firstrun at the uptown Park more than a year ago, running four weeks. It later made the rounds of nabes before reaching St. Paul at the loop World for two weeks. Then, after Sophia Loren's Academy Award, it was brought back for a single stanza at the downtown firstrun Strand here.

Now, "Two Women" is in its sixth week at this city's leading nabe house, the Grandview, where a single week ordinarily is the longest run for any screen attraction.

French-U.S. Pix

Continued from page 11

by territory, even before making or right after completion. Now U.S. majors, needing product for other marts, are able to put coin into French films.

This has also led to Yank-backed local companies. One drawback has been the refusal of governmental film aid on pix made in English and not dubbed by principals, or films using too many foreign stars. Now Americans would like regular aid rights on these pix and for any they may make here.

This is not an incitement to runaway production but only for those pix having Parisian or French backgrounds necessary for the right atmosphere. Now studios and technicians would like more U.S. production but many producers fear increased American production will drive up salaries and technical costs as it did in Italy.

French also worry about any big spectacles being made here which could tie up studio space and skyrocket production costs. One local producer, Henri Deutschmeister, points out he has always tried to make deals with Yanks but they usually want some international name and a share in world boxoffice.

So, besides the regular quota aspects of the new French-U.S. Film Agreement, to go into effect next January, these other factors are exerting influence on the talks though they will not officially enter into the powwows.

Slurred Sammy

Continued from page 3

the handbills on the last day of the picture's run at the theatre. There had been no previous disturbances in connection with "Sergeants." Municipal Court Judge Daniel J. Ryan set tomorrow (Wed.) as the date for hearing motions for a new trial and for possible sentencing.

Maximum penalties faced by the three are fines up to $200 and $5,000 on city and state disorderly conduct charges and a fine of up to $500 and a year in jail on the defamation charge. The judge dismissed another charge—parading without a city permit.

New York Sound Track

Universal veep and foreign general manager **Americo Aboaf** back at his New York desk after his latest round-the-world biz trip . . . Indie producer **Marion Gering** says he's looking for "the most beautiful woman in the world" to star in his "Lais, Goddess-Courtesan." Before that, however, he plans to make "Status Quo—Death," starring **Dan Dailey** and **Eva Bartok**, which starts Aug. 20 in Greece.

French film director **Albert Lamorisse** takes exception to the crack by **Bosley Crowther**, N. Y. Times film critic, in latter's review of Lamorisse's "Stowaway in The Sky," to the effect that there "is certainly nothing new" in the director's use of the helicopter in "Stowaway." Crowther suggested it had all been done earlier, better in "Around The World." Lamorisse claims that nobody, prior to the perfection of specially cradled camera (Helivision), had been able to use a helicopter for closeups, zooms, etc. as he does in his film.

United Artists reports that "Judgment at Nuremberg" has grossed $1,039,000 in its first 26 weeks at the Palace Theatre here . . . **Dan Dailey** due in to plug "Hemingway's Adventures of A Young Man" . . . Parents Mag has named "Stowaway in The Sky" as best picture of the month in its July issue . . . **Rita Gam** has departed for Berlin where her "No Exit" will be shown as the Argentine entry.

While novelist **Allan** ("Advise and Consent") **Drury** was reported earlier to have decided that he would withhold screen rights to his new book, "A Shade of Difference," because he thought a poor screen version might damage the U. S. image abroad, scuttlebutt now has it that Doubleday, publishers of "Shade," will take an active hand in such a film. Reasoning is that Doubleday would like to have the extra loot repped by a screen version, and would exercise an "active role" in the production to insure that the story is not distorted.

Producer-director **Jerome Hill's** "The Identical Twins," now shooting in Greenwich, Conn., has been retitled "Peacock Feathers" . . . **Sid Gannis** has been named 20th-Fox metropolitan press rep. Gannis joined the company in February after three years in the Solters, O'Rourke and Sabinson pubrel office . . . **Ernie Pintoff's** new animated short, "The Old Man," will have its first public screening at the Annecy film fest, where Pintoff is serving on the jury. Presumably, it will be out of competition . . . **Jeff Livington**, veep and national ad-pub director for the Mirisch Co., has returned to his coast h.q. after talks at the UA homeoffice.

Leo Hurwitz, director of the Peabody Award-winning tv coverage of the Eichmann trial, is readying two feature-length documentaries for theatrical release: "The Museum and The Fury," about Nazi concentration camps, and "Here At The Water's Edge," a "lyrical essay" on the harbors, rivers and land edges of the port of New York . . . **Joe Levine's** Embassy Pictures has joined the Independent Film Importers & Distributors of America.

Monsignor Jean Bernard, president of the Office Catholique International du Cinema of Brussels, will be given the degree of Doctor of Humane Letters in ceremonies at Fordham University July 2 . . . Now it's official: UA's "Premiere Showcase" plan, which is to be launched with special festivities tonight (Wed.), has a "Miss Premiere Showcase." **Lucienne Bridou**, currently appearing on Broadway in "A Funny Thing Happened on The Way to The Forum."

Balanced programming note: New Yorker theatre uptown is playing **W. C. Fields'** "Bank Dick" and **Boris Karloff's** "Frankenstein" . . . **Rock Hudson** to Washington to rep the MPAA at the 71st General Federation of Women's Clubs pow Friday (29). He'll present the GFWC a citation for 20 years of service to its membership through its pic preview activity . . . **Dimitri Tiomkin** signed to score **Samuel Bronston's** "55 Days at Peking," which rolls in Madrid July 2.

Jack LaRue marking his 35th anni in pix with a role in **Tony Curtis'** "40 Pounds of Trouble" as a professional gambler . . . "Sky Above—the Mud Below," this year's Oscar documentary, will be shown out of competition at the July 11-24 Vancouver Film Fest . . . **Joe E. Levine** primed for some real globe-trotting this summer via projected trips to the land of the Soviets and the Far East, the latter to be made with "Imperial Woman" author **Pearl Buck** . . . Life mag, by the way, has a Levine layout pending . . . **Red Skelton**, not **Presley** or **Molly Picon**, is the love entertainer of teenagers, per a survey taken by the Savings Banks Assn of N. Y. State. Presley, in fact, rates the ninth spot, but far ahead of the single vote accorded **Nikita Khrushchev** and his table-top sofi-shoe bit.

"Genesis," one-reeler employing a new form of animation otherwise unclarified by producer Elektra Film Studios, named official U. S. choice for the Venice fest which opens Friday (29) . . . "The Excursion," story of the Berlin River Spree pleasure boat which recently carried a number of East Germans to freedom, is to be made into a feature by **James E. Mishler** (legit actor) and **David Waters**, ex-NBC director and former State Dept. press officer.

Item of June 13th, that **Tad Mosel** was writing the screenplay for **James Agee's** "All The Way" incorrect. **Phil Reisman Jr.** has been commissioned by **David Susskind** to do this adaptation.

Hollywood Studio Club, 46-year-old club for girls who hit film country trying to break into film biz, is making a mail solicitation for funds backed up by report of past year's activities and expenses. Club derives no income from local organized fund-raising drives. Director of club is **Miss Florence Williams**, chairman of Committee of Management **Mrs. John E. Mock**, advisory committee includes **Edith Head, Sol Lesser, Mary Pickford, Clarke H. Wales** and **Henry Wilcoxon**, among others.

Subtitlist **Herman Weinberg** writes—in reference to recent Sound track item—that the Greek film "Electra" he has been working on is not the UA picture, directed by **Michael Caccoyanis**, but another picture directed by **Ted Zarpas**. Latter picture has been imported by J. N. Film Productions of Jersey City . . . **John Huston**, winding up the "Freud" editing, next directs Brynaprod's "List of Adrian Messenger" for U release . . . "Tammy Takes Over," third in the **Sandra Dee**-starred cycle, is now "Tammy and the Doctor."

Bernard R. Ridder, owner of the two daily newspapers in St. Paul, the morning Pioneer Press and evening Dispatch, and his wife, will be picture-taking on a number of studio sets, including those of "Cleopatra" and "Panic Button," during their present annual 10-week European "photo" jaunt.

Actor's son, **Vincent Barrett Price**, graduated from the U. of New Mexico with an anthropology major on Friday (15).

Second annual **Jonas Rosenfield III** Memorial Scholarship Award has gone to two Roslyn, L. I., High School seniors, **Kathy Howe** and **Katherine Hashmall**. The scholarship is awarded for distinguished work by seniors at the school in the fields of social studies and community relations and is in memory of Jonas Rosenfield III, who was killed in an airplane accident in 1961 while a freshman at the U. of Wisconsin. Scholarship was established and is maintained by his parents, Columbia v.p. **Jonas Rosenfield Jr.** and **Mrs. Rosenfield**, and friends.

Mark Robson's next project, to follow "Nine Hours to Rama," will be "Wingate," biopic of late British **Gen. Orde Wingate** who commanded famed "Wingate's Raiders" in World War II . . . **Maximilian Schell** will star in new version of Dostoievsky's "Crime and Punishment"; if producer **Joseph Berne** can get **Orson Welles** to costar . . . **Paul Francis Webster** wrote lyrics to **Bronislau Kaper's** love theme score in "Mutiny on the Bounty" . . . **George Cukor** sez he's prepping a starrer for **Ava Gardner**, to be made under his own indie banner, G.D.C. Corp., after she winds **Samuel Bronston's** "55 Days to Peking" . . . **Polly Bergen** into **Steve Parker's** "The Queen Said No" **Charlton Heston** bought **Les-lie Stevens'** play, "The Lovers," for starring in his own indie production . . . **Arthur Weiss** will script "Flipper" for producer Ivan Tors.

Peter Finch makes directorial bow with his own indie, "The Hero," to roll in Fall . . . **George Schaefer** acquired "Love Letters of a Portuguese Nun" for his Compara Productions . . . Warner Bros. inked **David Schwartz** to term writing deal, first assignment **Joe Hoffman's** original, "How to Make Love and Like It" . . . **Ron Randell** follows his current "Champagne Flight" appearance for Metro with his own production, "Day of the Cricket," with lensing in Orient . . . **Richard Arlen** making industrial for Eagle Steel Co., Des Moines.

MPEA's Far East boss **Irving A. Maas** due in from Tokyo on holiday July 10. Currently o.o.'ing the film situation in Indonesia and Taipei.

Smith Likely Winner

Lubbock, Tex., June 26.

Texas Senator Preston Smith, local theatre operator, appears to be destined to become the next lieutenant governor of the state of Texas. He recently won the Democratic runoff for the office.

He will oppose a Republican candidate in the general election in November but Texas has gone Democratic in its general elections since the Civil War in all gubernatorial votings.

Italo Film Wins

Continued from page 5

instances where producers themselves were guilty of preventive scissoring. On the other hand, entries were withdrawn from the customary public screening on the day following festival projection. Also, age limit for non-festival public went up to 21 for Italo-French productions.

Garbo Retrospective

Retrospective showing of Greta Garbo films made it possible to compare the past and present with regard to screen sex. Opinion generally was that the Swedish star had audiences leaning forward as far in their seats as Claudia Cardinale and Anna Karina. Though recap prints were primitive in quality, they nevertheless confirmed the fact that adult talent and themes are not necessarily limited to present-day pix. The Garbo revival was a highpoint of the festival.

Wind-up banquet at the San Telmo Museum was held this year in a jubilant atmosphere, for the tenth edition of Basque festivalizing was a success in all respects, except for the dull start. As a measure of that success, it should be pointed out that there was no speculation whatsoever this year about the festival's future.

Basque organizers gambled in advancing fest dates by one month and won. Held prior to the tourist invasion, Basques were able to extend hospitality in the best Viscayan tradition. The weather was excellent; the sea shore setting more stunning than ever. The tenth Int'l Film Festival at San Sebastian does not appear to be the last.

Exhib Fights Cancer

Continued from page 7

showman's initiative, is cooperating by picking up the publicity ball.

Crusade has a personal origin, the death of Greene's father and a close business associate, both from cancer, and "that's why it is close to my heart." Exhib himself says he used to smoke heavily but stopped when his father died 18 years ago, switching to a pipe. He has since given that up, but admits he still has a tobacco craving.

Greene's earlier ardor for the flamboyant was attuned exclusively for boxoffice upbeat. Recalled is that some years back, when Mayor Wagner was urged to abolish the city's 3% tax on film admissions, Greene dramatized the issue by dispensing 36,000 chrome-plated pennies to patrons as change. Incident garnered hefty press plays and also the U.S. Treasury's wrath for defacing of currency.

Another occasion when the NYC subways exhausted the supply of new tokens after the fare hiked to 15c, Greene distributed some 5,000 of same at a cutrate 10c each, three for a quarter.

His current anti-cig campaign, states Greene, has generated much goodwill in the community, and though he doesn't say, presumably this could translate into longrange b.o. benefits. Only adverse reaction, expectably, is from nearby candy-tobacco merchants, who want him to tone down the attack. Greene asserts he won't.

P.S. to Roach Studio: 'Conspiracy'

Hal Sr. Charges Hal Jr. Wrongly Influenced By Sundry Defendants and 'Conspirators'—Seeks Damages

Hal Roach Sr. has filed a conspiracy suit in N.Y. Federal Court alleging fraud in connection with the eclipse and eventual bankruptcy of Hal Roach Studios at Culver City, Calif. Individually and as a trustee, the older Roach seeks treble damages totaling $6,208,182. Defendants named in the action are the Reldan Trading Corp, Cohen-Manheimer Corp, and Benjamin C. Cohen. Cited as co-conspirators, but not made defendants, are Alexander L. Guterma, Robert J. Everleigh and Garland L. Culpepper.

The Roach filmery, formerly active as a vidfilm producer, is now in the hands of receivers and the subject of protracted creditors' litigation in Pennsylvania.

At heart of the complaint is the claim that the plaintiff's son, Hal Roach Jr., at the time operating head of the studio, was induced by the "conspirators" to absorb them in the management of the company, in violation of a 1955 agreement between Roach senior and junior. Terms of agreement, according to the suit, were that the son could not dispose of his interest in the studio without the father's consent.

Roach Sr. retired from the studio in '55 and was to receive from his son the amount of $2,319,161, payable monthly over a 30-year period. The father charges that funds to meet the payments were soon drained off in the form of allegedly illegal loans to Guterma.

The defendant companies, according to the suit, were owned or controlled by Guterma and the others listed as co-conspirators. The treble damages sought by Roach Sr. cover $2,067,391 plus interest which the plaintiff states he has been unable to collect.

N.O. COURT REVERSES ROCKWELL CONVICTION

New Orleans, June 26.

A three-judge criminal district court panel Wednesday (20) reversed the conviction of George Lincoln Rockwell, self-styled "Fuehrer" of the American Nazi party, and nine of his "storm troopers" who were found guilty of disturbing the peace while picketing a showing of Columbia's "Exodus" at the Civic Theatre here last year.

Rockwell and his uniformed troopers, who came to the city in a "hate bus," were arrested by police last May as the group protested showing of the film. They were found guilty by Judge James A. Haggerty Jr. on two counts of disturbing the peace.

The appellate division of the court, composed of Judge J. Bernard Cocke, Thomas M. Brahney and Oliver P. Schulingkamp, unanimously reversed the conviction, declaring, "The social, patriotic or racial connotations implicit in defendants' conduct of necessity may offend the sensibilities of those differing with the tenets espoused and the manner expressed by the defendants. However, a consideration of the above authorities justifies the finding that the conduct of the defendants, no matter how repugnant to the average mind, did not involve a violation of law. Any other conclusions would constitute an invasion of the defendants' constitutional right to free speech and assembly."

In reversing the conviction, the court said the sentences are annulled and the defendants discharged.

Spain's 'Baremo' As Is for U.S.

Madrid, June 26.

License status of most Spanish and American film distribution companies in Spain will remain unchanged, following mathematical completion of the "baremo" license allocation by the Spanish Distributors Assn. last week.

Under the current listing, Paramount picks up another license to tie Columbia and Warner Bros. with a pair apiece. Metro added one to the allotment of three received last year.

Distrib group attached a request, in forwarding the new license scorecard to the Director General for Cinema, for an addition of twelve Yank licenses to boost the U. S. quota from 88 to 100. If approved, this would make available two added licenses for repartition to American companies.

Another straw in the wind, according to Madrid film circles, is the incentive bonus license to be doled out by ministry authorities for the distribution of Spanish pix in part, or all, of the world film market. Another reported bonus license qualification will be based on foreign film production in Spain.

More Braid for Brown

Joe Brown, United Artists salesman there, has been named Winnipeg branch manager, succeeding Abe Feinstein, who has resigned.

Morley Mogul, who joined UA as Winnipeg booker-office manager in 1959, following similar positions with Warners, Universal and Columbia, succeeds Brown as salesman.

Karlovy Report

Continued from page 5

Arthur Watkins of the Film Producers Assn. in London. Rita Tushington and Murray Melvin of "Taste of Honey," showing here, as earlier in Cannes.

Present at the Czechoslovakian market are "buyers" from various Communist countries. Any deals for negatives are on outright cash. No bookkeeping transactions.

Karlovy Vary invited "Honey" to compete when the official British selection "The Day the Earth Caught Fire" was turned down. Nixing of "Fire" had something to do with using the serious Atom B in fantasy, but one Britisher suspected it was because both a U.S. and Russo bomb detracked the earth from its orbit in the pic. He maintained if only a Yank A Bomb had been involved, yarn would have been accepted.

But be that as it may, "Honey" already competed in and was prized at another major fest. But Czechs wanted it and also took the Austrian and Danish comedies "Adorable Julia" and "Harry and His Valet," respectively, which also ran at Cannes.

U.S. competed officially for the first time via the world preeming of Jerry Wald's "The Adventures of a Young Man" (20th) and sent director Frank Capra, and his wife, to rep the U.S. on a diplomatic level.

Shirley MacLaine, held up in Moscow on visa delay finally arrived on Friday (22) to create considerable furore as first U.S. star ever to make it here.

Film appeared a good choice in the renown of Ernest Hemingway, from whose work it is adapted, and its look at American youth and outlook through Hemingway's viewpoint.

After the high level of the Cannes entries this year, reflecting a possible bettering of world production or wiser diplomatic and industry choices of films, the general level of pix at this fest was only fair and generally lacklustre. Of course a slump in Eastern Bloc quality was evident at the Cannes Fest and was confirmed at their own shindig though Russia showed better and there was a surprise in the unique quality of the Bulgarian entry.

Frenchman Who Makes Pictures For His Own Pleasure Also Makes Games

By VINCENT CANBY

As film patrons who delighted in "White Mane," "The Red Balloon" and "Voyage in a Balloon" (being Lopert-released this side shortly as "Stowaway in The Sky") might have suspected, French filmmaker Albert Lamorisse is a rather extraordinary character. In addition to turning out these intensely personal films (in which his entire family participates), he has written a number of books, invented a parlor game ("Risk," distributed here by Parker Bros.) and now is busily marketing a system called Helivision, which he feels permits a greatly expanded use of the helicopter in motion picture making.

His greatest "commercial" for Helivision is his own "Stowaway," the story of an old man and his grandson who crisscross France in a Jules Verne-type of huge yellow balloon. When he was planning to do "Red Balloon," a featurette released here several years ago by Columbia, Lamorisse had thought of doing it much as he finally did "Stowaway," but at that time was unable to carry out his plans because of the limitations of helicopter filming, principally because of the vibration.

As he explains it, helicopters were okay for long shots and panoramic stuff, but you could not swoop in from long shot to closeup with a zoom lens, since the object of the closeup would be "jiggled" out of the frame. In conjunction with a research technician who specialized in marine gyroscopes, he came up with Helivision, a patented system combining an antivibratory camera mount and a motor driven vari-focal lens.

The results as seen in "Stowaway" are quite spectacular, particularly in such scenes as a stag hunt, witnessed from a balloon, and an uninterrupted aerial shot which starts on one side of Paris, moves over the rooftops of Notre Dame on the Ile de La Cite, and comes into a closeup of a boy standing on the balcony of an apartment house on the Ile St. Louis.

Lamorisse is not interested in tricky photography for its own sake, but he believes that it must be a function of the cinema to come up with techniques which might not be practical in any other medium. "Cinema movement is different, for example, than that in television, just as the reality of the cinema is often greater than that in life itself," he says.

Lamorisse declined to say what his next film project might be, saying, only that he is working on several ideas, but since he makes pictures for his own pleasure (as writer, director and producer), he is in no hurry. One thing he is sure of, however: that is he won't be borrowing $200,000 in his own name for his new picture, as he did for "Stowaway."

"I must have been mad," he now says. But at the time it seemed like the most natural thing in the world. It was only when he had completed the picture that he realized that he had jeopardized everything he owned, as well as that of future generations of Lamorisses. While the picture was not a sensation in France ("The French had no particular desire to see France from the air"), it has been extremely successful abroad, and the picture is just now on the verge of turning a profit on its total $600,000 production cost.

He reported that President DeGaulle has screened the picture twice at the (Presidential) Palace, once for British Prime Minister Macmillan and once for the King of Marrocco. "DeGaulle is a very tall man, you know, and I think it must show France as he would like to see it."

Cordoba, Bologna, Berlin Top Sales Offices Of Columbia International

More than 500 members of Columbia International have been awarded cash prizes in the company's recently completed $25,000 Treasure Chest Sales Drive. Mo. Rothman, exec v.p., disclosed that Argentina, managed by Emilio Planchedall, was grand prize winner in the 17-week billing drive. First place among the 27 branch offices which won prizes went to Cordoba, Argentina, managed by Rafael Malchiodi. Bologna and Berlin finished second and third.

In the Top o' the Mast portion of drive covering the final two weeks the territories were divided into four groups by size. Italy, managed by Mike Lauria, was first among the largest territories. Spain, headed by Emilio Lopez, topped the second group. Topping the third were Chile, managed by Ernesto Laupheimer, and India, managed by R. M. Shiroor. Jose Plaza Luque of Ecuador and Eladio Veloso of Portugal topped the fourth group.

Ron Kivell of New Zealand and Horacio Hermida of Uruguay were awarded speical performance prizes.

JONAS ROSENFIELD JR. GETS ADDED STRIPES

Jonas Rosenfield Jr., vicepresident in charge of ad-publicity for the Columbia parent corporation since 1960, last week also was elected a v.p. of Columbia International, the wholly-owned international subsidiary.

The appointment mirrors Col's one-world concept of operation.

Rosenfield joined Col in 1955 as exec assistant to Paul N. Lazarus Jr., who was then ad-pub v.p. He was named exec in charge of ad-pub in 1958 and in 1960 his duties were enlarged to include supervision over all of the company's ad-pub activities throughout the world.

Astor Buys Pathe-America

Continued from page 4

Everett Crosby-Foley interests) had always been a franchise operation, has been quietly switching over to its own offices. Astor has severed its relationship with New York franchiser George Waldman and established its own office under direction of Harry Fellerman. It also has its own office now in Washington. Before the first of September, it expects to have 10 wholly-owned offices going, covering 75% of the country, with rest covered by "joint operations" with franchisers.

Minimum Needs

Pointing to the Walt Disney-Buena Vista operation as a model, Foley said that an independent distributor today cannot survive unless he does a gross annual business of between $5,000,000 and $10,000,000. To do this, "you must have a continuity of product and be able to exercise enough control in subsequent playoffs to be able to reach 6,000 to 7,000 playdates." Exhib collections always are a problem, but that problem is "compounded when you have to go through subdistribs"—a situation he had to face squarely even with the successful release of "Dolce Vita."

Also, Foley reasoned, to attract the product of the top producers abroad today, a distrib must be able to guarantee him "payoff penetration." It's the prexy's belief that in a very short time there will only be two or three "major" indie distribs, and that would include Joe Levine's Embassy Pictures, as well as Astor.

Other Aspects

Pointing to Astor's recently revealed deals with Rizzoli of Italy, directors Federico Fellini, Allain Resnais and Roger Vadim, Foley said that Astor is guaranteed a flow of foreign "A" product which deserves (and can get) much wider playoff than heretofore. The company aims to release 12 "top" pix a year, that figure to be supplemented by smaller product. The idea is to have a flexible operation that can handle a pic whether its payoff mark is 3,000 or 6,000 dates.

Referring to industry critics who have said that Astor, giddy with the b.o. on "Dolce Vita," had paid too much for subsequent foreign product, Foley said there was some truth to this, "that is, we did pay too much at the time by then-current industry standards." These might be called Astor's "loss leaders," he suggested, adding that they had accomplished a very specific purpose in that they established Astor's name and established permanent relations with top European producers.

$500,000 Profit

As a matter of fact, said Foley, "we made a profit in excess of $500,000 in the last 12 months." He predicted that the company would continue to make "the same margin of profit." To this end Astor has "diversified" into controlling its own book publishing and music. Most importantly, its product acquisitions will supply its newly renamed Astor Television (formerly Atlantic Television) with a continuity of features to be marketed to tv. Perhaps the most important aspect of the P-A acquisition is what the P-A product (as well as that of Sutton) will mean to Astor Television.

In connection with the buildup of Astor TV, Foley said that tv exec Sandy Howard has joined Astor as veep in charge of tv operations.

Foley credited Astor exec veep L. Douglas Netter Jr. with having devised the blueprint for Astor's present expansion following a several-month survey of all the other indie operations. "As you know," he said, "the last couple of months have been rough on everyone, including us. We think we know how to meet the current situation."

Picture Grosses

'Mink' Giant 22G, Mpls.; 'Advise' 5G

Minneapolis, June 26.

More topnotch pictures launched currently than for a long time and are helping to bring some health to an ailing local boxoffice. Daily newspaper strike still is hurting.

Top coin of newcomers is going to "That Touch of Mink," wow at State. "Advise and Consent" also shapes okay at the Century. "Hell Is For Heroes" looms slow at Orpheum on opener.

Estimates for This Week

Academy (Mann) (1,000; $1.25-$1.75)—"Judgment at Nuremberg" (UA) (4th wk). Good $6,000. Last week, $6,500.

Avalon (Frank) (800; $1)—"Mr. Peters' Pets" (Indie) and "All at Sea" (MGM) (reissue) (3d wk). Okay $900. Last week, $1,100.

Century (Par) (1,300; $1.25-$1.50)—"Advise and Consent" (Col). Okay at $5,000. Last week, "Escape From Zahrain" (Par) (2d wk), $3,500 in 5 days.

Gopher (Berger) (1,000; $1-$1.25)—"Big Red" (BV) (2d wk). Okay $4,000. Last week, $3,000.

Lyric (Par) (1,000; $1-$1.25)—"Geronimo" (UA) (2d wk). Passable $3,000. Last week, $5,000.

Mann (Mann) (1,000; $1.50-$2.75)—"West Side Story" (UA) (19th wk). Great $7,000. Last week, $8,500.

Orpheum (Mann) (2,800; $1-$1.25)—"Hell Is For Heroes" (Par). Dull $5,000. Last week, "Lonely Are Brave" (Col), $5,000.

Park (Field) (1,000; $1.50)—"Whistle Down Wind" (Pathe). Modest $3,000. Last week, "Summer to Remember" (Indie), $2,500.

State (Par) (2,200; $1.25-$1.50)—"That Touch of Mink" (U). Boffo $22,000 or close. Last week, "Follow Dream" (UA) (4th wk), $4,500.

Suburban World (Mann) (800; $1.25)—"Double Bunk" (Show) (2d wk). Satisfactory $2,000. Last week, $3,000.

Uptown (Field) (1,000; $1.50)—"The Night" (Lope). Fair $2,900. Last week, "Nearly Nasty Accident" (U), $2,500.

World (Mann) (400; $1.25-$1.50)—"Lisa" (20th) (2d wk). Mild $3,000. Last week, $4,000.

LOS ANGELES

(Continued from page 8)

(MGM) (reissue) (2d wk), $2,800.

Warren's, Iris, El Rey, Baldwin (Metropolitan-FWC-State) (1,757; 825; 861; 1,800; 90-$1.50)—"Counterfeit Traitor" (Par) (1st general release) and "Rommel's Treasure" (Indie) (Warren's, Iris), "Majority of One" (WB) (El Rey), "Jessica" (UA) (Baldwin). Soft $19,000 or near. Last week, "Warren's with Hawaii, "Five Finger Exercise" (Col) (1st general release), "Rhapsody" (MGM) (reissue) (Warren's), "Walk on Wild Side" (Col) (Hawaii), $10,000. Iris, Baldwin with Wiltern, "Ben-Hur" (MGM) (reissue) (1st wk), $14,000; El Rey "Experiment in Terror" (Col) (m.o.), "Four Horsemen" (MGM), $2,100.

State, Wiltern, Loyola, Egyptian (UATC-SW-FWC) (2,404; 2,344; 1,298; 1,392; 90-$1.50)—"Sweet Bird of Youth" (MGM) and "All Fall Down" (MGM) (1st general release). Lush $28,000, or thereabouts. Last week, Loyola with Hillstreet, Hollywood, "Escape From Zahrain" (Par), "Siege of Syracuse" (Indie), $16,300.

Hillstreet, Pix (Metropolitan-Prin) (2,752; 756; 90-$1.50)—"Trapeze" (UA) and "Vikings" (UA) (reissues). Slow $8,700. Last week, Pic with Orpheum, "Jack Giant Killer" (UA), "Mermaids of Tiburon" (Indie), $13,300.

Hollywood (FWC) (856; 90-$1.50) "Escape From Zahrain" (Par) (2d wk) and "Ocean's 11" (WB) (reissue). Slim $3,000.

Orpheum (Metropolitan) (2,213; 90-$1.50)—"Jack Giant Killer" (UA) and "Mermaids of Tiburon" (Indie) (2d wk). Light $3,000.

Hawaii (G&S) (1,106; 90-$1.50)—"All Fall Down" (MGM) (1st general release) and "World, Flesh, Devil" (MGM) (reissue). Dim $2,100.

Warner Beverly (SW) (1,316; 90-$2.40)—"Advise and Consent" (Col) (3d wk). Big $15,000. Last week, $17,000.

Lido (FWC) (876; $2)—"Taste of Honey" (Cont) (3d wk). Good $5,500. Last week, $7,100.

Crest (State) (750; 90-$1.50)—"Carry On, Teacher" (Gov) (4th wk). Nice $3,600. Last week, $5,500.

Fine Arts (FWC) (631; $1.49-$2.40)—"Miracle Worker" (UA) (5th wk). Stout $5,500. Last week, $6,900.

Fox Wilshire (FWC) (1,990; $1.49-$2.40)—"Mr. Hobbs Takes Vacation" (20th) (5th wk). Torrid $6,000. Last week, $8,100.

Music Hall (Ros) (720; $2-$2.40)—"Only Two Can Play" (Kings) (10th wk). Handy $3,500. Last week, $3,700.

Pantages (RKO) (1,512; $1.25-$2.75)—"Judgment at Nuremberg" (UA) (27th wk). Light $7,500. Last week, $9,500.

Carthay (FWC) (1,138; $1.80-$3.50)—"El Cid" (AA) (27th wk). Mild $4,500. Last week, $5,400.

Chinese (FWC) (1,408; $1.25-$3.50)—"West Side Story" (UA) (28th wk). Sock $26,000. Last week, $29,100.

SAN FRANCISCO

(Continued from page 8)

$1.50—"Through Glass Darkly" (Janus) (7th wk) and "Devil's Eye" (Janus). So-so $2,100. Last week, $2,000.

Stagedoor (A-R) (444; $1.50)—"Sweet Bird of Youth" (MGM) (12th wk) and "Summer and Smoke" (MGM) (reissue). Oke $2,500. Last week, $2,600.

Presidio (Art Theatre Guild) (774; $1.50)—"Taste of Honey" (Cont) (4th wk). Sweet $5,000. Last week, $6,000.

Metro (United California) (1,000; $1.50-$1.80)—"Whistle Down Wind" (Indie). Hotsy $5,800. Last week, "Black Tights" (Magna) (5th wk), $2,300.

Esquire (No. Coast) (846; 90-$1.25)—"El Cid" (AA) (4th wk). Brisk $7,500 after $8,300 last week, on popscale.

KANSAS CITY

(Continued from page 9)

$20,000 or near. Last week, Isis, Vista, Crest, Riverside, Boulevard, Fairway (FMW-NT) (700), Heart (Noah-Wiles) (1,500 cars)—"Premature Burial" (AI) and several second-run pix, $21,000.

Kimo (Dickinson) (504; $1.25-$1.50)—"Liaisons Dangereuses" (Astor) (7th wk). Okay $1,100. Last week, $1,200.

Paramount (Blank-UP) (1,900; $1-$1.25)—"Hell Is For Heroes" (Par) and "Brushfire" (Par). Slow $5,000. Last week, "Lonely Are Brave" (U), $5,200.

Plaza (FMW-NT) (1,630; $1-$1.50)—"Road to Hong Kong" (UA). Tall $11,000; holds. Last week, "West Side Story" (UA) (13th wk), $5,000.

Roxy (Durwood) (850; 75c-$1.50)—"Experiment in Terror" (Col) (5th wk). Fair $3,000. Last week, same.

Saxon (Durwood) (1,600; 75c-$1.50)—"Ride High Country" (MGM). Drab $4,000. Last week, "Night Creatures" (U) and "6 Black Horses" (U), $3,000.

Studio (Durwood) (150; $1.25-$1.50)—"Two Women" (Embassy) (6th wk). Durable $1,000. Last week, same.

Uptown, Granada (FMW-NT) (2,043; 1,217; $1-$1.25)—"Big Red" (BV) (2d wk). Happy $7,000. Last week, $12,000.

FRANKOVICH'S U.S. POW CONTINUES IN GOTHAM

Mike J. Frankovich likes his London base just fine but it's a must that he visit the States (N. Y. and L. A.) four to five times a year now that he's functioning as Columbia's first vicepresident. He's participating in the summit decisions concerning all aspects of Col production and distribution on a worldwide basis rather than, prior to the first v.p. election, production abroad.

Frankovich is in Gotham this week for huddles with Col prez Abe Schneider and other members of the board. Group had been confabbing at the studio and, with the exception of studio boss Sol A. Schwartz, who remained west, switched the conclave to the home-office.

Meetings are linked with all current and forthcoming production in general and Sam Spiegel's "Lawrence of Arabia" in particular.

BROADWAY

(Continued from page 9)

"Taste of Honey" (Cont) (6th wk). Sweet $6,000. Last week, $6,500.

Mayflower (ATC) (689; 90-$1.50)—"Lisa" (20th) (2d wk). Good $5,000. Last week, $6,500.

Memorial (RKO) (3,000; 90-$1.49)—"Touch of Mink" (U) and "Information Received" (U). Wow $21,000 or better. Last week, "Flower Drum Song" (U) (reissue), $7,000.

Orpheum (Loew) (2,900; 90-$1.49)—"Road to Hong Kong" (UA) and "One Plus One" (Indie) (2d wk). Slick $16,000. Last week, $18,500.

Paramount (NET) (2,357; 70-$1.25)—"Hell Is for Heroes" (Par) and "Make Mine Double" (Indie). Hefty $14,500. Last week, "Horror Chamber Dr. Faustus" (Lope) and "Monster" (Indie), $12,000.

Pilgrim (ATC) (1,909; 75-$1.25)—"Cabinet of Caligari" (20th) and "Hand of Death" (20th). Good $9,000. Last week, "Lonely Are Brave" (U) and "Night Creatures" (U), $7,000.

Saxon (Sack) (1,100; $1.50-$1.80)—"Miracle Worker" (UA). Lofty $20,000. Last week, "Five Finger Exercise" (Col) (4th wk), $5,500.

State (Trans-Lux) (730; 75-$1.25)—"Erotica" (Indie) and "Girls Inc." (Indie) (4th wk). Fat $5,000. Last week, ditto.

BOSTON

(Continued from page 9)

mers" (Indie) and "Cash on Demand" (Indie), $4,000.

Oriental (Indie) (3,400; 90-$1.80)—"Boys Night Out" (MGM). Busy $20,000. Last week, "Geronimo" (UA) (2d wk), $10,000 for 5 days.

Roosevelt (B&K) (1,400; 90-$1.80)—"Big Red" (BV) and "Living Desert" (BV) (reissue) (2d wk). Oke $13,000. Last week, $15,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Mr. Hobbs Takes A Vacation" (20th) (5th wk). Excellent $16,000. Last week, $19,000.

Surf (H&E Balaban) (685; $1.50-$1.80)—"Cabinet of Caligari" (20th) (2d wk). Slowing to $4,000. Last week, $6,000.

Todd (Todd) (1,089; $2.20-$3.50)—"West Side Story" (UA) (18th wk). Torrid $24,500 for 12 performances. Last week, $23,000.

Town (Teitel) (640; $1.25-$1.80)—"Tomorrow Is My Turn" (Shaw) (3d wk). Trim $3,000. Last week, $3,800.

United Artists (B&K) (1,700; 90-$1.80)—"That Touch of Mink" (U) (2d wk). Great $30,000. Last week, $40,000.

Woods (Essaness) (1,200; 90-$1.80)—"Advise and Consent" (Col) (3d wk). Socko $22,000. Last week, $19,000.

World (Teitel) (606; 90-$1.25)—"Through Glass Darkly" (Janus) and "Virgin Spring" (Janus) (3d wk). Smart $4,200. Last week, $4,700.

'Mink' Great $36,000, Philly; 'Advise' Big 15G, 'Hobbs' Loud 13G, 'Boys' 15G

Philadelphia, June 26.

Weekend rain kept many potential cinema patrons in the city last Saturday, with the result that the boxoffice was jumping that night. Unveiling of four new pictures also is contributing to current upbeat. Outstanding is "That Touch of Mink," which is heading for a whammy $36,000 at Randolph, greatest at that house in months.

"Advise and Consent" is rated big at the 622-seat Arcadia. "Mr. Hobbs Takes a Vacation" looms very sharp at Boyd, also for first week. "Boy's Night Out" shapes good on opener at the Stanley.

"Merrill's Marauders" looks okay in second at Goldman, but "Reprive" is only thin in second at the Fox. "West Side Story" continues hotsy in 33d round at the Midtown.

Estimates for This Week

Arcadia (S&S) (622; 95-$1.80)—"Advise and Consent" (Col). Big $15,000. Last week, "Cape Fear" (U) (5th wk), $5,500.

Boyd (SW) (1,536; 95-$1.80)—"Mr. Hobbs Takes Vacation" (20th), fancy $13,000. Last week, "Judgment at Nuremberg" (UA) (17th wk), $6,500.

Fox (Milgram) (2,500; 95-$1.80)—"Reprieve" (AA) (2d wk). Thin $5,000. Last week, $9,000.

Goldman (Goldman) (1,000; 95-$1.80)—"Merrill's Marauders" (WB) (2d wk). Okay $7,500. Last week, $11,500.

Randolph (Goldman) (2,209; 85-$1.80)—"Touch of Mink" (U). Wham $36,000. Last week, "Road to Hong Kong" (UA) (4th wk), $8,000.

Midtown (Goldman) (1,200; $2-$2.75)—"West Side Story" (UA) (33d wk). Hotsy $11,000. Last week, $12,000.

Stanley (SW) (2,500; 95-$1.80)—"Boy's Night Out" (MGM). Good $15,000. Last week, "Miracle Worker" (UA) (4th wk), $8,000.

Stanton (SW) (1,483; 95-$1.80)—"Hell Is for Heroes" (Par) (2d wk). Dim $5,000. Last week, $9,000.

Trans-Lux (T-L) (500; 95-$1.80)—"World in My Pocket" (MGM) (2d wk). Small $3,800. Last week, $4,000.

Studio (Goldberg) (383; 95-$1.80)—"Fire in Flesh" (Indie) and "Good Girls Beware" (Indie). Hep $4,500. Last week, "Haunted Strangler" (Indie) and "Fiend Without Face" (Indie), $2,300 in 4 days.

Viking (Sley) (1,000; 95-$1.80)—"Five Finger Exercise" (Col) (3d wk). Slow $5,000 after $8,500 last week.

World (R&B-Pathe) (499; 95-$1.80)—"Whistle Down Wind" (Pathe) (2d wk). Fair $3,000. Last week, $6,000.

CHICAGO

(Continued from page 9)

solid $6,000 after $7,000 for second week.

Normandie (T-L) (592; $1.25-$2)—"Sky Above" (Embassy) (2d wk). Initial round ended Monday (25) was lofty $12,500. Daydating with Forum.

Guild (Guild) (450; $1-$1.75)—"Boys Night Out" (MGM). Initial frame ending today (Wed.) looks like solid $14,000. Holding, of course. Daydating with Victoria.

Murray Hill (Rugoff Th.) (565; $1.50-$2)—"Lolita" (MGM) (2d wk). This session ending today (Wed.) is heading for smash $19,500 after $20,000 for first. Stays. Daydating with State.

Paris (Pathe Cinema) (568; $1.50-$2)—"Taste of Honey" (Cont) (9th wk). The eighth round finished Sunday (24) was tasty $11,000 after $11,500 for seventh week. Continues.

Plaza (Lopert) (525; $1.50-$2)—"Stowaway in Sky" (Lope) (2d wk). Initial stanza finished Sunday (24) was big $15,000.

68th St. Playhouse (Leo Brecher) (370; $1.50-$2)—"Important Man" (Lope). Opened Monday (25). In ahead, "Lover Come Back" (U) (subrun) (2d wk-11 days). Fine $7,500, especially satisfactory in view of two previous weeks played here only recently.

Sutton (Rugoff Th.) (561; $1.50-$2)—"Advise and Consent" (Col) (4th wk). Third week ended yesterday (Tues.) was great $22,500 after $22,000 for second.

72d St. Playhouse (Baker) (440; $1.50-$2)—"Counterfeit Traitor" (Par) (9th wk). Eighth week ended yesterday (Tues.) was fancy $6,100 after $6,000 last week. Holds through July 17 or longer.

Trans-Lux 52d St. (T-L) (540; $1.25-$2)—"Miracle Worker" (UA) (6th wk). Fifth week completed yesterday (Tues.) was sturdy $8,500 after $9,000 for fourth round. Daydating with Astor.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Road to Hong Kong" (UA). Opens today (Wed.). Last week, "Valiant" (UA) (2d wk), was okay $4,800 after $7,500 for opening week. Pic booked only for two weeks.

World (Perfecto) (390; 90-$1.50)—"Many Ways to Sin" (Mishkin) (12th wk). This round winding tomorrow (Thurs.) looks like big $7,000 after $7,500 for 11th week.

National Boxoffice Survey

Biz Up Sharply; 'Mink' New Champ, 'Story' Second, 'Advise' 3d, 'Hobbs' 4th, 'Judgment' 5th

Launching of several strong pix plus cooler weather in several key cities covered by VARIETY is spelling much bigger business across the country this week. Even cities which had been limping along in recent sessions spurted under the impetus of new, socko fare.

"That Touch of Mink" (U) is new boxoffice champion by a wide margin. This Doris Day-Cary Grant starrer, out in release for first time to any extent currently, is racking up close to $450,000 just in keys covered by VARIETY which represents some 17 playdates.

"West Side Story" (UA), on top for a couple of months or longer, is winding up second. "Advise and Consent" (Col), second last week, is taking third place.

"Mr. Hobbs Takes Vacation" (20th) is pushing up to fourth by dint of some additional strong engagements. "Judgment at Nuremberg" (UA) is winding fifth. "Road to Hong Kong" (UA) will capture sixth money.

"El Cid" (AA) will be seventh while "Big Red" (BV), third last round, is taking eighth position. "Miracle Worker" (UA) will take ninth spot.

"Geronimo," also from United Artists, is finishing 10th. "Sweet Bird of Youth" (MGM) is capturing 11th place. "Counterfeit Traitor" (Par) rounds out the top 12 films.

"Taste of Honey" (Cont), "Merrill's Marauders" (WB), "Whistle Down Wind (Pathe) and "Only Two Can Play" (Col) are the runnerup pix in that order.

Long line of new entrants were launched or are just getting started with big showings in the majority. "Lolita" (MGM), great in N. Y. in second in two houses, looks wow in L. A. "World of Comedy" (Cont) still is big in N. Y. on longrun.

"Boy's Night Out" (MGM), great in N. Y. shapes socko in Chi and good in Philly. "My Geisha" (Par) is rated hotsy in Chi and good in N. Y.

"Bon Voyage" (BV) looms wow on opening week in L. A. "Hatari" (Par), wham in Detroit, looks big in Frisco. "Sky Above" (Embassy) is rated great in two N. Y. theatres.

"Lonely Are Brave" (U) looks fair in L. A. and Detroit. "Cabinet of Caligari" (20th), good in Boston, shapes mild in Chi and K. C. "Forever My Love" (Par) is brisk in Boston.

"Lisa" (20th) is very spotty currently, being mild in Minneapolis and okay in Detroit and L. A.

"Holiday in Spain" (Nat'l Th.) shapes big in Detroit. "Marienbad" (Astor) looms okay in some four keys.

(*Complete Boxoffice Reports on Pages 8-9*)

'Mink' Slick $9,000 In Port.; 'El Cid' Sock 8G

Portland, Ore., June 26.

Extremely hot weather and transient outdoor attractions are hurting biz here currently but some new fare is helping some spots. Standout is "That Touch of Mink," which shapes big on opener at Broadway. "El Cid" still is socko in third at Orpheum. "Big Red" is rated sad and in second at Paramount.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Touch of Mink" (U) and "Information Received" (U). Big $9,000 or a bit more. Last week, "Hell Is for Heroes" (Par) and "Airborne" (Par), $4,300.

Fox (Evergreen) (1,600; $1-$1.49)—"Jack Giant Killer" (UA) and "Mister Ursus" (UA). Dull $4,000. Last week, "Cabinet Caligari" (20th) and "Hand of Death" (20th), $2,900.

Guild (Rosener) (400; $1.25)—"Only Two Can Play" (Col) (2d wk). Brisk $3,500. Last week, $2,900.

Hollywood (Evergreen) (1,180; $1.49-$2)—"Seven Wonders of World" (Cinerama) (11th wk). Lofty $5,000. Last week, $5,100.

Music Box (Hamrick) (640; $1.50-$3)—"West Side Story" (UA) (15th wk). Rousing $6,500. Last week, $5,000.

Orpheum (Evergreen) (1,536; $1.49-$1.75)—"El Cid" (AA) (3d wk). Sock $8,000. Last week, $10,200.

Paramount (Port-Par) (3,006 $1-$1.50)—"Big Red" (BV) and "Living Desert" (BV) (reissue) (2d wk). Bad $3,000. Last week, $6,300.

Hollywood Production Pulse

ALLIED ARTISTS
Starts, This Year 1
This Date, Last Year 5

AMERICAN INT'L
Starts, This Year 2
This Date, Last Year 3

"THE YOUNG RACERS"
(Shooting in Monte Carlo)
Prod.-Dir.—Roger Corman
Mark Damon, Bill Campbell, Luana Anders
(Started May 15)

COLUMBIA
Starts, This Year 10
This Date, Last Year 16

"THE L-SHAPED ROOM"
(Romblus Films, Ltd.)
(Shooting in England)
Prod.—Richard Attenborough
Dir.—Bryan Forbes
Leslie Caron, Tom Bell, Cicely Courtneidge, Brock Peters, Emlyn Willims Avis Bunnage, Kay Walsh, Verity Edmett
(Started April 2)

"BYE BYE BIRDIE"
(Kohlmar-Sidney Prods.)
Prod.—Fred Kohlmar
Dir.—George Sidney
Janet Leigh, Dick Van Dyke, Ann-Margret, Bobby Rydell, Jesse Pearson, Maureen Stapleton, Paul Lynde, Frank Albertson, Trudi Ames, Ed Sullivan, Bryan Russell
(Started May 3)

"THE OLD DARK HOUSE"
(Wm. Castle Prods.-Hammer Films)
(Shooting in England)
Prods.—William Castle & Anthony Hinds
Dir.—William Castle
Tom Poston, Robert Morley, Joyce Grenfel, Peter Bull, Mervyn Johns, Janette Scott, Fenella Fielding, Danny Green
(Started May 14)

"MANIAC"
(Hammer Films)
(Shooting in England)
Prod.—Jimmy Sangster
Dir.—Michael Carreras
Kerwin Matthews, Nadia Gray, Liliane Brosse, Donald Houston, George Pastell
(Started May 28)

WALT DISNEY
Starts, This Year 2
This Date, Last Year 3

"SON OF FLUBBER"
Prod.—Walt Disney
Dir.—Robert Stevenson
Fred MacMurray, Nancy Olson, Keenan Wynn, Tommy Kirk, Joanna Moore, Ken Murray, Charlie Ruggles, Leon Ames, Ed Wynn, Wm. Demarest, Alan Carney
(Started May 7)

"THE MIRACLE OF THE WHITE STALLIONS"
(Shooting in Vienna)
Prod.—Walt Disney
Dir.—Arthur Hiller
Robert Taylor, Eddie Albert, Lilli Palmer, Curt Jurgens, Jim Franciscus
(Started June 4)

METRO
Starts, This Year 11
This Date, Last Year 9

"THE HOOK"
(Perlberg-Seaton Prods.)
Prod.—William Perlberg
Dir.—George Seaton
Kirk Douglas, Nick Adams, Robert Walker, Nehemiah Persoff, John Bleifer, Mark Miller, Pancho Magalona, John Alderson
(Started May 1)

"TODAY WE LIVE"
(C.I.P.R.A. Prods.)
(Shooting in France)
Prod.—Jacques Barr
Dir.—Rene Clement
Simone Signoret, Stuart Whitman
(Started May 23)

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center • Cl 6-4600
CARY GRANT - DORIS DAY
"THAT TOUCH OF MINK"
Co-starring GIG YOUNG • AUDREY MEADOWS
In Eastman Color
ON STAGE: "SUMMERTIME"

"TUNNEL 28"
(Walter Wood Prod.)
(Shooting in Munich)
Prod.—Walter Wood
Dir.—Robert Siodmak
Don Murray, Christine Kaufmann, Karl Schell
(Started May 28)

"IN THE COOL OF THE DAY"
(Shooting in Greece)
Prod.—John Houseman
Dir.—Robert Stevens
Jane Finda, Peter Finch, Angela Lansbury
(Started June 8)

PARAMOUNT
Starts, This Year 7
This Date, Last Year 6

"HUD BANNON"
(Salem & Dover Prods.)
(Shooting in Amarillo)
Prods.—Martin Ritt and Irving Ravetch
Dir.—Martin Ritt
Paul Newman, Melvyn Douglas, Patricia Neal, Brandon de Wilde, John Ashley, Whit Bissel, Graham Denton, Sheldon Allman, Val Avery, Pitt Herbert
(Started May 21)

"PAPA'S DELICATE CONDITION"
(Amro Prods.)
Prod.—Jack Rose
Dir.—George Marshall
Jackie Gleason, Glynis Johns, Charlie Ruggles, Laurel Goodwin, Linda Bruhl
(Started June 11)

"PARIS WHEN IT SIZZLES"
(Shooting in Paris)
Prod.—George Axelrod
Dir.—Richard Quine
William Holden, Audrey Hepburn
(Started June 18)

20th CENTURY-FOX
Starts, This Year 2
This Date, Last Year 20

"CLEOPATRA"
(20th Fox Prods. and MCL Films, S.A., WALWA Films, S.A.)
(Shooting in Rome)
Prod.—Open
Dir.—Joseph L. Mankiewicz
Elizabeth Taylor, Richard Burton, Rex Harrison, Caesar Danova, Roddy McDowall, Hume Cronyn, John Hoyt, Martin Landau, John Doucette, Robert Stephens
(Started Sept. 25)

"THE CONDEMNED OF ALTONA"
(Titanus-Carlo Ponti Prods.)
(Shooting in Hamburg)
Prod.—Carlo Ponti
Dir.—Vittorio De Sica
Sophia Loren, Maximillian Schell, Fredric March, Robert Wagner, Alfredo Franchi, Lucia Pelella, Roberto Massa, Antonio Cianci
(Started May 21)

"THE LEOPARD"
(Titanus Prods.)
(Shooting in Sicily)
Prod.—Goffredo Lombardo
Dir.—Luchino Visconti
Burt Lancaster, Claudia Cardinale, Alain Delon, Rena Morelli, Paolo Stoppa, Romolo Valli
(Started May 21)

"A WOMAN IN JULY"
(Jerry Wald Prods.)
Prod.—Jerry Wald
Dir.—Franklin Schaffner
Joanne Woodward, Richard Beymer, Carol Lynley, Claire Trevor, Gypsy Rose Lee, Louis Nye, Michael Pollard, Robert Webber
(Started May 28)

UNITED ARTISTS
Starts, This Week 10
This Date, Last Year 24

"IT'S A MAD, MAD, MAD, MAD WORLD"
(Stanley Kramer Prods.)
(Shooting at Revue)
Prod.-Dir.—Stanley Kramer
Spencer Tracy, Milton Berle, Sid Caesar, Buddy Hackett, Ethel Merman, Mickey Rooney, Dick Shawn, Phil Silvers, Terry-Thomas, Jonathan Winters, Edie Adams, Dorothy Provine, Jimmy Durante, Eddie "Rochester" Anderson, Jim Backus, Ben Blue, Peter Falk, Paul Ford, Arnold Stang, Alan Carney
(Started April 26)

"THE LONELY STAGE"
(Millar-Turman Prods.)
Prods.—Stuart Millar & Laurence Turman
Dir.—Ronald Neame
Judy Garland, Dirk Bogarde, Jack Klugman, Kay Walsh
(Started May 15)

"THE CARETAKERS"
(Hall Bartlett Prods.)
(Shooting at Desilu-Hollywood)
Prod.-Dir.—Hall Bartlett
Polly Bergen, Robert Stack, Joan Crawford, James Paige, Diane McBain, Van Williams, Constance Ford, Robert Vaughn, Sharon Hugueny, Susan Oliver, Barbara Darrii, Ellen Corby
(Started June 1)

"THE GREAT ESCAPE"
(Mirisch-Alpha Prods.)
(Shooting in Munich)
Prod.-Dir.—John Sturges
Steve McQueen, James Garner, Richard Attenborough, James Donald, Charles Bronson, Donald Pleasence, James Coburn
(Started June 4)

UNIVERSAL
Starts, This Year 5
This Date, Last Year 7

"UGLY AMERICAN"
Prod.-Dir.—George Englund
Marlon Brando, Sandra Church, Eiji Okada, Pat Hingle, Arthur Hill, Jocelyn Brando, George Shibata, Reiko Sato
(Started March 20)

"LANCELOT AND GUINEVERE"
(Cornel Wilde-Bernard Luber Prods.)
(Shooting in Yugoslavia)
Prods.—Cornel Wilde and Bernard Luber
Dir.—Cornel Wilde
Cornel Wilde, Jean Wallace, Brian Aherne, Ian Gregory, Michael Meacham
(Started May 7)

WARNER BROS.
Starts, This Year 5
This Date, Last Year 8

"GAY PURR-EE"
(UPA Prods.)
Prod.—Henry G. Saperstein
Dir.—Abe Levitnow
Singing and speaking voices of Judy Garland, Robert Goulet, Red Buttons, Hermione Gingold, Paul Frees
(Started June 6)

"PANIC BUTTON"
(Seven Arts Prods.)
(Shooting in Rome)
Prod.—Ron Gorton
Dir.—George Sherman
Maurice Chevalier, Eleanor Parker, Jayne Mansfield, Akim Tamiroff, Vincent Barbi, Mike Connors, Dick Benedict, Leopold Trieste, Mino Doro, Antonio Cempa
(Started May 14)

"VALLEY OF THE SWORDS"
(Cinemagic Prods.-M.D. of Spain)
(Shooting in Spain)
Prod.—Rich Meyer
Dir.—Javier Seto
Caesar Romeio, Frankie Avalon, Broderick Crawford, Spartaco Santoni, George Ricaud, Fernando Rey
(Started May 14)

INDEPENDENT
Starts, This Year 9
This Date, Last Year 19

"THE BIRDS"
(Alfred Hitchcock Prods.)
(Shooting at Santa Rosa)
Prod.-Dir.—Alfred Hitchcock
Rod Taylor, Jessica Tandy, Tippi Hedren, Suzanne Pleshette, Veronica Cartwright
(Started March 9)

"TWO GUYS ABROAD"
(Summit Film Prods.)
(For Maurlin Release)
(Shooting in England)
Prod.—Maurie Suess
Dir.—Don Sharp
George Raft, Maxie Rosenbloom, Diane Todd, Diana Decker
(Started in April)

"THE SWEET AND THE BITTER"
(James Clavell Prod. for Hollywood Film Prods. Ltd.)
(Shooting in Vancouver)
Prod.-Dir.—James Clavell
Yoko Tani, Paul Richards, Torin Thatcher, Jane Mallett, Ishimoto, Susan Hampshire, Audrey Kniveton, Verlie Cooter, Teru Shimada
(Started June 1)

"THE RETURN OF MR. H"
(San-S Prods.)
(Shooting at KTTV Studios)
Prod.—Steve Bennett
Dir.—Pete Adreon
Audrey Caire, Walter Stocker, Dani Lynn, Pedro Regas, Carlos Revas, Al Medina
(Started June 18)

OMAHA ADDS FILM HOUSE

Dubinsky Bros. Remodel Old Riviera

Omaha, June 26.

Irwin Dubinsky of Lincoln, prexy of Dubinsky Bros. Theatres, reopened the former Paramount here as the Astro Theatre. Built in 1926 as the Riviera, house was the Paramount in 1952 when it went dark with the exception of an occasional touring stage show, "Grand Ole Opry" presentation, telethons, etc. Recently was site for Omaha's illfated pro bowling team.

Dubinsky, with his brother, H. W. of Rockford, Ill., leased the property from Creighton University last March and immediately began to redecorate the house. Remodeling job only beat the debut deadline by a matter of minutes.

Phil Keogh of Sioux City, Ia., onetime city manager for the Cooper string in Omaha a few years ago, is district manager for the Dubinskys, while Joseph Real is serving as house manager.

Jest What the B.O. Doctor Ordered

Seekonk, Mass., June 26.

Capitalizing on the tv medico shows, Julian S. Rifkin, head of the New England chain bearing his name and recently elected prez of the Independent Exhibitors of New England, put together a three-"Doc" show for his local drive-in:

"Doctor at Large," "The Young Doctors" and "Emergency Hospital," latter by coincidence starring one Walter Reed, which happens to be the name of the famed Washington hospital.

He billed his show "Doctor-AMA," captioning it, "Calling all doctors and all their patients . . . ", etc.

The Seekonk Drive-In's theatre manager avers one local M.D. phoned him, "I'll be only too happy to bring my whole family and friends to see the show; anything endorsed by the AMA is good enough for me!" Obviously the M.D. misinterpreted the "AMA" accent in "Doctor-AMA."

Frank Borzage: Unique Career

Frank Borzage, pioneer director who died of cancer in Hollywood June 19, was the only director ever credited with having made the "perfect picture." This is what his "Seventh Heaven," which he directed for Fox Films in 1927 and which won him the Academy's first Oscar for direction, was called in that early day, when good pictures were general but none achieved this position of eminence in the minds of Hollywood.

Borzage, who left school in his native Salt Lake City at the age of 14 to embark upon an acting career in stock and repertoire companies, struck his stride as a director in 1920 when he made "Humoresque," with Vera Gordon, Alma Rubens and Gaston Glass, and immediately became known as a "tender" director, able to put great emotion and appeal in his films. He entered films in 1913 as an actor, playing the romantic lead with Margarita Fischer and Robert Z. Leonard in a two-reeler. He starred in 16 two-reelers for Thomas H. Ince' Triangle Co., the following year, and from 1917 to 1920 he directed many of the top stars of that era, including Bessie Love, Gloria Swanson, Pauline Starke, William Desmond, Jack Livingson and Olive Thomas.

Following "Humoresque," regarded as a tearjerker and one of the top pix of that era, Borzage directed more than 25 top films between then and 1927, when he made "Heaven" with Janet Gaynor and Charles Farrell, which established both as top stars and and one of the most successful teams of their day. Pic also won Miss Gaynor the first Academy Oscar for an actress.

Borzage shared top directing honors that same year with Lewis Milestone, who also won the second Oscar awarded by the Academy for "Two Arabian Knights." The Academy, which originally decided to make two directorial awards, one for drama (Borzage) and one for comedy (Milestone), thereafter confined its award in this category to a single honor. Borzage won a second Oscar for "Bad Girl" in 1931, which starred Sally Eilers and James Dunn.

Successfully bridging the gap between silents and talking pix, Borzage turned out 45 sound films before his retirement in 1959. Among his many hits were "A Farewell to Arms," "They Had to See Paris," "Shipmates Forever," "Desire." He tried to follow "Seventh Heaven" with "Street Angel," starring the same team, but this wasn't in the same class as the original. Among his more recent credits were "I've Always Loved You," "Magnificent Doll," "Moonrise."

Oldtimers like to recall that during his days with Ince he kept pestering the producer-director to allow him to play a heavy. Ince accommodated by letting him be the villain in an early William S. Hart western.

In true Hollywood fashion, Borzage took up polo (three-goaler), golf (two-handicap) and yachting. During the many years he was married to his first wife, Rita, he was known as one of Hollywood's most popular hosts. He served as an officer and board member of Director Guild of America for many years. SDG last February, to honor his many years in the industry, presented him with its D. W. Griffith Award "for outstanding contributions in the field of film directing."

Surviving are his widow, Juanita, his third wife (he also was married to Edna Skelton, divorced wife of Red Skelton, for a time); four brothers, Henry, Lew, William and Daniel; and two sisters.

Star Scapegoats

continued from page 3

must handle his own end. "In most instances, however, if you give an actor a little bread and meat for the soul instead of the pocketbook he won't give you any trouble," she said.

Major problem that boosted this situation today, according to the actress, is the "lack of any dictatorship in the industry." By this he means it "takes 15 people to make a decision that should be made by one man: with too many fingers in the pie, nothing concrete happens." She pointed to people like Louis B. Mayer "who knew how to handle stars," calling the late exec "papa personified who treated stars like grown up children and got whatever he wanted from them."

Miss Jones feels the entire business is still based on the star system. "You couldn't get space on a picture without names like Martin or Marilyn Monroe to talk about," she said, noting "it's the same in baseball where people come to see the stars and 40,000 will watch Bo Belinsky while 15,000 will go to see a lesser known personality."

Actress said it is "because of the actor's need of self-protection that he turns producer." She called it "bad because it is impossible to divide your mind, yet necessary because it is the only way a creative person can protect his own creativity."

Miss Jones said she was "tired of being villified," stressing particularly "the press is subjected to insidious campaigns of villification directed to certain actors in the industry who are presently being blamed for all its ills." She calls for producers to "take the responsibility themselves instead of pushing it off on actors who don't deserve it."

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AUBREY EXITING CBS FOR 20TH?

TV & The Bard's Barbs

Last week's WCBS-TV presentation of Joe Papp's Central Park production of "Merchant of Venice" elicited hardly a ripple from the critics as to the moral issues involved. As pointed out by Ned Calmer on Sunday's "WCBS-TV Views The Press," not a single metropolitan newspaper (with the lone exception of Newsday out on Long Island) was courageous enough to take up the editorial cudgels on the issue of tv's showcasing a play steeped in anti-Semitism.

Having committed itself to Shakespeare in the park without preknowledge of what the presentation would be, WCBS-TV says it had no alternative but to proceed; to cancel out would smack of censorship. The rabbinical protests and Anti-Defamation League picketing were understandable. What remains baffling is the inertia of the press and the viewing public in their ostrich-like response.

The horrendous crimes of a Hitlerian era cannot already have been forgotten. For all the fact that Shylock was a creation of Shakespeare, the venomous accusations and the stereotype of the Jew are as ugly and dangerous as the Nazi swastika. If WCBS-TV wants to cop a plea, it still leaves unanswered: Where is the conscience and sensitivity of the ordinary viewer, and the responsibility of a "responsible" press?

Canada's Code of Good Behavior In Crackdown on TV-Radio Com'ls

Toronto, June 26.

In a crackdown on all radio and tv commercials, plus a directive to all trans-Canada advertising agencies, the Board of Broadcast Governors has sent details of clearances for future continuities regarding the Food and Drug Act, the Proprietary or Patent Medicine Act, and the sale of cosmetics.

On the premise of good taste and the invasion of the "relatively unguarded atmosphere of the home," out is such phraseology as more than one use of "laxative" or "athlete's foot" per commercial; the deletion of "soft, spongy or bleeding gums"; the conditions which result from the neglect of personal hygiene; such terms as "waste matter" or "deranged kidneys."

Such terms as eruptions, pimples, blotches, boils or blackheads will be deleted and such reference to fleas, bedbugs or body lice will be modified. These mentions of the word "stomach" will be allowed per commercial but tv continuities cannot present anatomical charts showing various human organs or their functions; and all references to "bad breath" will be deleted.

Canadian agency use of such words or phrases are prohibited in radio or tv commercials as logy, sluggish, constipation, elimination, cramps, bilious, mucous or phlegm; sour in the phrase "sour stomach"; unclog, clogged up or stuffed up in cold remedy continuities; the draining of sinus cavities; post-nasal drip; periodic pain or lower tract. In deodorant commercials, the phrase "perspiration stain" will be allowed only once and the word "odor" twice but all reference to "embarrassment" or "offense" are prohibited.

Regulations require all food and drug continuities to be approved by the BBG and to bear a registration number prior to broadcast subject to approval of the Department of National Health and Wel-

(Continued on page 38)

ABC's $4,000,000 Chicle, Food Coin

ABC-TV last week wrapped up three major sales with total billings in the neighborhood of $4,000,000. New business came from American Chicle Co., Best Foods and National Biscuit Co.

Prior to these sales, ABC-TV also added Pepsi Cola, Norwich Pharmacal, H. C. Moores Co. and Ovaltine Food Products to minute participation on the fall nighttime schedule. Brown & Williamson bought one-quarter of "Hawaiian Eye." Adding to ABC-TV's solid summer biz this year are new buys by Texize Chemicals, Scripto, Norwich Pharmacal and H. C. Moores.

Minow: Please Note

CBS-TV Press Department sent the following correction to tv editors last week on the teletype machine to newspapers:

"The previously announced display of bathing suit fashions modeled by Miss Universe contestants will not be seen on 'Calendar' Monday, June 25 (10:00-10:30 a.m., edt) on the CBS Television Network.

"Instead, on that date, 'Calendar' hosts Harry Reasoner and Mary Eickett will interview Mrs. Nancy Rambusch, president of the American Montessori Society, about the Montessori method, a new approach to teaching children in the three-to-five-year-old age group."

Jule Styne Preps Chrysler TV Specs On World's Fairs

Hollywood, June 26.

Jule Styne is prepping series of tv specials for Chrysler Corp. under tab of "Come to the Fair," with theme on world's fairs. Each is to be centered on one particular fete starting with the 1861 event.

Robert Goldman will produce and write show under Styne's Producers Music Co. Styne has written the theme title song, with other music to be culled from songs of the times. All-star casts will be used, with annual programs of four a year beginning next season.

Chrysler's Canada Coin

Toronto, June 26.

After six years absence from the network of the Canadian Broadcasting Corp., Chrysler Corp. of Canada will return to sponsorship of the "Playdate" and "Empire" series on the 1962-63 sked, though Chrysler has sponsored certain specials on the "Festival" in past seasons.

The 60-min. programs will include the "Playdate" series, running 26 weeks and starring Canadian performers; the "Empire" series about life on a modern Texas ranch, will run 52 weeks, with Richard Egan and Terry Moore.

Agency swinging the deal was BBDO, with Canadian hq in Toronto.

PALEY-STANTON AWAIT DECISION

By GEORGE ROSEN

The big question mark around CBS this week is whether Jim Aubrey, president of the television network, will resign to become top man at 20th-Fox to succeed Spyros P. Skouras. Should Aubrey make his exit to become prexy of the film company—and, whichever way he chooses, the decision is an imminent one, probably to be decided this week, it by no means will come as a complete surprise to the Bill Paley-Frank Stanton high command. They're all too aware of the offers being dangled to Aubrey by the Wall St. interests on the 20th board, but they're hopeful that their tv network head will decide in favor of staying with CBS.

While the rumor (in reality it's far more than a rumor) has been around for some time that the 20th board has been romancing Aubrey as Skouras' successor, actualy as far back as a year ago the film company had made overtures to the CBS-TV chieftain to make the move. At that time Aubrey was persuaded to stay with the network. However, in the light of the recurring crises surrounding 20th-Fox, the "We want Aubrey" overtures have been reactivated. By the same token, the Paley-Stanton top brass, fingers crossed, is banking on the fact that the current economic uncertainties and stock market hi-jinx will throw their weight in favor of an Aubrey decision to let well enough alone and stay put, no matter how attractive the 20th offer.

On the other hand it's not exactly a secret that Aubrey, whose talents as an administrator are held in considerably high repute around the CBS precincts, is known to be an ambitious man. The opportunities to expand his administrative horizons on condition that he'll have a free hand to run 20th as he sees fit, would indeed be tempting. This, too CBS knows, and is fairly reconciled to the possibility of an Aubrey decision to take on the formidable task of attempting to remold the 20th operation and bring it out of its existing chaotic condition.

Major point of interest around CBS is who would succeed Aubrey as the tv president should he decide to take on the 20th challenge. (Coincidentally the situation has forced 20th board chairman Sam Rosenman into a position of complete neutrality by virtue of the CBS identity of his Rosenman, Colin, Kaye, Petschak & Freund law firm, which for years has represented Columbia.)

Best guess is that the CBS prexy job will go to Frank Shakespeare, the former head of the N. Y. flagship WCBS-TV operation, who was moved up and into Aubrey's office some months ago to relieve the tv president of some of his multiple duties and as such has been "standing in the wings."

While there are some who don't discount the possibility of Hubbell Robinson, recently returned to the network as exec veepee in charge of programming, moving into the presidency, it's reported that Robinson would prefer staying with programming and bypassing the administrative end of the business.

Aubrey himself, who spent the past weekend up in Maine thinking things over, has been silent on the whole matter. Whatever he decides, he'll let his bosses know soon enough.

Manulis' CBS Nix

Hollywood, June 26.

Producer Martin Manulis, who helmed "Playhouse 90" during his tenure at CBS-TV, has rejected a bid to return to that network as a producer.

Manulis is currently a feature film producer, has just finished "Days of Wine and Roses" at Warner Bros.

Despite Wall St. Sag, TV Networks $15,000,000 Ahead of Last Year On 4th Quarter Billings (10% More)

It Figures

Since it's the bankers and the directors chiefly concerned with profit & loss statements that are running the major film companies, it provides an interesting clue as to why they've set their sights on CBS-TV prexy Jim Aubrey as a possible candidate to succeed Spyros Skouras as the new 20th-Fox chieftain.

It hasn't escaped the banking interests that the net profits over the past five months have represented alltime peak figures for the CBS-TV operation.

The three television network economy, which was in ragged shape this time last year, is currently approaching the 1962-63 season deadline in the pink of condition. Business in the till this year for the fourth quarter is now 10% ahead of last year for an additional three network take of about $15,000,000 for the period.

Paradoxically, the tv networks are heading for sellout status by the fall at a time when the stock market is sagging. Last year, when Wall Street was riding on the crest of a four-year boom, the networks found themselves with approximately one-sixth of total available time still on their hands.

Each sale from now on in represents the gravy since most of the cream primetime availabilities have already been skimmed off. As one network sales exec put it, "Selling $15,000,000 worth of time was easy a couple of months ago. It was like a gain of five yards on the 50-yard line. A gain near the goal line is a much tougher proposition and that's what our sales staffs are facing."

But the signs are bullish. A lot of automotive money from Detroit is still unplaced and some of the car manufacturers have not made any commitments at all. Beech-Nut has also not come in yet along with several home appliance manufacturers. In addition, it's expected that a number of companies who came in early will be alloting supplementary budgets for network tv.

A Ship-to-Shore Show for NBC-TV From Lusitania

It was thought last year that NBC News was as sunk as the Lusitania itself, but the tides apparently have changed. The web will do a show on the ship, after all.

The network spent a small fortune (an estimated $175,000) to shoot footage of the Lusitania, the British ship sunk off the Coast of Southern Ireland at the outset of World War I. Bad weather and technical foulups kept NBC News' camera crews from getting enough footage for an hour, and the project was stopped after a few months of field work.

Evidently it was BBC-TV which showed NBC-TV, in sea parlance, that all is not lost. The British web requested—and got—whatever footage NBC-TV salvaged from its lengthy diving operation off Ireland last year. BBC recently built a show around the footage, but it had to pad heavily with historical data available from other sources.

Initially, NBC hoped for an hour based on its own footage. It might still do a full hour, but the concept of the program evidently will have to be changed if that's the case. More likely, however, is a half-hour on the Lusitania, done during the hotspell.

Jack Shugrue is producing the show and, hence, may earn the reputation at NBC of salvaging sunken treasure.

GRILIKHES EXITS CBS; COAST PROGRAM EXEC

Hollywood, June 26.

Mike Grilikhes is exiting CBS-TV where he has been a general program exec on the Coast. Grilikhes has been with CBS-TV for nine years, joining the network as a producer-director.

He plans to concentrate on the creative fields, within the William Morris agency repping him as a producer-director-writer in tv and films.

He is readying a series of specs on America. Last year he was producer-director and co-author of CBS-TV's "Let Freedom Ring" spec which garnered a Peabody Award. Grilikhes, who is married to Laraine Day, will also work on tv properties of Miss Day's Elgy Productions.

Crosley's Peak Earnings

Cincinnati, June 26.

Record first-half earnings of Crosley Broadcasting Corp. contributed to the highest earnings for the first six months of its parent Avco Corp.

Avco sales rose from $157,900,000 to $185,600,000 for the period over a year ago, boosting earnings 35% to $8,373,125 or 77 cents a share.

Curtis Publishing Wooing Culligan

If the new president of Curtis Publishing Co. turns out to be Joe Culligan, the ex-NBC Radio chieftain now operating on a 30th floor top level capacity at McCann-Erickson, it wouldn't come as too great a surprise to the Madison Ave. fraternity. In fact there are many who maintain that the Culligan-styled razzle-dazzle, as was particularly evident in his NBC days, is the prescription needed to help take Curtis out of its present publishing miseries.

The fact remains that Culligan has been overtured in recent weeks and on several occasions by the Curtis directorate. There's the little matters of squaring away his five-year deal (with three still to go) made with McCann chairman Marion Harper Jr. but it's anticipated that, when and if they come to a head, this could be satisfactorily resolved.

Whatever happens, it would probably be fairly imminent, coincidental with the announcement that Curtis is moving lock, stock & barrel from Philly to New York.

Goodson & Todman To Set Up London Office

Mark Goodson and Bill Todman are slated to fly to London today (27) to set up offices for the production firm. Representation of the game-show and film producers was handled in the British capital by Maurice Winnick until his recent death.

First consideration for the partners will be negotiations for G-T's newest quiz, "Password," currently stripped daily and one night a week on CBS-TV. Currently playing British tv are Goodson-Todman's "What's My Line"; "To Tell the Truth"; "Play Your Hunch"; "Beat the Clock"; and "Take a Letter," an adaptation of "Number Please."

From London, Goodson and Todman will go to Paris for talks with their French rep, Jean-Paul Blondeau.

'Accent' Producer Don Kellerman: Portrait of a Man on the Run

By MURRAY HOROWITZ

"Accent" producer Don Kellerman would seem to have the dream summer job. His CBS-TV "Accent" production teams will conduct a live tour of some favorite vacation spots this summer, presenting them each week to the armchair summer travelers, the viewers.

Is Kellerman happy about this? He's enthusiastic, he's full of ideas. But happy? Interviewed at his pubaffairs office at CBS-TV, prior to some location shooting Kellerman sipped some iced coffee, explaining that although it seemed like the dream job, he's really too busy to look around and enjoy himself. The same thing happened last summer, when Kellerman toured Europe helming vidtaped shows of "Accent." It was a matter of always being on the run, coming into a city, working on a half-hour show two or three days and seeing nothing but the locations, he explained.

But is he unhappy? Kellerman seemed too full of zip and of ideas to be called unhappy. Even the hot weather didn't seem to dampen his energy. He did look forward to the possibility that "Accent" next season may go to once a month hourlong format instead of the present half-hour weekly approach. The report, as relayed to Kellerman by this reporter, was that "Accent" may occupy the "CBS Reports" slot once every fourth week. Whatever happens, though, Kellerman has the producer's usual loyalty to his show.

Tomorrow's (Thurs.) outing for "Accent" will be a half-hour televersion of Archibald MacLeash's "The Fall of the City," selected as a commemoration of July Fourth. On successive Thursdays from 7:30 to 8 p.m., "Accent" episodes will feature a visit to Monticello, Va., a tour of the Stratford (Conn.) Shakespeare Festival, a drop in to Central City, Col., for a taste of the 20th Century American west; a look-see at the Aspen (Col.) Music Festival and Institute of Humanistic Classics.

Then, on Aug. 2, the viewer, that indomitable armchair traveler, goes to a visit to Yellowstone National Park and to the Americans living in tents there; on the following Thursday, for a switch, the luxurious kind of resort living will be examined in a visit to Lake Tahoe and possibly Reno, Nev.; two programs will be devoted to San Francisco, one on the town's night life and the other to Chinatown there. The summer will be capped by two shows on Hawaii.

It's a summer schedule which is a rarity on tv. It's "live" with fresh product through Sept. 6.

In order to keep up with the schedule, Kellerman has two units working at the same time. Joseph Hurley and Lane Slate are the writers; John Desmond and James MacAllen are the directors. John Ciardi hosts. Kellerman jumps back and forth between the units and New York.

Shooting is completed sometimes in mid-August. Then, as Kellerman forecast, "we all collapse," kidding, of course.

The vidtape episodes continue for the armchair tv viewer through Sept. 6.

Jerry 17.5; Steve 3.7

The opening tv night of Steve Allen didn't fare too well in New York, which is one of the markets picking up the Westinghouse latenight series.

N. Y. Arbitron for Monday (25) between 11 and 12:30 read: WNBC-TV (with "Tonight"), 17.5 rating and 47% share; WCBS-TV (with news and "Late Show") 8 and 21%; WABC-TV (with news and feature) 2.7 and 7%; WPIX, which carries the new Allen show, 3.7 and 10% for the time he was on the air. This week's "Tonight" headliner is Jerry Lewis.

A Faulk Victory All But Clinched; Verdict Awaited

Both sides have rested their cases in the nine-week old John Henry Faulk suit against Aware Inc., and the case will go to the jury tomorrow (Thurs.) just as N.Y. Supreme Court Justice Abraham N. Geller wishes it.

And when the jury gets the case on Thursday about the only thing left for the 12-man panel to do is decide just how much in damages plaintiff Faulk is to receive. The judge in the trial against Aware has stricken all but one of the defenses, which taken along wide pre-trial, determinations in the Appellate Division, means a virtual finding of libel by the publication, Vincent W. Hartnett and Laurence A. Johnson against former radio caster Faulk.

Faulk case is built around an Aware bulletin printed five years ago that declared Faulk was slated to perform before a number of Commie or Commie-front affairs. On pre-trial motion, the Appellate ruled that this could be reasonably interpreted as nailing Faulk a Commie or pro-Commie and therefore was libelous per se.

The defense, ruled Supreme Court Justice Abraham N. Geller, had not established during the case truth and fair comment on its part, which are in New York State the only fully acceptable defenses against libel. Another ruling by the judge is that Aware, Hartnett and Johnson did not offer

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ABC-TV Station Sales Sets up St. Loo Office

ABC-TV National Station Sales, representing the network's five o&o stations in the spot field, has opened shop in St. Louis headed by Frank Sullivan. He was formerly with the Katz agency in Chicago. New base is added to the New York, Chicago, Los Angeles and San Francisco offices.

NBC-TV Picks Up $4,000,000 New Biz

Over $4,000,000 in business for '62-'63, was accrued last week by NBC-TV, web says. All of it, including 15 half-hours and nearly 100 one-minute participitions—was new business.

NBC-TV reports that Chrysler (already into "Empire" for a wad) bought into "Saints & Sinners," "11th Hour," "It's a Man's World" and the Saturday night movie.

Haloid Co. picked up "Chet Huntley Reporting" for three half-hours in the fourth quarter of '62 and Bristol-Myers bought several minutes in "Virginian," "Wide Country" and the movies.

Other buys during the one week were by Chesebrough-Ponds, Pittsburgh Plate Glass (with new minutes in "Laramie" and "International Showtime"), Menthalatum and Lionel Corp. Frito-Lay, per the network, is spending about $500,000 alone to "Virginian," "Wide Country" and "This Is NBC News."

Hawaii Documentary As a Wolper Special

Hollywood, June 26.

An hourlong tv special dealing with significant changes, contrasts and complexities of Hawaii has been added to the documentary slate of Wolper Productions.

Producer Jack Haley Jr., and Julian Ludwig, accompanied by film editor Peter C. Johnson, leave Friday (29) for Honolulu to launch pre-production activity on the untitled project.

Haley and Ludwig, while in Honolulu, also will research material for two new subjects for "The Story of . . . ." series for Ziv-UA.

Dixon's CBS-TO-ABC

The trek of news staffers from CBS to ABC is continuing. Latest to make the switch is Don Dixon who has been named associate producer of the Howard K. Smith "News and Comment" show. Dixon recently returned from the Far East where he covered Vietnam.

Dixon joins about a halfdozen other ex-CBS newsmen and producers now on the ABC payroll.

On the Issue of Negro Performers

P. Jay Sidney, a Negro actor, doesn't like the way NBC (or, for that matter, ABC) goes about using Negro performers. In substance, Sidney (himself a Negro actor with many credits to his name) feels that NBC rarely uses Negroes and when it does, it misuses them.

Recently, NBC-TV's program veepee Mort Werner sent out a directive (the day after CBS issued one of its own) urging wider use of Negro performers on radio and tv. It was a "reaffirmation" of a policy NBC put in writing some seven years earlier.

Within a few days, Sidney, the man who once picketed producer David Susskind and U.S. Steel for alleged bias against Negroes, issued a strong statement against the latest NBC directive. He took issue with the facts presented by Werner, and he built part of his anti-NBC case on what was happening—or not happening—on "The Eternal Light."

His complaint was sent to Robert E. Kintner, NBC's president. In it Sidney charged Werner's statement was "pious" and he pointed out a recent case where NBC failed to use Negro actors in roles that, historically, were based on real-life Negroes. Fact is that four of the five "Negro parts" were played by whites, the remaining one by Sidney himself.

NBC pointed out, and so did Milton Krents, who as producer of "Eternal Light" is employed by the Jewish Theological Seminary, that the program, on the life of Negro educator George Washington Carver, was scheduled only two days before airtime. (The original show was cancelled because clearance rights were not ready.) NBC's director called two Negresses about parts and, says Krents, they turned the jobs down because the pay wasn't enough. (Parenthetically, this pubaffairs stanza on radio never pays high fees.)

To this Sidney retaliated by pointing out that the two women (sisters, who between them only received one call from NBC) were the only Negroes besides himself called for parts in the Carver story on "Eternal Light." He felt that NBC Radio had made no effort to find other Negro actors, and also felt that the "Light" instance was a perfect case in point of the subtle way discrimination is practiced in broadcasting.

Sidney also noted that "Light" once hired him to play a West Indian Negro who, as written, spoke with an English accent. This, he felt, was reverse bigotry—hiring a Negro on radio "where he can't be seen," to essay a person with an English accent. One more thing: Sidney has said he feels that NBC (and presumably the other net-

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Steve Carlin 'Live' Deal at MGM-TV

Pointing towards nondramatic shows for tv, MGM-TV has wrapped up a deal with Steve Carlin under which he will create and produce live and taped shows on an exclusive basis. Carlin has been chiefly active in the game and audience—participation fields, having been associated with "The $64,000 Question" when he was exec v.p. of Entertainment Productions several years ago.

Carlin will be turning out shows for MGM-TV through his Argosy Productions firm. Harold D. Cohen & Associates represented Carlin in the negotiations.

MGM-TV will be represented on network tv this fall with three hourlong dramatic series.

British TV's Code on Ciggie Ads

London, June 26.

It's an open secret throughout the trade here that the Independent Television Authority and the cigaret-tobacco manufacturers have reached full agreement on a new code of video advertising. Following a number of meetings between the two sides, it is widely held that five guideline rules have been okayed.

These are that cig ads should not suggest (1) that smoking is inseparable from masculinity; (2) that it is a desirable recreation for young people; (3) that it is a socially essential habit; (4) that smoking produces ecstatic pleasure and (5) that smoking is enjoyed by popular heroes and heroines.

No new machinery will be added to the existing ITA department that examines quality, etc. of commercial screen on the commercial network.

A New CBS Goal: Social Research; Complete Study on TV Evaluation

CBS, moving ahead on two research fronts announced the appointment of Dr. Joseph T. Klapper as director of social research, and the completion of the American public's evaluation of tv. The latter is a national project conducted by the Bureau of Applied Social Research of Columbia U. and made possible by a grant from CBS. Publication of the findings are expected in the fall, in book form.

CBS prexy Dr. Frank Stanton said that Dr. Klapper will plan, initiate and conduct studies of the effect of mass media on social behavior. Although broadcasting will be the special focus of his studies, his purview will include the social role of other communications media.

The other project—unrelated at its inception to the Klapper appointment—was called by Dr. Stanton "the first comprehensive study of the public's evaluation" of the medium. The study, he explained, was based on field work conducted by the National Opinion Research Center of the U. of Chicago and Elmo Roper and Associates, and is the culmination of a research project first conceived by CBS in 1955 as a comprehensive, impartial nationwide study of what the public wants from television and what television means to the people.

The project was headed by Professor Bernard Berlson, director of the Bureau of Applied Social Research of Columbia U., with Dr. Gary Steiner of the Graduate School of Business of the U. of Chicago as the author of the study report.

Dr. Klapper, author of "Children and Television: A Review of Socially Prevalent Concerns," has been conducting communications research in the behavioral research service of the General Electric Co. Dr. Klapper will assume his CBS duties in July.

Ann Blyth's 4 Star Pact

Hollywood, June 26.

Ann Blyth inked a multiple-pic guestarring pact with Four Star, but she won't be in the company's "Saints and Sinners" series as originally planned because of a conflict with—vacation plans.

Miss Blyth explained she was to have been a "semi-regular," to have appeared in five segments of the "Saints" series. However, several months ago I asked them when the production would start, since my husband, being a doctor, has to arrange his vacation schedule months beforehand. They said it wouldn't be any problem. Certain things happened, over which they had no control, and their first picture starts June 26. We leave on our vacation today. Four Star tried to rearrange its production schedule, but couldn't."

'Young Fogies' In Radio Castigated By ABC's Pauley

Robert R. Pauley, ABC Radio prexy, castigated the "young fogies" in radio as representing a dead weight on the industry. Speaking last week before the Virginia Assn. of Broadcasters, Pauley said: "On one hand, we find open competition and challenging opportunities. But on the other, I'm afraid we find personal lethargy, fear and, worst of all, a trend toward conformity — and conformity stifles true progress. The dead, heavy, oppressive negative hand of conformity is surely one of the greatest deterrents to the growth of radio."

Pauley described the "young fogies" as those "who swear there is only one way to run a radio station, one way to make a profit or get ratings, one way to solve a problem—and their minds are closed to any alternative." Pauley urged the broadcasters to pioneer in controversial areas by scheduling bolder public service programing and through editorializing.

Pauley urged the broadcasters to recognize the true economic value of their operations. "Radio," he said, "must not be given away—not to advertisers, not to syndicators, not to packagers, not to trade deal artists, not to anyone. Radio must be sold and nobody should have the right to give away your facilities, for this will sap the economic strength of radio and exert a malefic influence on our business which will drive us down and down."

B&W Ciggie Coin For ABC-TV's 'Sports Final'

"Saturday Sports Final," a news wrapup, will bow on the ABC-TV web July 7 immediately following the "Fight of the Week," approximately at 10:45 p.m. It replaces the bowling show, Make That Spare" for the summer. Brown & Williamson Tobacco Co., through Ted Bates agency, has bought the series.

Merle Harmon, Kansas City sportscaster, will be the commentator. Jim Colligan will produce and Jack Lubell will direct. It will originate from New York.

Tom McFadden In NBC Exit for TWA

Sales veep Tom McFadden is quitting NBC after 28 years to become a high ranking executive with TransWorld Airlines.

In charge of national sales for the tv network, formerly NBC spot sales boss and WNBC (N.Y.) head, he is becoming vicepresident in charge of marketing for the airline.

McFadden was NBC's No. 2 salesman (reporting to veep in charge Don Durgin). He notified NBC brass of the change last week. Durgin has not yet picked McFadden's replacement.

It's understood that he'll have a substantial stock option from TWA in addition to a large salary inducement. In effect, he'll be one of TWA's five or six top execs; marketing will rank with technical and administrative duties at the airline.

McFadden is said to feel that network and airline duties will have a lot in common: In one way or another, both tv and airlines come under Federal regulation; both handle a commodity that is "perishable; if you don't sell an airline seat today, you can't sell it tomorrow; same with a minute of airtime."

Still in his 40s, McFadden was one of NBC's original pages. He has been with the company steadily since.

TV WEBS' HOT ELECTION RACE

The Mid-July Satellite Show

The first historic linking of the Continents of Europe and America by satellite television planned for mid-July will be programs offering a "live" profile of the news of the day in the U.S. and a "live" glimpse of the scenic wonders of Europe.

The American program, as outlined at a news conference last week will be produced jointly by ABC, CBS and NBC. The European program, to be beamed to the U.S., will be produced by the European Broadcasting Union. Negotiations are currently going on to include the Soviet Union in the "live" pickup, according to Aubrey Singer, assistant head of outside tv broadcasts for the British Broadcasting Corp. Each program will be of 12 minutes in length. Fred Friendly, exec producer of "CBS Reports," acted as spokesman for the three networks at the news conference.

The programs will be transmitted via the "Telstar" communications satellite of the Bell System. The satellite is scheduled to be launched by a Detla booster rocket from Cape Canaveral in the early part of July, under a cooperate agreement between the National Aeronautics and Space Administration and AT&T.

The European program will be produced by the European Broadcasting Union, which represents 16 countries. The EBU plans live pickups from 16 points, representative of all Europe in the broadcasting union. The program will be coordinated from the international control room in Brussels.

The production of the American program is being coordinated by a committee of three: Ted Fetter of ABC, Fred Friendly of CBS and Gerald Green of NBC (acting for Irving Gitlin during Gitlin's illness).

Fruchtman's 'Now It Can Be Told' Saga of the Eichmann Trial-By-Tape

By BILL GREELEY

West Germany's postwar Fascists should be interested to know that their dedicated enthusiasm was instrumental in getting, against tremendous odds, the worldwide tv publicity break given the late Adolph Eichmann and his trial.

It was at a private screening in a Munich beer hall for a neo-Nazi organization that producer Milton Fruchtman says he got the inspiration, via shock, to see him through the traumatic months that led to the 14-week video coverage of the Eichmann trial in videoless Israel.

The beer hall incident came late in 1959 when Eichmann was still a solid citizen of Argentina. Fruchtman, in Germany for location shooting on Lowell Thomas' "High Adventure" series, was invited by a German film friend to the private screening of Leni Riefenstahl's powerful propaganda documentary, "Triumph of the Will," shot at a massive Nazi rally at Nuremberg in the mid-30's.

Struck by the incredible "presence" of the beer hall crowd's wild cheering and applauding, Fruchtman decided right then that the nightmare of Fascist Germany was a worthy subject for mass media revival.

Back in New York, the producer bent many a film industry ear with his proposal. Das nix was the endless reaction; there would be absolutely no audience interest in the rise and fall of Hitler and associates. A full year or so later, in the "Nazi Beast" cycle, "Mein Kampf" alone did $1,100,000 in feature release.

But the "presence" hung in there, and when Eichmann was nabbed by Israeli agents and his trial announced, Fruchtman dropped everything he was at work on

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Cantinflas TV Seg

Mexico City, June 26.

Mario Moreno (Cantinflas) is finally being worn down and will do a television stint in July on show of television commentator who goes by pseudonym of "Efemerides."

Comic had only appeared briefly on homescreens 12 years back when medium was just being born in Mexico. Since then he has steadfastly stood aloof.

In interview type show Cantinflas will tell homescreen viewers highlights of his career, begun in the "carpas" (tent theatres) more then two decades ago.

TV Satellite No 'Pie in the Sky' As Profit Venture

Washington, June 26.

Commissioner Rosel H. Hyde of the Federal Communications Commission says he wants to dispel the idea that a communications satellite system automatically means "there must be a fortune in it for someone."

"Here's the situation," Hyde said in an address to the Mountain-Pacific States Conference of Public Service Commissions in Seattle. "Hundreds of millions of dollars must be invested to establish a commercial satellite system."

Then it will be years, he said, before the volume of overseas communications builds to the point where the satellite system's huge capacity can be used efficiently.

Hyde said the final reality is that no matter who puts it up or who whenever the system does go up—owns it—it will be government regulated.

"And our statute books don't allow industries to make many new millionaires," the commissioner added.

"Add to this the fact that foreign governments will get their share of the revenues, and you have many people getting pieces of what some people have viewed to be a pie in the sky."

Hyde said the first experimental satellite, Telstar—now expected to be rocketed into space in July and to be used for demonstrating the first transoceanic live tv—will be followed later this year by two other satellite tests.

Out of the series of tests, if successful, should come a commercial system within the next few years, he said.

NBC's Sponsor For Politico Specials

First big election sale was by NBC News this week. Savings & Loan Foundation has ordered eight pre-election political specials on NBC-TV.

Web plans to air the shows, most of them hours, in August, September and October. Lou Hazam will produce seven of the stanzas and they'll be fronted by John Chancellor, until recently host of "Today." Last political stanza by NBC News, before the election will be fronted by Huntley and Brinkley, who rarely work together outside of their nightly news strip. It will be produced by Reuven Frank, currently producer of the strip who is quitting that job in August to concentrate on NBC News specials.

GEAR FOR PEAK PERFORMANCE

By ART WOODSTONE

A high competitive fever has stricken network news departments. They act as though the futures of their entire networks depend on how each performs Election Night, 1962.

A good deal probably does depend on how ABC News, CBS News and NBC News do fare—relative to other media and relative, particularly, to each other. It may be concidence that NBC-TV's general fortunes are immeasurably improved after that network's 1960 convention and election "victories." There is, however, a school of thought that a network's commercial prospects are subtly but irresistably improved by what it does on the news front; that prestige has a way of permeating the atmosphere and sooner or later becomes a highly saleable commodity.

It's hardly likely that all three networks will come in "first" next November, but it is likely that a deep gloom, perhaps worse, will touch the executive offices of the two tv networks that fail to make it first. And this is a spur in all instances.

Thirty-five governors are up for election, so are 36 Senators and the entire House of Representatives. 1962 will see an election marked by big contests and big issues, and the web that can corner the biggest share of Election Night information stands the best chance in two years of improving its "image."

A CBS News crew covered the returns of the recent California primary. The team was serious and dedicated and it evidently spent a fair amount of loot in trying to report the precinct counts as quickly and as accurately as possible. Yet for all the planning and labor that went into this election coverage, it was only a dry run, and none, outside of a few persons at CBS, knows how it turned out.

Fact that CBS held a dry run would be of merely passing interest, except that it's one more big indication of how seriously CBS News takes the competition. It should be recalled that CBS' bosses hired author Theodore White as a consultant, put him to work on election coverage and then hired two more consultants, Mead Alcorn and Louis Harris, to work on the same coverage. Harris is the pollster who is thought to have been so useful in helping Jack Kennedy evaluate his position prior to the '60 Presidential election and Alcorn, just to keep the effort bipartisan, is a former ranking Republican National Committeeman. Of course, there is the working unit itself, under Bill Leonard, designed for nothing but elections.

Traditionally, ABC News does not spend as much in covering the news as its two rivals. Yet relative to its own previous position, news boss Jim Hagerty has got his boys working hard right now for those November returns. "We've had people out for weeks," one ABC News official said the other day. Unlike CBS, ABC doesn't yet have a fulltime crew working on election plans, but Don Coe, director of special events, and John Madigan, director of news and public affairs, are spending great amounts of their daily time detailing plans and logistics for the big November attraction. Others are also working on the Elections for ABC. Soon, it is presumed, a cohesive, fulltime unit will be on the job.

Having won before, NBC News is expected to follow essentially the same complex formula of reporting returns as it used in 1960 and again in 1961, latter giving rise to a unique news conference by ABC News bossman Jim Hagerty that NBC's fast returns in N.Y.C. were innacurate.

While the frenzy at NBC News doesn't seem as great as that at the other networks, NBC News is nevertheless sensitive too. The net-

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Nearly Everybody Sees Need For Summer TV Experimentation But Nobody Wants to Take Initiative

By HERM SCHOENFELD

Now that the rerun season has intensified the feeling about tv that you've seen it all before, the more visionary industry leaders are urging new directions for hot weather programming. Admittedly, the cry for more experimentation during the summer is perennially heard and just so often ignored, but the need for some fresh glints during the summer is now recognized by the topmost rungs of the network brass.

Thus far, it's been an Alphonse and Gaston act between the networks and the advertisers on who'll venture into new pastures first. The networks would like to see the advertisers take initiative in underwriting new programming ideas during the summer. One network exec said if ever there was the time for specials, it was during the summer months. "You're home free with such a show during July and August. You can get the maximum publicity and you escape the rating rat race. A special during the summer really stands out. The same show during the fall or winter is more likely to get lost in the shuffle." Despite the promise of high circulation, advertisers are continuing their reluctance to gamble on shows when sets in use are generally way down.

The pitch for more experimentation has been prompted by a summer when the repeats are virtually blanketing the three-network schedule. Procter & Gamble's sponsorship of Independent Television Corp.'s "Sir Francis Drake" series on NBC-TV represents one of the rare departures from the rerun pattern.

In the past, some of the webs showed more imagination during the summer in developing personalities and new show formats. Among those who came up via this route were Andy Williams, whose musical shows were a summer bright spot, and the late Ernie Kovaks, who made big industry on his summer hourlong series about a half-dozen years ago.

Even the boldest industry exec concedes that a certain amount of reruns will always be part of the industry. It's the simplest way of keeping down the annual budgets for those half-hour and hourlong series.

Anti-TV Daily's Goof

London, June 26.

The Daily Express, the powerful highsale sheet which has consistently slammed commercial television since its inception, gooted and had immediately to retract certain statements. These were made in an article which stated: "Nearly half the Saturday evening viewing on commercial television in the London area is provided by imported American shows."

Facts and figures supporting this allegation were shot down as inaccurate by an ITV spokesman who appeared on tv on Saturday (16). In the Daily Express (the writer of the article, Laurence Marks, admitted: "I am afraid my figures for American shows on Associated Tele-Vision were badly wrong."

'World Series Of Golf' to NBC-TV (A 560G Package)

Chicago, June 26.

Television has created what may prove to be the year's climactic golf event, a "world series" match between the winners of the four principal annual tourneys—the Masters, the National Open, the PGA and the British Open.

The idea was conceived by Chi tv packager Walter Schwimmer and has been sold to Zenith and Amana for presentation on NBC-TV as a two-day video event, Sept. 8 and 9. It totes up to a $560,000 package. NBC was picked for the teecast because Zenith, pitching its new line of color sets, wants it in multichrome. CBS had been considered initially.

Top prize in "World Series of Golf" will be $50,000, highest ever paid in a golf tourney. Second placer gets $15,000 and the other two $5,000 apiece. The 36-hole match will be played at Firestone Country Club in Akron, with Perry Smith producing, Harry Coyle directing and NBC sports director overseeing. Same NBC team did the Las Vegas Tourney of Champions and the U. S. Open. Network coverage will begin at the 13th hole each day, set for a 4:30 p.m. teeoff.

Schwimmer, who has a deal with PGA to package the "World Series of Golf" for several years to come, already has confirmation from Arnold Palmer and Jack Nicklaus, winners of the two major tourneys played so far, to participate. Other two major golf matches will be played in July.

Schwimmer's firm also produces "Championship Bridge" and "Championship Bowling," both in snydication, and has piloted a new sports show, "Championship Tennis," which it is trying to sell to a network. The bowling series recently was purchased by General Insurance in 50 markets.

Wm. Self's New Ticket

Hollywood, June 26.

20th-Fox has signed tv production veepee William Self to a new contract. Self joined 20th-Fox TV in December of 1959 as an exec producer, and last October was upped to the post of production chief.

The exec now is working on the development of pilots for the 1963-64 season. Prior to joining 20th, Self was at CBS-TV as west coast director of programs, administration, and previously had produced several tv series.

British Com'l TV Tooters to Walk

London, June 26.

British commercial tv—or at least the commercial supplying limb of the business—faces a musicians' strike with effect from next Saturday (30). Meetings between the Musicians' Union, Association Of Specialized Film Producers and the ad agencies failed to avert the impending action.

According to the union, which is insisting that tooters be paid on a residual basis, the advertisers have made it "abundantly clear that in their opinion the contributions made by musicians to the production of jingles is less important than the contribution made by singers, actors and other artists who each receive fees for the repetitive use of their performed jingles."

Union's view is summed up as it asks: "Doesn't the tv contractor receive payment each time he transmits a jingle?"

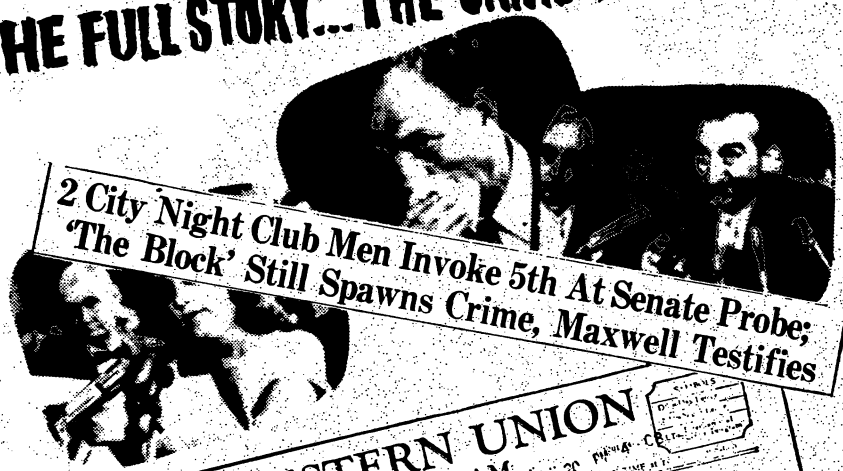
ABC UPS SCHNEIDER

Alfred R. Schneider, vicepresy in charge of administration for the ABC-TV network, has won a promotion:

He's now assistant to Simon B. Siegel, exec v.p. of AB-PT and ABC.

AGAIN "YOU SAW IT" EXCLUSIVELY ON WBAL-TV 11

THE FULL STORY... THE SAME DAY!



2 City Night Club Men Invoke 5th At Senate Probe; 'The Block' Still Spawns Crime, Maxwell Testifies

WESTERN UNION TELEGRAM

CLASS OF SERVICE

20 353P EDT=

BRG210 LONG RD=
:ERNIT O GUNTS, VICE PRESIDENT AND GENERAL MANAGER
OF WBAL-TV=U=

:E APPRECIATE VERY MUCH THE GRAPHIC COVERAGE YOUR STATION IS GIVING THE SUB-COMMITTEES HEARINGS INTO THE OPERATION OF CERTAIN NIGHT CLUBS, THEIR USE OF "B" GIRLS IN VIOLATION OF THEIR UNION CONTRACT AND THE FAILURE AND REFUSAL OF THE AMERICAN GUILD OF VARIETY ARTISTS TO ENFORCE ITS CONTRACT AND PROTECT ITS MEMBERS AGAINST SUCH ABUSE. SUCH EXCELLENT NEWS REPORTING IS DEFINITELY IN THE PUBLIC INTEREST. CONGRATULATIONS AND :E HOPE WBAL-TV WILL CONTINUE TO GIVE THIS GOOD COVERAGE=
:JOHN L MCCLELLAN CHAIRMAN SENATE PERMANENT
SUBCOMMITTEE ON INVESTIGATIONS=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

DEPEND ON YOUR TV NEWS CENTER OF MARYLAND FOR ALL THE NEWS*
FIRST—FAST—EXCLUSIVE

WBAL-TV NBC 11

* Most people in this area do— 1962 independent research survey, *Sidney Hollander Associates.*

This ad appeared in all Baltimore daily newspapers on June 21, 1962

* MORE BOFF ENCORES "IN WORKS"

WBAL-TV NBC

MARYLAND'S BROADCAST CENTER

Represented Nationally by Edward Petry & Co., Inc. Associated with WBAL-AM & FM

Into 'Darkest Madison Ave.' With Weinberg's 'Morality of Hard Cash' —On Other Adv. Agency Fronts

By BILL GREELEY

Another book is on the way that promises to add lumps upon the lumps the advertising industry has suffered since the quiz scandals:

"TV in America, the Morality of Hard Cash," by Meyer Weinberg (Ballantine Books; 75c), due in mid-July, could be the most bruising criticism to date of the ad man "image" and of a number of ad men individually. For documentation, Weinberg has dug deeper than anybody into the records of Congressional investigations, trade and general press reports and industry pronouncements and dodges. In critical analysis, he has taken up where the press left off and where the Congressional hearings quit.

Among the author's more interesting excursions into darkest Madison Ave. concerns a tv success story never before told. On the witness stand at the quiz hearings, Edward Kletter, ad chief of Pharmaceuticals, sponsors of "Twenty-One," told probers that it was impossible to tally the sales results from the show since the company had money in three others. "We believe that overall the program 'Twenty-One' rather than boosting the sales of Geritol had an adverse affect on the product because of what has subsequently happened." He also denied that Geritol was the company's primary product.

While no sales figures were divulged during the hearings, they were included in the printed record and Weinberg has recorded them in detail and subjected them to analysis.

Detailed monthly from 1956 through 1959, the figures show the firm sold $47,500,000 worth of Geritol, the elixer for "tired blood." That was at least a half of the company's sales, with the rest of the money coming from nine other products —"Clearly, Geritol was the primary product, as Congressman Springer had pointed out and contrary to Mr. Kletter's denial," says Weinberg.

Making things even clearer, the author breaks down the sales into four periods: pre "Twenty-one" (1956), $10,482,000; "Twenty-One" (1957), $13,975,000; "Twenty-One" (1958), $12,379,000; post "Twenty-One," (1959), $10,600,000 (partially estimated).

Trade reports show that Geritol sales held up in 1960, and, says Weinberg, the dip from '58 to '59 merely demonstrates that sales reverted to where they had been before being stimulated by the tv show, demonstrating the adverse effect of less publicity.

"Pharmaceuticals, Inc. was trying to soft-pedal or even hide the extent to which it had profited from quiz-rigging," continues the author. "This is apparently why Mr. Kletter belittled (1) the relative importance within the firm of Geritol, closely identified as it was with "Twenty-One," and (2) the stimulus to sales of Geritol afforded by 'Twenty-One.'"

But the show was a profitable item for the company and business, too, says Weinberg, pointing out: jobbers bought the Geritol for $47,500,000, adding a 15% markup and selling it to retailers at $54,625,000, who in turn sold it at a 33% markup to consumers for $72,833,333. The ad industry got $19,000,000 of the sum direct from the company (Kletter had stated that 40% of Geritol factory sales went for advertising).

"'Gold mines of the air' is what the quiz programs have been called," says Weinberg. A few of the merest fragment went to some contestants. The sponsor received the largest chunks of gold; some appreciable nuggets were left for NBC. From Sept. 12, 1956 to Oct. 16, 1958, NBC received, after commissions, $4,013,165 in time charges from Pharmaceuticals, Inc. Another $192,474 was paid for miscellaneous facilities charges . . . The Parkson Advertising Agency collected commissions amounting to $708,816 over two years. Parkson, however, was a wholly-owned subsidiary of Pharmaceuticals, Inc. In effect, therefore, Parkson's commission was a hidden rebate from NBC to Pharmaceuticals, Inc. The firm's executives were of a certainty not suffering from 'tired blood!'"

Otherwise, on the ad front, the author gets into the incredible monetary power of the "Top 50" advertisers; the total sham of "self-regulation" in the industry; the "Charles Revson Law;" the video philosophy of Peter Levathes; the forgetfulness of Fairfax Cone; and lumps ad infinitum.

Of Mutual Ambivalence

Mutual Broadcasting's June newsletter to affiliates, "Of Mutual Interest," leads off with a pat on the back for the radio web's New York connection thusly: "Latest Hooper gives WINS a 39% increase over its previous rating. It is now the number one pop music station in New York. Congratulations to everyone involved."

Two items later, the letter reports on affiliates' reaction to network prexy Robert F. Hurleigh's big blast at Nielsen inconsistencies in the May OMI issue: "Reaction . . . was almost unanimous in favor of Robert F. Hurleigh's point of view. Comments and letters indicate that the great majority overwhelmingly agree on the following (1) there are too many rating services to begin with; (2) their cost grows increasingly out of all proportion to the value received; (3) their sampling is far too inadequate for any authoritative set of figures; (4) often, they so contradict each other as to render all suspect; (5) true believability is lacking; (6) at the local level the retailer doesn't give a hoot for ratings. All he wants is results."

Item concludes that maybe the Radio Advertising Bureau should take the whole thing over, or there should be a merger of ratings services.

Question is, where would a merger of Hooper and Pulse leave WINS?

FM for MA

Yet another news and feature broadcast about Madison Ave. was launched this week:

WBFM, New York, has a five-minute, Monday-Friday at 7:05 p.m. strip, "This Is Madison Ave.," with Lorrie Beecher as commentator.

She's also heard afternoons on WBFM on the series, "Money Talks," news of the financial world, and was with NBC's "Monitor" as business news specialist.

Adsville: Magnavox finally settled on Kenyon & Eckhardt and Ellington & Co. (for the electric organ) after dropping McCann-Erickson in May . . . Alfred A. Basso Jr. has joined Leo Burnett's New York office as a producer. He was with Ted Bates . . . Stanley Koenig, formerly with BBDO in New York, moves to Chi as a Burnett marketing super.

With the Station Reps

Expansion in the ranks of the independent rep firms continuees as a counter-attack to the group house repperies and their chase of outside station clients.

This week another of the big five (last week it was Petry) has a press release with "expansion" in the headline. Peters, Griffin Woodward (referred to by reppery wags down the line as "Peters, Griffin & Worried) points to growth in the midwest.

Added to the Chicago staff are Ken Brown, James Parker, John McGowan and Bill J. Scharton. Brown was with Harrington, Righter & Parsons; Parker with WBBM-TV, Chicago; McGowan with Weed; and Scharton with WABC-TV, New York. Except for Scharton, who will handle special sales development assignments, all will be tv salesmen.

Same time, Petry headlines comes back with a release "promotion-research addition follows expansion of tv sales and marketing departments reported last week." Michael M. Duffin, who has been on the Coast for a year or so with KCBS, San Francisco, is back in New York and has joined Petry as assistant research manager. Previously, he was with Kenyon & Eckhardt and Headley-Reed (before the latter was bought out by Bolling).

Duffin's appointment, says the announcement, "will result in still more audience surveys, analyses, positive interpretations of all available research data, an increasing number of sales presentations and the initiation of even more projects."

Fricassee Chicken Circuit

American Assn. of Advertising Agencies prexy John Crichton, speaking at the annual convention of Colorado Broadcasters Assn., quotes a "thoughtful" New York agency man on a renaissance for radio.

Chrichton's agency man believes radio is on the way back because of a recognition that it is a different medium from what it was a decade ago—"Then it was a mass entertainment medium; now it is a local and selective one, and is locally selective in its advertising values."

While stations will develop a certain amount of national business, says the man, stations must look more to a different kind of advertisers—"This advertiser will be non-mass. He will look for a medium which is sufficiently inexpensive and selective for the modest budget and a product which has a limited and selective purchase."

The hitch is, says Chrichton, "To secure such business, stations then must qualify themselves as having the audiences which will be most responsive to these products. That should come through selective programming, attracting a group of listeners which by their interest in the programs offered will constitute a specific and identifiable audience of prospects.

"In a market like metropolitan New York, we already have a large number of stations trying to make a clear definition of their market by programming, and I can tell you as a listener that it is a great service."

At a session of the Virginia Broadcasters Assn., Martin L. Nierman, exec veepee of Petry, predicted that tv will grow three times as fast as the national economy; more than three times as fast as newspapers; twice as fast as magazines; that total tv volume will more than double during the 60's.

In other words, by 1970 a volume of well over $3 billion in ad expenditures in tv with $1 billion plus for spot tv.

Station Shifts

Advertising Time Sales has picked up another station, WECT, Wilmington, N.C.

ATS recently took on the Pelican Stations, KPLC, Lake Charles, and KALB, Alexandria (both radio and tv), formerly handled by Weed (and not Avery-Knodel, as reported here earlier) and WESH-TV, Orlando-Daytona Beach, and KSYD-TV, Wichita Falls, Texas).

Venard, Rintoul & McConnell has picked up KTRM, Beaumont, from Devny O'Connell, and WKYT-TV, Lexington, Ky., from Adam Young.

London Agencies

London, June 26.

A new Anglo-American agency will bow here on July 1, namely Newman-Rosel Ltd. On the board are Sydney Newman and Americans Irving J. Rosenbloom and David L. Elias . . . A $1,000,000 expansion program has been announced by BBDO.

Agency will now move into the "Common Market" giving a "full service" by "New York standards" to London, Paris, Milan and Frankfurt. Operation is starting from scratch in Paris . . . Granada-TV and Associated TeleVision are to combine in a new "advertising magazine" program aimed at about 4,500,000 homes in the Midlands and North . . . Win Your Cat's Weight In Gold is the theme of a new promotion for Kit-E-Kat petfood. Agents Masius & Fergusson . . . Rosebud Dolls planning a four-month, all station campaign starting in September.

Beaumont, Tex.—Joe Walker, formerly a disk jockey on KNUZ, Houston, has been named program director at KRIC, here, sister station of KNUZ. David H. Morris, prez of Texas Coast Broadcasters Inc., which now owns the local outlet, has officially taken over the operations.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Ed Saxe, CBS-TV v.p. of operations, has returned to his desk after surgery and a brief convalescence . . . Swedish film star **Lars Passgard** makes U.S. tv debut on "Route 66" next fall. He's in town this week from the Coast . . . Vet comic **Benny Rubin** into CBS-TV soaper "The Brighter Day" . . . **Hank Warner**, director of CBS-TV press info, back from North Carolina vacation . . . **Jay North** ("Dennis the Menace") checked into Rochester Saturday (23) for personal appearance . . . Producer **Herb Brodkin** will conduct a seminar on the creation and presentation of tv drama at the Multi-National Communications Specialists Seminar at Brandeis U. July 11 . . . CBS prexy **Frank Stanton** received honorary degree of doctor of laws at Bowdoin College, Brunswick, Me. . . . **Philip Sterling**, assistant publicity director for CBS Radio, is collaborator in the biography "Fiorello LaGuardia" by **Bella Rodman**, to be published in October under the imprint of Hill & Wang, N.Y. Work is designed for young adult readers . . . WCBS Radio's **Ken Banghart** on week's vacation . . . Seventeen hours of pubservice programming devoted to "The Community in Action" will be presented for 12 consecutive weeks by WLIB . . . **Joel Heller** named producer and **Ned Hoopes** host of the upcoming CBS "Reading Room" series . . . **Gordon Hellmann** named sales promotion manager of Warner Bros. tv division.

Fred Robbins, back from taping in London, Cannes, Rome and Berlin, features **Richard Burton, Gina Lollobrigida, Stephen Boyd, Jill Haworth** and **Otto Preminger** on his nationally syndicated "Assignment Hollywood" this week . . . **Sandy Lesberg** show is adding WBFM, N.Y., to its worldwide coverage through WRUL . . . ABC news commentator **Art Van Horn** taking a two-week fling in summer stock in August . . . **Jay Barney** into CBS' "Lamp Unto My Feet" and begins a running role in "Secret Storm" on CBS-TV this week . . . **Don Hyatt**, boss of NBC-TV's special projects unit, back at his desk (early American) after three months of rest and recuperation; Hyatt, who spent part of his vacation out in Colorado ski country, expects to get started in earnest on the heavy fall work sked in a couple of weeks. **Janice Freedman**, one of Hyatt's production assistants, off on a Europe swing . . . **Jack Drees** will play-by play five exhibition football games of the St. Louis Cards) for CBS . . . **Bob Howard**, currently "Tonight" scribe, rejoins **Jack Paar** next fall as a writer on the comedian's primetimer . . . **Stan Levine**, of NBC press, father of daughter, Naomi, born June 21 in New York . . . NBC producer **Bob Bendick** back from Newport, R.I. after sizing up shooting locales there . . . "Today" scribes **Barbara Walters** and **Charles Horner** "moonlighting." She has "Town & Country" piece due on First Lady's recent India trip; he—under nom de plume Charles Horine—will have a Broadway show going for him—"Me & Thee" . . . **Ed Newman** off to D.C. this week as **David Brinkley's** nightly news replacement for July . . . "How to Tell Your Children," NBC News' producer **Arthur Barron's** second book, due for fall publication by Macmillan . . . **Suzanne Pelsang** left "Tonight" to join **Barry Shear** on the Coast for production of "The Lively Ones" . . . **Tommy Cochran**, backstage with the new Paar show, off to Europe . . . **Martin Grove** to WMCA Radio's promo department . . . AFTRA's **Ed Schlesinger** joining Becker & London law firm.

Lee Otis, managing editor, CBS News-Radio, has been named recipient of the Distinguished Alumnus Award of 1962 by the Otterbein College Alumni Assn. Otis, who produced CBS Radio's coverage of the Carpenter orbital flight, was graduated from Otterbein College, Westerville, O., in 1933 . . . **Merle S. Jones**, CBS Television Stations Division prexy, will appear on the final program Sunday (1) of "The International Hour," a series featuring the programs of eight foreign countries . . . **Stuart Novins** will relieve **Peter Kalischer** as CBS News correspondent assigned to the Far East for the next three months . . . Listener-supported WBAI-FM announced success in its two-month drive for $25,000 to tide it over the low-income summer months . . . **Robert Ellis Miller** in N. Y. from the Coast to direct "The Night of the Fourth" for U.S. Steel Hour July 5.

IN HOLLYWOOD .

Bill Johns, out of Dallas-Fort Worth, the town's newest newscaster on KCOP . . . **Dennis James**, out of N.Y., picked as **Mike Stokey's** successor on KTLA's "Beat the Odds." He was **Stretch Adler's** choice after weeks of auditioning. Stokey's reported exit from KCOP's late night strip is premature. He has Oct. 1 to go on his firm 26 with the indie . . . **Doris Kemper** joins cast of "Three Sons" as **William Frawley's** love interest . . . Producer **Winston O'Keefe** will put **Jay North** in long pants on "Dennis the Menace" next season. He's now 10 after four years of "Dennis" . . . **Ralph Levy** went under the Four Star banner and prepping a brace of pilots for the season after next . . . **Jill Jackson**, from down New Orleans way, prepping a Hollywood news beat series for one of the indies . . . **Dick Moore**, former KTTV prexy, will divulge his pay-tv setup in the next 60 days. He is reported to have tied up the L.A. Rams and Dodgers for tollvision, if and when, and **Paul McNamara**, late with Telemeter, may show up in the list of officers

IN CHICAGO

"Whispering" Joe Wilson, the sportscaster, has become a stock broker with Lehman Bros. here . . . WBBM singer **Connie Mitchell**, who has been doubling lately at some of the top local niteries, gets a leave of absence from the station to play four weeks at the Riviera, Las Vegas next month . . . **Dan Q. Posin**, the De Paul U. physics prof who is a perennial Emmy winner locally, signed on with WGN-TV as its weatherman . . . Deejay **Sid McCoy** is hosting a new live jazz series on WTTW . . . **Chet Campbell**, p.r.-promotion director for WMAQ-WNBQ, is vacationing in Canada for three weeks . . . WGN'S **Lou Boudreau** became a first time grandaddy last week . . . **John Callaway** has been named asst. news director at WBBM Radio . . . **Paul Vodicka** joined WBBM as a publicity rep . . . **John H. Platt**, the retiring senior veep of Kraft Foods, placed $300,000,000 worth of biz in all media in his career . . . Northwestern U. has withdrawn from the University Broadcasting Assn. of Chicago because of differences in "purposes, code of ethics and overall aims" and will work with stations here on an individual basis henceforth . . . WBBM has revived "Summer Night at Ravinia," with **Jay Andres** as host this year . . . **James C. Timothy** switched from WNBQ sales to NBC-TV Spot Sales, and ditto **Edward C. Cotter** from WMAQ to NBC-Radio Spot. **Donald Wolff**, formerly with the Jack Masla reppery, joined WMAQ sales as account exec.

IN LONDON . .

Ronald S. Coltart becomes administrative manager of Scottish Television . . . Granada-TV hosted 60 technician-delegates from the International Conference of Electrical Engineers . . . **Francis Coleman** is latest Associated TeleVision producer to win the Leonard Brett award . . . Ulster-TV planning a large-scale inter-town talent contest . . . **Cleo Laine** landed her own series, "One Man's Music," on Granada . . . U.S. virtuoso **Isaac Stern** will be profiled by BBC-TV at the end of the month . . . ATV compiling a documentary on the U.S. from the standpoint of what George Washington and Thomas Jefferson would think of the country today. Slotted for July 4 . . . **Sid Colin** joins

(Continued on page 38)

FEATURES STILL RULE ROOST

TV's Flock of Festival Prizewinners

Some of the foreign pix now making the selling rounds on tv have titles that read like a "who's who" of festival awards.

They include "General della Rovere," "The Entertainer," "Gate of Hell," "Ugetsu," "The Mark," "A View from the Bridge," "Room at the Top," and "Saturay Night and Sunday Morning," all in the Walter Reade-Sterling feature film roster of 82 pix. "Mark," "Bridge," "Room at the Top" and "Sunday Morning," among others are being sold on a delayed telecasting basis, to be aired following theartical release.

Others, being distributed by Sig Shore, include "Hiroshima, Mon Amour," "400 Blows," "Big Deal on Madonna Street," "Angry Silence," and the Soviet import, "The Sword and the Dragon."

According to some execs marketing the foreign product, the early pioneer days of selling American-dubbed imports for tv is over. Good foreign imports will command a price. Poor quality product, as the case of Hollywood product, is hard to market.

What's helped the imports on tv is the growth and popularity of art theatres and the fact that theatre circuits which years back avoided foreign imports now play such pix with good results. National Telefilm Associates "The Play of the Week" also was cited by one distribution exec as a factor in widening the market for foreign pix on tv.

Sterling Television has made deals for its pix in a variety of markets, ranging from big to small. Deals have been inked in N. Y., WOR-TV; Chicago, WGN-TV; Indianapolis, WTTV; Springfield, Mass., WHYN; Kalamazoo-Grand Rapids, KZO; and Poland Springs, Me., WMTW-TV.

Sig Shore, keying his distribution pattern to the big markets initially, has made deals in San Francisco, KGO; New York, WOR-TV; and KHJ; Los Angeles.

Revue's $40,000,000 Prod. Budget With 12 Series Set for 1962-63

Hollywood, June 26.

Revue Studios, production leader in the vidpix industry with 12 series set for next season, has approximately $40,000,000 allocated in production coin for its dozen series. Screen Gems is runnerup with $21,000,000 in production for next semester.

Revue, the tv production subsid of MCA, has been No. 1 in the industry for the past few years, and retains its post next semester although it lost a number of series.

Revue shows which go into production or are already in production this year are "The Virginian," 90-min. series; "Laramie," "Wagon Train," "The Alfred Hitchcock Show," "Going My Way," "The Best Years," "The Wide Country," "It's a Man's World," and "The Fred Astaire Show," all hourlongs, and "McHale's Men," "Leave It to Beaver" and "The Jack Benny Show," half-hour series.

Production output, largest in the tv industry, does not take into account possible renewals such as on "Virginian," and "It's a Man's World," each with 13-week firm deals with options.

Phoenix to Get 930G TV City

Plans to establish a television city in Phoenix, Ariz., were announced by Ben Pivar, motion picture and tv producer, and David I. Pincus, founder of Caravel Films.

Plans call for the building of studios in the desert city for the production of all types of film. Pivar and Pincus, who have formed Television City Arizona, Inc., with offices in Phoenix, said they also expect to do recordings and dubbing of foreign films.

Execs said several locations in and around Phoenix are being considered for site of the studios, which will cost $930,000 to build and an additional $583,000 to equip.

Other members of the corporation are Mitchell Leisen, Kurt Lassen, Gil Ausland, Alvin Schoncite and Buddy Bregman.

Friendly Gesture

Washington, June 26.

In a friendlier action, the Federal Communication Commission has decided to fine Friendly Broadcasting Co. only $4,000.

FCC last Dec. 6 socked the licensee of WCUY-FM, Cleveland Heights, Ohio, with an $8,000 fine for commencing equipment and program tests without Commission authorizations.

Friendly Broadcasting appealed, and FCC cut the fine in half.

Canada's 'Story of . . .' Deal

David L. Wolper's "The Story of . . ." Ziv-UA's first-run syndication entry, has been sold in a 12-market regional deal in Canada, through ZIT of Canada, Ltd., a division of Ziv-UA.

The 52-week deal, made to the O'Keefe Brewing Co., Ltd., of Toronto, for stations throughout the province of Ontario, covers the following markets: Tronto, Ottawa, Port Arthur, Cornwall, North Bay, Pembroke as well as other markets in the province.

CBS-TV Amends Its Compensation Plans for Affils

CBS-TV has amended its compensation plan contracts so that an affil, if it so desires to take a program of another network, may do so without that substituted program being used to determine the station's converted hours under the compensation formula. The amendmend, in effect, puts the cross-networking of affils under the same basis of the old contract, which is not challenged either by the Federal Communications Commission or the Justice Department.

Notice of the amendment was sent out to the FCC and the affected 32 stations now under contract with the compensation plan. An additional nine stations have contracts incorporating the new compensation plan, but these stations are not being offered the amendment because the operation of the plan in these contracts had been previously suspended pending a final determination as to the validity of the plan.

Both the FCC and the Justice Department in an anti-trust action have attacked the legality of the plan.

CBS' letter to the FCC said that it disagreed with the FCC interpretation that its tv compensation plan with affils "is violative" of Section 3.658 (a) of the Commission's Rules. However, the network's letter went on to say, an amendment to contracts is being offered to affected stations, the amendment "providing that a CBS Television Network program which is not broadcast by the station in order for the station to substitute a program of another network shall not be included in determining the total number of converted hours which CBS Television Network is

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HOTTEST ITEMS IN SYNDICATION

Features, pre and post-'48's, remain king in syndication. What may eventually happen, with the dwindling supply of fresh-to-tv pix, is still in the realm of guessing.

Fact is that compared to first-run vidfilm field, or other first-run market-by-market efforts, post-'48 pix by any measurement, in volume of dollars or product, is way out ahead at this time. Ask any pix distributor for some rating stories, too.

In the pix product phase, Seven Arts Associated has made a deal for a fresh batch from post-'48's from 20th-Fox and Warner Bros. With the Decca-Universal merger, MCA-TV has acquired the Universal library of some 300 post-'48 pix. Paramount is open to bidders on its post-'48 library of about 250 pix. Adding product from Paramount, Universal, 20th-Fox, Warner Bros., with some other batches due will be a shot in the arm to the ailing new pix situation.

Other than Hollywood product there's the international boost offered by American-dubbed foreign product. Sig Shore's package of 26 and Sterling Television's package of 82 pix from the Walter Reade organization. (Sterling is to be merged with the Reade organization).

According to reports from the field, many stations, especially those in the larger cities, are husbanding their pix better than in the past. Pix stations in Chicago, New York, Los Angeles, Detroit, Nashville, to name just a few mentioned by reports, now pay some hefty prices for post-'48's which leads them to offer better slotting, whenever possible. The ad and promotion campaigns in many instances too, are reported heftier.

It's been contended not only by distributors but by some station operators that pix telecasting has never been properly showcased. A late night or afternoon slot is secured and the pix without hoopla or advertising is unwound. That's the sausage product approach that's a luxury in these days of higher prices and fewer pix.

MCA-TV, which handled the pre-'48 Paramount pix library, hasn't as yet decided on distribution policy for the Universal post-'48's. With ABC-TV and NBC-TV each telecasting pix once a week now, likelihood is that MCA TV first will scout possible network deals prior to putting the Universal post-'48's on the market-by-market block. Date for triggering the Universals into the market has yet to be decided.

MCA TV, incidentally, isn't ruled out as a bidder for the licensing of Paramount post-'48s. Paramount has stated that it expects to license its post-'48's as opposed to an outright sale of negative rights which occurred on the pre-'48's.

Columbia post-'48's have been put on the marketplace a long time ago by Screen Gems. Allied Artists Television and United Artists Associated with have new pix as time goes by, as will Metro TV in small groups, and other distribs.

Westinghouse Broadcasting's

(Continued on page 38)

Seven Arts' Eliot Hyman Blasts McGannon Dirge on TV Features

Eliot Hyman, boss of Seven Arts and a man hardly prone to public statements, last week angrily challenged the anti-feature film statement by Don McGannon, prexy of Westinghouse Broadcasting.

McGannon charged recently that there is a lack of feature product for tv, that what there is has been used overly much and that "old pix" are no longer a novelty to today's sophisticated tv audiences. He also said pix would probably die in two years. The Seven Arts boss questioned the "survey" upon which McGannon said his assumptions about televised features were based. He wanted to know the questions asked, when it was done, what the answers were or whether, in the final analysis, McGannon's negativism about features was just "wishful thinking."

A Westinghouse spokesman said it was a private survey, made over a year ago, and that the broadcasting chain was not going to divulge detailed findings. Westinghouse said that as a result of the survey however, it gave up late-night motion picture slottings for "PM."

In answering McGannon, Hyman pointed out that Seven Arts has "just completed negotiations for substantial post-50s product from Warners and 20th Century Fox." He did not list the full batch but did mention, "Sayonara," "Pajama Game," "Man In The Gray Flannel Suit," "Love Me Tender," "Desk Set," "Oh Men, Oh Women," "Rock Hunter," "Miracles In the Rain," "Spirit of St. Louis," and "Auntie Mame." Hyman also said his company has "under contract enough product of this high quality to supply tv stations for the next 10 years."

1,414,000 TV Ball Fans

The routine Sunday baseball game that turned out to be a seven-hour special for WPIX-TV (longest game in major league history as the Tigers and Yankees battled for 22 innings) had 1,414,000 New York ball fans tied up setside from 2:30 to 9:30 p.m., according to the ARB rating.

The marathon spectacle had a 12.3 average rating, first in the lineup of Sunday sports telecasts and second in total audience for all six Gotham channels.

To air the entire game, the New York Daily News independent preempted five shows. Yankee's 22nd-inning homer to win 9-7, along with superb pick-up by WJBK-TV, Detroit, crew, made the long day's viewing into night worthwhile for New York's million and a half faithful.

Fremantle Breaks Thru '1 Episode At Time' Barrier

Eight European countries which formerly limited their contracts to from four to 12 episodes of a series have recently purchased complete series from Fremantle International. One even contracted for reruns while the first runs were still taking place.

First series distributed by Fremantle to break the "one episode at a time" buying barrier is "Silents Please." All 26 episodes of the series, produced by Sterling Television, have been contracted for by government tv services in Germany, Italy, Belgium, France, Sweden, Denmark, Finland and Portugal.

All of these buyers have requested the 13 additional episodes on which production has started which will give a total of 39 programs.

Perhaps an even more surprising turn of events is a contract from Belgium for reruns of all 26 episodes already screened. "Silents Please" is not an isolated example since Fremante has also sold during the past month the compete series of "Royal Canadian Mounted Police" to Radio-Tele Luxembourg and the entire series of "Wonders of the Sea" and "Wonders of the Wild" in Germany.

According to Fremantle prexy Paul Talbot, sales of entire series do not indicate a relaxation of the highly selective attitude of European buyers. Their use of foreign material is still extremely small in relation to the amount of material offered. However, whereas in the past even with a series which was acceptable, contracts were limited to only a few episodes. Now, at least in the experience of Fremantle, there are chances of selling all available episodes at the time the show is accepted.

27 ABC Affiliates To Tint Up in Fall

In addition to its five o&o stations, 27 affiliates have elected to carry ABC-TV programs in color then tint telecasting bows this fall on the network. Alfred R. Schneider, ABC v.p., said these 32 markets represent 57% of all color tv homes in the U. S.

ABC-TV color shows for the fall include a group of Sunday night film features and three cartoon entries. "The Flintstones," "The Jetsons," and "Matty's Funnies." Schneider participated yesterday (Tues.) in a symposium of the Electronic Industries Assn. at the Hotel New Yorker, N. Y.

'Amer. Musical Theatre' Sold to Canada, Aussies

"The American Musical Theatre," produced by WCBS-TV pubaffairs department in cooperation with the Board of Education of the City of New York, has been sold for the first time overseas.

CBS Films made the sales to both the Australian Broadcasting Commission and the Canadian Broadcasting Corp. for fall starts. CBS Films now also is offering overseas two other series produced by CBS o&o's, "What in the World," produced by WCAU-TV, Philadelphia; and "Touch of Frame," produced by KNXT, Hollywood.

CBS Films has sold specials like "The Invisible City," a WCBS-TV production overseas, but this is the first time a series from a station has been sold in the foreign market.

Shefrin To WABC-TV

David Shefrin has moved over from WNBC-TV to WABC-TV, N. Y., to become director of news for the ABC-TV network's flagship.

He had been producer of public affairs at WNBC-TV since last December.

Coming Up: NYJLCSPRABCA

It's probable that no one has yet thought about how they will get the committee's title on the little video screen, but two New York tv stations have nevertheless requested permission to shoot at hearings this week of the N. Y. Joint Legislative Committee for the Study and Possible Revision of the Alcoholic Beverage Control Act.

Hearings reopen today (27) on Staten Island and WCBS-TV's pubaffairs staff has permission to vidtape for a special. Commission also has reportedly talked to WNBC about coverage. Teen boozers, who hop the border from neighboring states to get in on New York's lower age limit (18 years), are under investigation.

This is the first legislative hearing open to broadcasters under the new state law that provides for radio and tv coverage with permission of the commission. WJRZ, Newark, which has crusaded for a revision of the New York age law to match New Jersey's 21 years, was in on the hearings earlier this month and is slated for pickups on today's resumption of the NYJLCSPRABCA.

Why KEYT bought Seven Arts' "Films of the 50's" Volumes 1, 2 and 3

Says Les Norins:

"I talked to key time buyers in important agencies in New York. I laid out the plot to them of lifting network shows, and running Seven Arts' 'Films of the 50's' back-to-back as double features Friday nights and Saturday afternoons. All seven of the time buyers I talked to knew the strength of Seven Arts' product and the top ratings they get.

time buyers across the country are presold on 'Films of the 50's'.

"By buying these Warner Bros. Post-50's I can turn a profit quite handily. Time buyers know the potential of these films and, therefore, are presold on Seven Arts' 'Films of the 50's.' Few competitive features stand up this way."

Seven Arts' "Films of the 50's"..Money makers of the 60's

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For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular markets. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every to market in the U. S ARB ratings cited are metropolitan area ratings.

(*) ARB's Feb.-March 1962 survey covered a multi-week period Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

ROCHESTER, N.Y.

STATIONS: WROC, WHEC. *SURVEY DATES: FEBRUARY 16 - MARCH 15.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG.	TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
1. Hazel (Thurs. 9:30-10:00)	WROC	53	1. Sea Hunt (Mon. 7:00)	WHEC	Ziv-UA	31	66	Exped.; Ars. Antiqua	WROC	17
2. Dr. Kildare (Thurs. 8:30-9:30)	WROC	52	2. Miami Undercover (Fri. 10:30)	WROC	Ziv-UA	29	56	Eyewitness	WHEC	23
3. Bonanza (Sun. 9:00-10:00)	WROC	49	2. Shannon (Sat. 8:30)	WROC	Screen Gems	29	48	Defenders	WHEC	30
4. Sing Along (Thurs. 10:00-11:00)	WROC	45	3. Blue Angeles (Sat. 7:00)	WHEC	NBC Films	27	57	Chet Huntley	WROC	19
5. Flintstones; JFK (Fri. 7:00-7:30)	WROC	43	4. Death Valley Days (Mon. 8:00)	WHEC	U.S. Borax	24	46	Cheyenne	WROC	27
6. Powell; Hope (Tues. 9:00-10:00)	WROC	42	4. Third Man (Fri. 9:30)	WHEC	NTA	24	48	Tele; Shore; Berle	WROC	24
7. Disney's World (Sun. 7:30-8:30)	WROC	41	4. Quick Draw McGraw (Mon. 6:00)	WHEC	Screen Gems	24	59	Theatre; Business	WROC	17
7. Perry Mason (Sat. 7:30-8:30)	WHEC	41	5. Yogi Bear (Wed. 6:00)	WHEC	Screen Gems	23	58	Theatre; Business	WROC	16
8. 87th Precinct (Mon. 9:00-10:00)	WROC	40	6. Beachcomber; Gold (Sun. 10:30)	WHEC	ITC	22	42	Dupont; White; Theatre	WROC	29
9. Checkmate (Wed. 8:30-9:30)	WHEC	39	7. Huckleberry Hound (Fri. 6:00)	WHEC	Screen Gems	21	54	Theatre; Business	WROC	17
			7. Three Stooges (Sat. 9:00 a.m.)	WROC	Screen Gems	21	62	Captain Kangaroo	WHEC	13

RICHMOND

STATIONS: WTVR, WRVA, WXEX. *SURVEY DATES: FEBRUARY 16 - MARCH 15.

1. Perry Mason (Sat. 7:30-8:30)	WTVR	43	1. Death Valley Days (Wed. 7:00)	WXEX	U.S. Borax	26	52	News; Wea.; CBS News	WTVR	19
2. Lassie (Sun. 7:00-7:30)	WTVR	40	2. Huckleberry Hound (Wed. 6:00)	WTVR	Screen Gems	24	53	Dialing $ Theatre		
3. Ben Casey (Mon. 10:00-11:00)	WRVA	39						News; Weather; Sports	WXEX	16
4. Alvin Show (Wed. 7:30-8:00)	WTVR	34	3. Highway Patrol; JFK (Fri. 7:00)	WXEX	Ziv-UA	23	49	News; Weather		
4. Mr. Ed (Sun. 6:30-7:00)	WTVR	34						CBS News; JFK	WTVR	17
5. Dr. Kildare (Thurs. 8:30-9:30)	WXEX	33	3. Rescue 8 (Sat. 7:00)	WTVR	Screen Gems	23	46	National Velvet	WXEX	19
5. Donna Reed (Thurs. 8:00-8:30)	WRVA	33	3. Shannon (Thurs. 7:00)	WXEX	Screen Gems	23	49	News; Wea.; CBS News	WTVR	16
5. Hazel (Thurs. 9:30-10:00)	WXEX	33	3. Yogi Bear (Tues. 6:00)	WTVR	Screen Gems	23	52	Dialing $ Theatre		
6. Ed Sullivan (Sun. 8:00-9:00)	WTVR	32						News; Weather; Sports	WXEX	15
6. Pete & Gladys (Mon. 8:00-8:30)	WTVR	32	4. Assignment Underwater (Tues. 6:30)	WTVR	NTA	18	38	News; Sports; Weather		
6. Wagon Train (Wed. 7:30-8:30)	WXEX	32						Huntley-Brinkley	WXEX	24
			5. King of Diamonds (Tues. 7:00)	WXEX	Ziv-UA	17	35	News; Wea.; CBS News	WTVR	23
			6. Grand O'e Opry (Sat. 6:00)	WXEX	Flamingo	15	39	Danger Is My Business	WRVA	12
			7. Amos and Andy (Sat. 6:30)	WTVR	CBS Films	14	30	Matty's Funnies	WRVA	16

OMAHA

STATIONS: KMTV, WOW, KETV. *SURVEY DATES: FEBRUARY 16 - MARCH 15.

1. Ben Casey (Mon. 9:00-10:00)	KETV	46	1. Third Man; Merc. (Tues. 8:30)	WOW	NTA	23	34	Yours For A Song	KETV	23
1. Garry Moore (Tues. 9:00-10:00)	WOW	46	2. Yogi Bear (Mon. 5:30)	KMTV	Screen Gems	22	63	News; Weather; Sports	KETV	10
2. Candid Camera; Gold (Sun. 9:00-9:30)	WOW	37						CBS News	WOW	7
			3. Brave Stallion (Fri. 5:30)	KMTV	ITC	17	55	News; Weather; Sports	KETV	7
2. Andy Griffith (Mon. 8:30-9:00)	WOW	37						CBS News; N; W; Spts.	WOW	12
2. Hazel (Thurs. 8:30-9:00)	KMTV	37	3. Ripcord (Mon. 6:30)	KMTV	Ziv-UA	17	29	Cheyenne	KETV	21
2. My Line; Gold (Sun. 9:30-10:00)	WOW	37	4. Circus Boy (Wed. 5:30)	KMTV	Screen Gems	16	55	CBS News	WOW	7
2. Sing Along (Thurs. 9:00-10:00)	KMTV	37						News; Weather; Sports	KETV	7
3. Bonanza (Sun. 8:00-9:00)	KMTV	36	5. Huckleberry Hound (Thurs. 5:30)	KMTV	Screen Gems	15	52	CBS News	WOW	8
4. My Three Sons (Thurs. 8:00-8:30)	KETV	34						Tarzan; Stooges; Gang	WOW	8
4. Real McCoys (Thurs. 7:30-8:00)	KETV	34	6. Highway Patrol (Tues., Thurs., Fri. 6:00)	KETV	Ziv-UA	14	29	News; Weather; Sports	KMTV	23
								Huntley-Brinkley	KMTV	25
			6. Quick Draw McGraw (Tues. 5:30)	KMTV	Screen Gems	14	42	Cal.; Tarzan; Gang; Stgs.	WOW	12
								CBS News	WOW	11
			7. Sea Hunt (Tues. 6:30)	KETV	Ziv-UA	13	24	Laramie	KMTV	26
			7. Shannon (Sat. 10:30)	KMTV	Screen Gems	13	33	Movie	KETV	17

SALT LAKE CITY-OGDEN-PROVO

STATIONS: KUTV, KCPX, KSL. *SURVEY DATES: FEBRUARY 16 - MARCH 15.

1. Ben Casey (Mon. 9:00-10:00)	KCPX	44	1. Death Valley; Merc. (Tues. 7:30)	KSL	U.S. Borax	22	35	Yours For A Song	KCPX	24
2. Dr. Kildare (Thurs. 9:00-10:00)	KUTV	38	2. Yogi Bear (Wed. 5:30)	KUTV	Screen Gems	21	58	News; CBS News	KSL	11
2. Flintstones (Fri. 7:30-8:00)	KCPX	38	3. Huckleberry Hound (Mon. 5:30)	KUTV	Screen Gems	17	46	News; CBS News	KSL	11
3. Bonanza (Sun. 7:00-8:00)	KUTV	37	4. Superman (Mon.-Fri. 5:00)	KSL	Flamingo	15	44	Bugs Bunny	KUTV	10
4. My Three Sons (Thurs. 8:00-8:30)	KCPX	36						Family Theatre	KUTV	16
4. Sing Along (Thurs. 8:00-9:00)	KUTV	36	5. Jim Backus (Fri. 6:00)	KSL	NBC Films	14	36	News; Wea.; Huntley	KUTV	17
4. Wagon Train (Wed. 9:00-10:00)	KUTV	36	5. Quick Draw McGraw (Tues. 5:30)	KUTV	Screen Gems	14	41	News; CBS News	KSL	11
5. Lawrence Welk (Sat. 7:00-8:00)	KCPX	35	6. King of Diamonds (Fri. 10:30)	KCPX	Ziv-UA	13	45	Chet Huntley	KUTV	10
6. Red Skelton (Tues. 7:00-7:30)	KSL	34	6. Tightrope (Thurs. 10:30)	KCPX	Screen Gems	13	50	J. Midnight	KUTV	4
7. Adv. In Paradise (Sun. 9:00-10:00)	KCPX	33	7. Bold Journey (Mon. 6:30)	KUTV	Banner	12	23	Father Knows Best	KSL	25
7. Perry Mason (Sat. 9:00-10:00)	KSL	33	7. Ripcord (Thurs. 6:00)	KSL	Ziv-UA	12	32	News; Weather		
								Huntley-Brinkley	KUTV	13

SACRAMENTO-STOCKTON

STATIONS: KCRA, KXTV, KOVR. *SURVEY DATES: FEBRUARY 16 - MARCH 15.

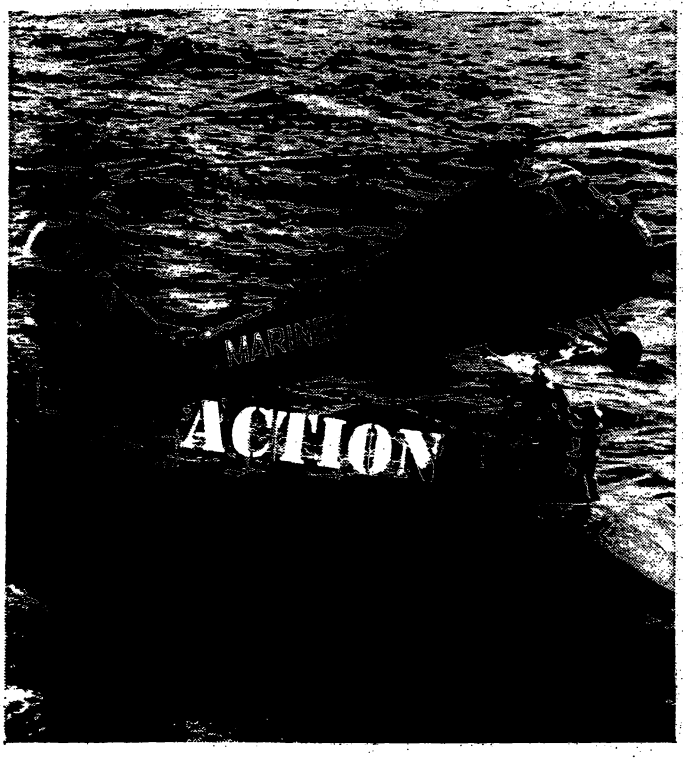
1. Perry Mason (Sat. 7:30-8:30)	KXTV	44	1. Sea Hunt (Tues. 7:00)	KCRA	Ziv-UA	29	50	Arrow; Dead-Alive	KXTV	18
2. Wagon Train (Wed. 7:30-8:30)	KCRA	42	2. Death Valley Days (Sun. 6:00)	KCRA	U.S. Borax	25	49	Wide World Sports	KOVR	17
3. Bonanza (Sun. 9:00-10:00)	KCRA	40	3. Best Of The Post (Wed. 8:30)	KCRA	ITC	21	30	Checkmate	KXTV	28
4. Donna Reed (Thurs. 8:00-8:30)	KOVR	39	4. Ripcord (Mon. 7:00)	KXTV	Ziv-UA	20	33	Movie of Week	KCRA	29
5. Ozzie & Harriet (Thurs. 7:30-8:00)	KOVR	38	4. You Asked For It (Sun. 7:00)	KCRA	Crosley-Brown	20	30	Lassie	KXTV	24
6. Defenders (Sat. 8:30-9:30)	KXTV	34	5. Huckleberry Hound (Tues. 6:30)	KXTV	Screen Gems	19	31	Channel 3 Reports	KCRA	30
7. Powell; Hope (Tues. 9:00-10:00)	KCRA	32	6. Beachcomber (Fri. 9:30)	KXTV	ITC	18	41	77 Sunset Strip	KOVR	14
7. Rifleman (Mon. 8:30-9:00)	KOVR	32	6. Broken Arrow; Dead-Alive (Tues. 7)	KXTV	ITC; CBS	18	31	Sea Hunt	KCRA	29
8. Disney's World (Sun. 7:30-8:30)	KCRA	31	6. Man and Challenge (Thurs. 6:30)	KOVR	Ziv-UA	18	35	Channel 3 Reports	KCRA	20
8. Dr. Kildare (Thurs. 8:30-9:30)	KCRA	31	6. Shannon (Wed. 7:00)	KCRA	Screen Gems	18	37	Dick Van Dyke	KXTV	21

RALEIGH-DURHAM

STATIONS: WRAL, WTVD. *SURVEY DATES: FEBRUARY 16 - MARCH 15.

1. Bonanza (Sun. 9:00-10:00)	WRAL	47	1. Death Valley Days (Wed. 7:00)	WRAL	U.S. Borax	23	43	Flintstones	WTVD	27
2. Perry Mason (Sat. 7:30-8:30)	WTVD	43	2. Ripcord (Wed. 8:30)	WRAL	Ziv-UA	20	35	Checkmate	WTVD	33
3. Wagon Train (Wed. 7:30-8:30)	WRAL	42	3. Shannon (Thurs. 7:00)	WRAL	Screen Gems	18	37	Ozzie; Gov. Sanford	WTVD	25
4. Ben Casey (Fri. 10:00-11:00)	WRAL	41	4. Sea Hunt (Mon. 8:00)	WRAL	Ziv-UA	17	28	Cheyenne	WTVD	37
5. Dr. Kildare (Thurs. 8:30-9:30)	WRAL	39	5. King of Diamonds (Tues. 7:00)	WRAL	Ziv-UA	15	29	Adv. In Paradise	WTVD	33
6. Hazel (Thurs. 9:30-10:00)	WRAL	37	6. Bugs Bunny (Wed. 6:00)	WTVD	UAA	14	39	Capt. 5; Stateline-Wea.	WRAL	17
6. New Breed (Tues. 8:00-9:00)	WTVD	37	7. Third Man (Fri. 7:00)	WTVD	NTA	13	27	Hawaiian Eye; JFK	WRAL	27
6. Red Skelton (Tues. 9:00-9:30)	WTVD	37	8. Huckleberry Hound (Thurs. 5:30)	WRAL	Screen Gems	12	33	Fun Hour	WTVD	23
6. Route 66 (Fri. 8:30-9:30)	WTVD	37	9. Deputy Dawg (Wed. 5:30)	WRAL	CBS Films	11	33	Fun Hour	WTVD	22
7. Cheyenne (Mon. 7:30-8:30)	WTVD	35	9. Quick Draw McGraw (Tues. 5:30)	WRAL	Screen Gems	11	33	Fun Hour; Glenn	WTVD	22
7. Gunsmoke (Sat. 10:00-11:00)	WTVD	35								

(Continued on page 31)



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Tele Follow-Up Comment

Ed Sullivan Show

When Ed Sullivan launched his variety show on CBS in the neolithic era of television, the critics wondered out loud: "How does this no-talent non-performer rate being an emcee?" Exactly 14 years and 728 hour shows later, many of his critics have departed the scene, but Sullivan is still very much around. Though still a paradox to many viewers who can't solve the enigma of a pan without flash, Sullivan has proved himself the hard way, surviving like the Sphinx through the rise and decline of show biz cycles and personalities, weathering the evolution of tv through its live, tape and film phases, and emerging unscarred from his feuds with other tv names.

Perhaps the mystery about Sullivan's longevity has the simplest of explanations. He's just put on shows that entertain, and go on entertaining, the mass public. Over the years, of course, Sullivan has put on many turkeys, but his show has maintained a remarkably high level of consistency from the days when it was known as "Toast of the Town" through the contemporary years. And what has been Sullivan's contribution? He has brought talent to the tv forefront, mixing up the established names with the newcomers and adding the ingredient of his own common man's personality to this family type entertainment.

For his 14th anni show Sunday (24), Sullivan starred from a seat in the studio audience. The outing took the shape of an affectionate tribute to the man from a three-network assemblage of top performers, one of whom, Steve Allen, had once publicly battled with Sullivan. Allen buried the hatchet by opening the hour with a nifty sight-gag routine involving mementos of various guests from past Sullivan shows.

Much of this show rolled in the same kidding groove. Arthur Murray, after doing a waltz bit with wife, Kathryn, joined Sullivan on stage in a deadpan competition while Jack Carter tried to break them up with his jokestering. Johnny Carson, the ABC-TV daytime personality who's going into the Jack Paar slot on NBC-TV in the fall, had an amusing bit with musical conductor Ray Bloch. Jerry Lewis took off on Sullivan's conferencier technique and wound up giving Sullivan some hoked-up stage lessons.

Red Buttons was on hand with a pleasing pantomime bit about delivering a birthday present to Sullivan. Bing Crosby, before vocalizing "I Can't Believe That You're In Love With Me," hailed Sullivan as the man "who doesn't sing, dance or crack jokes, but does them all equally well." Probably the highlight of the show was Ted Mack's recreation of his "Amateur Hour" with Will Jordan contributing his ever-socko impression of Sullivan at work.

Phil Silvers and Jack Benny also chipped in with a goodnatured sketch in which Benny had to walk off mad because Sullivan was copping all the plaudits for being on the air for 14 years while Benny, with 30 years in his broadcast kicker, was being brushed. Lucille Ball came on for an apparent on-the-square kudo to Sullivan, only to ride off stage on an elephant. Kate Smith, remembering Sullivan's show dedicated to Oscar Hammerstein 2d, sang out with "Climb Every Mountain." Teresa Brewer, who didn't quite belong in this layout, delivered a bright tune, "Put on A Happy Face." George Gobel closed the show with some batoning of a comedic cantata in praise of Sullivan.

CBS-TV programming chief Hubbell Robinson brought down the curtain by presenting a plaque to Sullivan. *Herm.*

Tonight

Jerry Lewis is taking a turn at the helming of "Tonight" for this week in what will be a fairly busy time for this comedian. Semester will be followed by a one-nighter which opens the season at Randall's Island, N. Y., on which he headlines, natch.

Lewis demonstrated anew that he has only one characterization—Jerry Lewis, which has brought him considerable wealth and stature. His draw is large enough to have enticed personalities such as Jan Murray, who had previously topped this show for a week, and Pat Harrington Jr., a regular on the show from the Jack Paar era. There was also a briefie with his father, Danny Lewis, an oldtime performer and the song team of Peter, Paul & Mary. With all this talent, the opener didn't get off to a soaring start. It's true that Lewis can be a funny chap at times, but he has to be most of, if not the entire show. The ultimate success of this semester seems to be a collective effort.

As for last week's Steve Lawrence-Eydie Gorme hosting, Lawrence has previously proven himself as a solo performer in a variety of situations. He is a superior singer on the nitery floor, can handle lines and has been known to knock off an adlib now and then. His value as a solo performer or in tandem with Edye Gorme is unquestioned, and there were times when his assumption of the chores on the "Tonight" show indicated that he could conquer this difficult time slot as well.

However, the Lawrence tenure fell into the pattern of most of the previous temporary toppers. There was the usual overbooking, which prevented the participants from working up a slambang session of discussion and controversy which produced the surprises of the show when tenanted by Jack Paar. There were times when it seemed that these tangents were about to take place, but either the innate fears by Lawrence or the demands of the studio clock were such that these rarely took place. Indeed some participants were even left dangling on a precipitous participle.

There were some fine guest shots. Jackie Mason, in demand on such soirees, showed up well on his Friday (22) appearance. Miss Gorme showed up pleasantly. Della Reese, Morty Gunty and Lou Holtz were among others that scored. Indeed it seemed that Holtz and Gunty were going to be embroiled in a hassle regarding the merits of Al Jolson, and both brought in some interesting thoughts, but it petered out.

It's doubtful whether a televiewer at the late hour hankers for the gloss and near technical perfection of the proceedings that transpire earlier in the evening. It's more probable that the informality of the adlib and the unplotted occurences are more to their liking after the formal 11 p.m. news periods. The popularity of that slot was founded on this basis, and this premise has remained its prime attraction. It hasn't been getting it. *Jose.*

DuPont Show of the Week

George M. Cohan's adroit melodramatic farce, "Seven Keys to Baldpate," written for the stage in 1913, later to have several cinema incarnations, had a spotty yet amusing, NBC Show of the Week updating last Sunday (24). As bygone hokum, the plot showed its age and could have had a few more laughs pumped into it. The hour was buoyed, however, by a sharp cast seasoned in the art of broad histrionics. And for marquee mustard, it had the "Cat 54" tandem of Fred Gwynne and Joe E. Ross, both performing with zest and charm.

Once it got going, the adaptation moved at a fair enough pace, and though it often wore a forced air, managed to yield several moments of hammy fun. And for audiences not familiar with it, the trick ending must have seemed as ingenious as ever. In this video version, the writer who holes up at "deserted" Baldpate inn is a tv mystery hack with 24 hours to hat out a script and win a bet. He does, of course, after a flow of shady and colorful visitors play out a meaty scenario for him. For what eventuated was one big gag—the man who bet him had hired actors from a nearby stock company to intrude and thus divert the scribe from getting with his typewriter.

The show faced the usual problem of teledramas offering condensations, namely that of mood and style suited to its restrictions without forfeiting the spirit and impact of the original work. Ap-

(Continued on page 34)

3d ANNUAL TV GUIDE AWARD SHOW
With Judy Holliday, Art Carney, Dave Garroway, James T. Quirk, Others.
Producer: Roger Gimbel
Director: Jim Elson
Writer: Goodman Ace, Selma Diamond, Jay Burton, Frank Peppeat, John Aylesworth
Musical Director: Skitch Henderson
60 Mins., Sun. (24), 9 p.m.
TEXACO, EASTMAN KODAK, PROCTER & GAMBLE
NBC-TV, from N.Y. and H'wood (live, color)

(Benton & Bowles, J. Walter Thompson)

This was the best awards show on national television for the second straight year and while the TV Guide award categories themselves are none too good they are not as bad as the tv industry's own awards to itself. The mag once more made sure that its hour on the air was primarily to entertain and entertain it did. Judy Holliday and Art Carney got pleasantly involved in some gentle, quite often original, spoofs of the tv medium.

One of the reasons, perhaps, for this hour's improvement over the recent Emmy stanza or the recent Oscarcast is that it was not overburdened with categories and awards and more categories and more awards. Instead of 24 or 28 or 42, there were only eight categories—favorite series (any type, any length), favorites new series (any type, any length), best single musical or variety program, best single dramatic program, best single news or information program, best news or information series, best male and female performers. Taking the categories in the same order as listed above, the winners were "Bonanza," "Ben Casey," "Bob Hope Christmas show," "The Prince & the Pauper," "NBC Glenn Oribit Coverage," "Huntley-Brinkley Report," Vincent Edwards, Carol Burnett. Anyone might justifiably quibble with the winners, say, forinstance, "Bonanza" as the best series or "Prince & Pauper" as best single dramatic program, but at least the winners were chosen by the audience who don't have any particular axe to grind.

Skits by Miss Holliday and Carney were deftly interspersed among the announcement of the various awards, a job done modestly and well by the mag publisher James Quirk. It'd be hard to single out any one of the four or five skits by this talented pair as being more outstanding than any other; they were all good, all clever and all did their darndest to avoid the tiring cliches about tv, although not always successfully. But hard or not, special word can be spoken for the uniqueness of Carney's takeoff on Jack Paar at home. It was uncanny and enjoyable (except perhaps to Paar, if he was watching). Miss Holliday, who sang so nicely in the other skits, did a playful takeoff on Zsa Zsa Gabor. It's hoped that the skits, written by Goodie Ace and his crew, are preserved on tape, if only as reminders of how good tv skits could be in the right hands. *Art.*

Sir Francis Drake

This half-hour telefilm series, which began last Sunday (24) in America on NBC-TV, was reviewed when it first ran on Associated TeleVision, London, on Oct. 4, 1961. At that time, VARIETY critic *Otta* said:

"Simplicity was the keynote and the success of the series will depend on whether there's still a market for mindless kid's stuff. . . . Terence Morgan made a dashing figure as Drake and the other thesp support was okay.

"Peter Graham-Scott directed speedily, although he could have done with more conviction in the fisticuffs."

THE MERCHANT OF VENICE
With George C. Scott, Nan Martin, Albert Quinton, Lee Richardson, Jane McArthur, Bette Henritze, Richard Jordan, Ben Hayes, James Earl Jones, Wayne Wilson, Gerald E. McGonagill, John Call, others
Producer-Director: Joseph Papp (tv exec producer: Ned Cramer; tv director: Bruce Minnix)
Co-Director: Gladys Vaughn
Writer: Shakespeare
156 Minutes, Thurs. (21); 8:30 p.m. WCBS-TV, N.Y. (tape)

The stage was light, the commemoration exercises for the new amphitheatre of the New York Shakespeare Festival receded in the background, as did the echoes of the rabbinical protests over the telecasting of "The Merchant of Venice," and for over two hours the play took over the tv screen. It was an eventful occasion—even though the Shakespearean outing as tv theatre was less than completely satisfying.

First, as to the event. WCBS-TV, in cooperation with the City and the free Shakespeare Festival which holds sway in Central Park each summer, made a deal to telecast the first drama of the season. Festival producer-director Joseph Papp selected "Merchant of Venice," a choice protested by the N. Y. Board of Rabbis. The play, said the rabbis, is anti-Semitic. Papp and WCBS-TV stuck to their intentions and Thursday (21) night, the drama unreeled.

That the play has anti-Semitic overtones, nay, anti-Semitic cliches, is silly to deny. It has. Shakespeare, though, was too great a dramatist, too keen a student of human nature to leave Shylock naked in stereotype form. The Jew, Shylock, has reasons for his hatred, his greed, reasons which win compassion for his plight—and in a general sense—for the hatred imbedded in any persecuted people.

Whether the telecast will stir up anti-Semitic feelings in New York, with its large Jewish population, is problematical. Whether the reasons for Shylock's warped character misses the uneducated and unsophisticated is only a guess. Papp and WCBS-TV, though, had a decision to make. Barring a clear and present danger, do you censor a work of a great dramatist because of controversy? That's what it adds up to on the bottom line. The nod in this case, in this point of time, in

(Continued on page 36)

THE STEVE ALLEN SHOW
With Donn Trenner Orch, Ken Greenwald, Terry Gibbs, Philly Duke, Dick Whittington, others
Producer: Allan Sherman
Director: Steve Binder
Writers: Stan Burns, Mike Marmer
PARTICIPATING
WPIX, N. Y., from H'wood

Striking out, after a year's try, on the Mike Wallace-helmed "PM" show, Westinghouse Broadcasting Co. in its bid for major recognition in the programming sweepstakes, has reactivated the Steve Allen tv fortunes. With a multiplicity of national (plus local) sponsors and a spread encompassing a score of stations, the new Steve Allen 90-minute cross-the-board entry, which premiered Monday (25) with WPIX as the N. Y. outlet, indeed represents an ambitious and extravagant thrust in the area of non-network programming. If WBC is to be faulted, it's only because its bent for extravagance hasn't been matched by experimental designs.

In terms of advancing programming concepts in tv, the "Steve Allen Show" does little, leaving the viewer just about where he was a half dozen years ago when Allen had a go at the late-late "Tonight" program on NBC in the pre-Paar days. On this score the "new" Steve Allen is about as new as the "new" Mike Wallace was on the late but unlamented "PM" show. Where WBC does show its mettle to admirable advantage is in achieving a bigtime programming status for a station group enterprise in a commendable attempt to fill a live video void.

Obviously the major interest centers on what kind of inroads, if any, the Allen entry will make on the "Tonight" show when Johnny Carson moves in for a permanent takeover in October. WBC has the advantage of installing the Allen show for a summertime run in the hopes of creating a habit-forming pattern by the time the fall season starts, and hitting "Tonight" where it could hurt—during an interim spell of guests hosts that's generally been found wanting in sparking top entertainment values. (And "Tonight's" one-two punch in slotting Jerry Lewis this week to counter the Allen premiere suggests that NBC isn't taking the new competition lightly.) If Johnny Carson delivers with the expectancy that has NBC and its affils all keyed up, some hot times could be poppin' in the late night intramural sweepstakes come fall.

Rating portents aside, and dismissing the fact that Westinghouse has embraced one of the old reliables of tv instead of shooting out in new directions, Allen apparently is determined to give his all, judging from Monday's preem installment. For this was a typically free-wheeling melange of practically everything, geared to late night relaxation, from song-writing-while-you-wait, audience participation, an "Amateur Hour" bit, including a hilarious sequence with a lady making music with a comb; Allen's virtuosity at the piano, some good Philly Duke vocals, fine orchestral backgrounding by Donn Trenner; prizes, a Ken Greenwald comedy routine reminiscent of early Sid Caesar; letters, hoked-up book titles, etc. Call it "no format," as Allen does, but more realistically it was a better-vintaged Allen format, sharply triggered over most of the course, with Allen mainly relying on his own talents to put the show across.

Taped in advance, the initial entry was produced by Allan Sherman who, whatever the internal problems involved, has since scrammed the program. Nonetheless he rates a bow for getting the new "Steve Allen Show" off to a smart start. *Rose.*

Foreign TV Reviews

THE BIG PULL
With William Dexter, June Tobin, Helen Horton, Felix Deebank, Rex Rashley, Lawrence James, Julie Webb, Susan Purdie, Peter Haigh, Laura Graham, Ray Roberts, Donald Hoath, John Martin, Gertan Klauber, Carole Ward, Ronnie Raymond, George Street, Frederick Treves, Michael Browning, Jean Dallas, Charles Simon, John Barrett, Reginald Green
Writer: Robert Gould
Producer: Terence Dudley
30 Mins., Sat., 6:30 p.m.
BBC-TV from London

Sci-fi has been a BBC-TV specialty, witness their "Quatermass" and "Andromeda" serials. This new one made a capable and promising start, its situation gripped, and it laid an enticing trail for future segments.

On a trip to Britain, a Canadian scientist had a brainstorm during which he spoke Polish, a language not in his armory. First dismissed as a nightmare, the attack was repeated, and finally the guy disappeared altogether. Said pundit had been in charge of a space flight, at the end of which the pilot had mysteriously died. During the flight, the pilot had lost touch with the ground for a short period. Question was whether he had been contaminated by some unknown force during this blackout, and the malady had been conveyed to the scientist.

The segment closed with a shot of the dead pilot. His features turned up in a newspaper shot of the opening of a space telescope.

Robert Gould's script efficiently deployed the action, and the thesps, with little in the way of character to work on, were adequate, if dull. Helen Horton agonized ably as the scientist's anxious wife, and William Dexter was somewhat stuffy as the British space-chief, whose problem it was.

(Continued on page 34)

$135,430 DEFICIT FOR GRAMPIAN TV

London, June 26.

Grampian Television is in the red to the tune of $135,430 over the period covering October, 1960, when it was formed, up to February of this year.

According to a Grampian executive the reason is that operating costs have gone on over 17 months but advertising revenue for only five months has been received.

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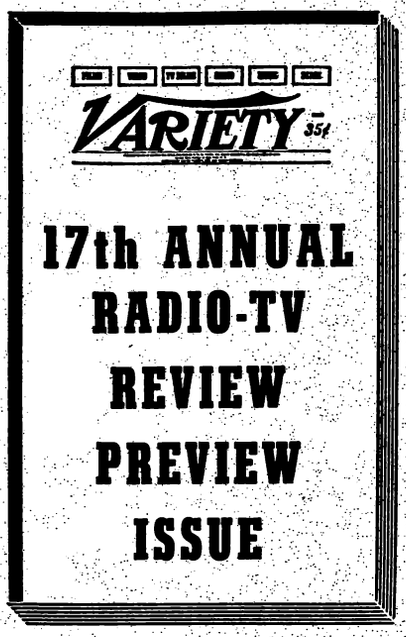

Variety's 17th Annual Radio-TV Review-Preview Issue turns midsummer into a hot, new buying season for talent, broadcasting stations†, networks, TV Film syndicators, as VARIETY staffers and the industry's major spokesmen offer authoritative insight into the past and the future of TV and Radio.

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† (Note: Last summer one TV station previewed every single one of its fall programs in a two-page VARIETY ad that resulted in an unprecedented near sellout of its fall schedule BEFORE the season started!)

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VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week 10 different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every to market in the U. S. ARB ratings cited are metropolitan area ratings.

(*) ARB's Feb.-March 1962 survey covered a multi-week period Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

(Continued from page 27)

SAGINAW-BAY CITY-FLINT

STATIONS: WNEM, WJRT, WKNX. *SURVEY DATES: FEBRUARY 16 - MARCH 15.

TOP TEN NETWORK SHOWS RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.	TOP SYNDICATED PROGRAMS RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
1.	Ben Casey (Mon. 10:00-11:00)	WJRT	41	1.	Bugs Bunny (Mon. 6:30)	WJRT	UAA	27	52	Wyatt Earp		
2.	Wagon Train (Wed. 7:30-8:30)	WNEM	33							Huntley-Brinkley	WNEM	16
3.	Bonanza (Sun. 9:00-10:00)	WNEM	32	2.	Ripcord (Tues. 7:30)	WJRT	Ziv-UA	22	39	Laramie; Loren	WNEM	18
4.	Leave It To Beaver (Sat. 8:30-9:00)	WJRT	30	3.	Jeff's Collie; Ozzie (Thurs. 7:00; Sat. 4:30)	WJRT	ITC	17	42	Michigan Outdoors	WNEM	21
5.	Dr. Kildare (Thurs. 8:30-9:30)	WNEM	29							Highway Patrol	WNEM	5
5.	Hawaiian Eye (Wed. 9:00-10:00)	WJRT	29	4.	Men Into Space (Sat. 7:00)	WNEM	Ziv-UA	16	31	Polka Party	WJRT	20
5.	Real McCoys (Thurs. 8:30-9:00)	WJRT	29	4.	Sea Hunt (Mon. 7:30)	WNEM	Ziv-UA	16	24	Cheyenne	WJRT	24
6.	Donna Reed (Thurs. 8:00-8:30)	WJRT	28	4.	Yogi Bear (Mon. 5:30)	WNEM	Screen Gems	16	34	Early Showtime	WJRT	20
6.	Hazel (Thurs. 9:30-10:00)	WNEM	28	5.	Bold Journey (Sat. 6:30)	WNEM	Banner	15	32	Award Theatre	WJRT	22
6.	My Three Sons (Thurs. 9:00-9:30)	WJRT	28	5.	Huckleberry Hound (Fri. 5:30)	WNEM	Screen Gems	15	42	Showtime; Stooges	WJRT	12
6.	New Breed (Tues. 8:30-9:30)	WJRT	28	5.	Manhunt (Mon. 7:00)	WNEM	Screen Gems	15	28	Exped.; Expedition	WJRT	22
				5.	Overland Trail (Sun. 1:30)	WNEM	MCA	15	68	Music; Fun Festival	WJRT	5
										Talk Back; Fun Festival	WJRT	5

QUAD CITY

STATIONS: WHBF, WOC. *SURVEY DATES: FEBRUARY 16 - MARCH 15.

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.	RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	Hazel (Thurs. 8:30-9:00)	WOC	64	1.	Huckleberry Hound (Fri. 6:00)	WOC	Screen Gems	34	72	Hathaways; JFK	WHBF	12
2.	Sing Along (Thurs. 9:00-10:00)	WOC	60	1.	Shannon (Fri. 9:00)	WOC	Screen Gems	34	64	Eyewitness	WHBF	18
3.	Bonanza (Sun. 8:00-9:00)	WOC	55	2.	Peter Gunn (Tues. 10:00)	WHBF	Official	29	71	King of Diamonds	WOC	11
4.	Dr. Kildare (Thurs. 7:30-8:30)	WOC	54	2.	Quick Draw McGraw (Mon. 6:00)	WOC	Screen Gems	29	60	Ozzie & Harriet	WHBF	18
5.	Lassie (Sun. 6:00-6:30)	WHBF	53	3.	Yogi Bear (Wed. 6:00)	WOC	Screen Gems	28	56	Donna Reed	WHBF	22
6.	Gunsmoke (Sat. 9:00-10:00)	WHBF	52	4.	Phil Silvers (Thurs. 10:00)	WOC	CBS Films	24	52	Straightaway	WHBF	23
6.	Wagon Train (Wed. 6:30-7:30)	WOC	52	5.	Two Faces West (Fri. 10:00)	WOC	Screen Gems	23	48	Bachelor Father	WHBF	25
7.	Ben Casey (Sat. 10:00-11:00)	WHBF	50	6.	Third Man (Wed. 10:00)	WOC	NTA	20	47	Lawman	WHBF	24
8.	Car 54 (Sun. 7:30-8:00)	WOC	47	7.	Cannonball (Sat. 12:00)	WOC	ITC	12	57	Saturday News	WHBF	9
8.	Mr. Ed (Sun. 5:30-6:00)	WHBF	47	8.	King of Diamonds (Tues. 10:00)	WOC	Ziv-UA	11	27	Peter Gunn	WHBF	29

ROANOKE

STATIONS: WDBJ, WSLS, WLVA. *SURVEY DATES: FEBRUARY 16 - MARCH 15.

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.	RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	Bonanza (Sun. 9:00-10:00)	WSLS	52	1.	Amos and Andy (Sat. 7:00)	WDBJ	CBS Films	43	73	Chet; Riverboat	WSLS	8
2.	Lassie (Sun. 7:00-7:30)	WDBJ	49	2.	Death Valley Days (Mon. 7:00)	WDBJ	U.S. Borax	32	65	Wyatt Earp	WSLS	14
3.	Mr. Ed (Sun. 6:30-7:00)	WDBJ	45	3.	Highway Patrol; JFK (Fri. 7:00)	WDBJ	Ziv-UA	28	55	Klub Kwiz; JFK	WSLS	19
3.	Perry Mason (Sat. 7:30-8:30)	WDBJ	45	3.	Shannon (Tues. 7:00)	WDBJ	Screen Gems	28	50	You Asked For It	WSLS	27
4.	Dr. Kildare (Thurs. 8:30-9:30)	WSLS	42	4.	You Asked For It (Tues. 7:00)	WSLS	Crosley Brown	27	48	Shannon	WDBJ	23
4.	Rawhide (Fri. 7:30-8:30)	WDBJ	42	5.	Beachcomber (Thurs. 7:00)	WSLS	ITC	22	51	Comedy Festival	WDBJ	18
5.	To Tell The Truth (Mon. 7:30-8:00)	WDBJ	40	6.	Ripcord (Wed. 7:00)	WSLS	Ziv-UA	20	39	Big Show	WDBJ	29
6.	Ed Sullivan (Sun. 8:00-9:00)	WDBJ	39	7.	Deputy Dawg; Glenn (Tues. 5:30)	WSLS	CBS Films	18	49	Early Show; Glenn	WDBJ	19
6.	Dennis The Menace (Sun. 7:30-8:00)	WDBJ	39	7.	People's Choice; Show (Thurs. 6:00)	WDBJ	ABC Films	18	58	Man & Challenge	WSLS	13
7.	Hazel (Thurs. 9:30-10:00)	WSLS	38	7.	Yogi Bear (Thurs. 5:30)	WSLS	Screen Gems	18	50	Early Show; BB	WDBJ	17
7.	Wagon Train (Wed. 7:30-8:30)	WSLS	38									

SALINAS-MONTEREY-SANTA CRUZ

STATIONS: KSBW, KNTV. *SURVEY DATES: FEBRUARY 16 - MARCH 15.

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.	RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	Perry Mason (Sat. 7:30-8:30)	KSBW	47	1.	Beachcomber (Wed. 8:30)	KSBW	ITC	30	53	Joey Bishop	KNTV	16
2.	Wagon Train (Wed. 7:30-8:30)	KSBW	33	2.	Phil Silvers (Wed. 7:00)	KSBW	CBS Films	24	46	Price Is Right	KNTV	17
3.	Defenders (Sat. 8:30-9:30)	KSBW	36	3.	Rescue 8 (Fri. 7:00)	KNTV	Screen Gems	23	45	Dobie; Anti Comm	KSBW	16
4.	Rifleman (Mon. 8:30-9:00)	KNTV	34	4.	Wanted Dead-Alive (Tues. 7:00)	KSBW	CBS Films	22	44	Dick Van Dyke	KNTV	17
5.	New Breed (Tues. 8:30-9:30)	KNTV	33	5.	Sea Hunt (Mon. 8:30)	KSBW	Ziv-UA	21	31	Rifleman	KNTV	34
5.	Wells Fargo (Mon. 7:00-7:30)	KSBW	33	6.	Yogi Bear (Wed. 6:30)	KSBW	Screen Gems	19	40	Channel 11 News	KNTV	19
6.	Donna Reed (Thurs. 8:00-8:30)	KNTV	32	7.	Death Valley; Report (Mon. 7:00)	KNTV	U.S. Borax	17	27	Wells Fargo	KSBW	31
6.	Pete & Gladys (Mon. 8:00-8:30)	KSBW	32	7.	Johnny Midnight; Cummings; Merc. (Tues. 9:30)	KSBW	NTA	17	35	Newhart; Heart Fund	KNTV	17
6.	Rawhide (Fri. 7:30-8:30)	KSBW	32	7.	Quick Draw McGraw (Tues. 6:30)	KSBW	Screen Gems	17	36	Channel 11 News	KNTV	22
6.	Real McCoys (Thurs. 8:30-9.00)	KNTV	32	7.	Shannon (Fri. 9:30)	KSBW	Screen Gems	17	33	77 Sunset Strip	KNTV	24

CBS-TV Revised Compensation

Continued from page 25

requested by its clients to cause the station to broadcast network sponsored programs."

Whether the FCC will be satisfied with CBS-TV's response is a moot point. The FCC's attack on the web's compensation plan seemed more sweeping to be satisfied with the amendment. The attitude of the Department of Justice and the affects on the anti-trust suit is a separate matter. A protracted legal battle seems to be shaping up, if opposing parties continue to be far apart on their interpretation of the FCC rules and anti-trust laws.

When the FCC ordered the network to renegotiate its contracts with 49 affiliates, it said in part: "We believe that the effect of the CBS plan is clearly to hinder a station from clearing the other network and non-network programs, and that it penalizes a station for so doing.

The incentive compensation plan, Government officials said, provides for a payment of 10% of regular station rates for the first 60% of network programs which CBS requests affils to show. A 60% payment is provided for each additional hour of network programming.

This agreement, made in January of last year, replaced one under which affils showed the first five hours of scheduled network programs a week without compensation but received 30% of their regular rates for each additional hour.

Great majority of CBS-TV affils are operating under the old contract rather than the one embracing the new compensation plan.

Faulk

Continued from page 20

proof of partial truth or provocation either.

Faulk charged Aware and some of its supporters, Vincent W. Hartnett and Lawrence A. Johnson, with falsely labeling him a Commie and depriving him of work back in '57. Suit is for $1,000,000 in compensatory damages and an unspecified amount of punitive damages. The jury will decide, however, the actual amount.

On the last day of examination, Jack Wren, a BBDO account exec, was first witness. Wren had been cited as a source of Aware material by Hartnett. Louis Nizer, Faulk's lawyer, wanted to know whether Wren had ever supplied info and Wren absolutely denied that he had. Thomas A. Bolan, defense counsel, sought in his cross-examination to show that Wren was BBDO's "security officer" in 1955.

Final trial witness was Marvin Antonowsky, retained as an expert by Nizer to analyze ratings for Faulk's show on WCBS Radio, N. Y. It was WCBS that laid Faulk off some months after Aware's charges vs. the performer. Antonowsky testified that Faulk's ratings were "remarkably stable" during the year before his discharge. (CBS has testified he was fired because his ratings had slipped.)

The defense summed up yesterday (Tues.), while today (Wed.) Nizer does his summup. Justice Geller will charge the jury and then turn the case over to that body on Thursday.

SSI Names Brogna

Hollywood, June 26.

S. R. Brogna has been elected v.p. and general manager of Surrounding Sound, Inc. (SSI) of Los Angeles, manufacturers and distributors of electronic and reverberation equipment. James Cox, former v.p. of sales, has left the firm.

SSI manufactures a self contained sound laboratory, which adds dimension and presence to broadcast music as well as having applications in the recording field.

On The Issue of Negro Performers

Continued from page 20

works means that Negro actors should only be hired for Negro roles when the network speaks of suitable or "appropriate" employment.

Actually, "Light" may be as much the victim of Sidney's enthusiasm for his cause as Negro actors are the victims of a bias that has lasted nearly 100 years and only now seems to be disappearing. "Light" has hired Negroes far more often than most any show in networking.

The crux of the matter to a third party seems to be that "Light" may, on occasion, have been less than sensitive in the way it chose to hire Negroes. The crux is not—again from a disinterested party's point of view—that "Light" refuses to hire Negroes.

It has been pointed out that discrimination, in broadcasting as elsewhere, is often practiced unconsciously, that the guilty parties would be horrified to hear themselves accused because they had no idea they were doing something wrong. Meticulously casting Negro actors to play roles whites could play better may, ironically, be a form of unconscious bigotry, or so the point seems to evolve as Sidney makes it.

What it really seems to amount to, in the main, is that what little Negro casting there is today is done self-consciously. Reason for this is that the networks—if they are honest in their desire to spread the base of thespianic employment to all colors—are not yet used to looking objectively at Negroes as actors.

For one thing, by Sidney's own count, Players' Guide of '60, only listed slightly over two dozen Negro adult males, about the same number of females and several kids. While he says this is a great place for casting agents and directors to look if they want for Negro talent, there is the other side of the coin: two dozen, or even more, Negro male actors is a pittance compared to the several thousands of whites also listed in Players' Guide.

It is, in substance, a case of the networks having to overcome their own awe of the problem of casting Negroes. (It is, some say, more awe than fear or conscious bigotry.)

In time, hope is, casting may be done more naturally, less affectedly and less self-consciously than it is being done now. That is, when it is being done at all.

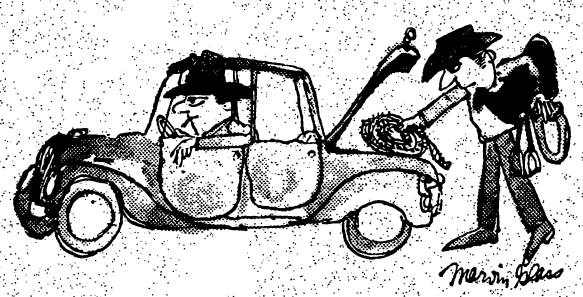
Galloping Broncitis

Tension, for most rodeo competitors, is created not by untamed bulls but by unpaid bills.

Ask a daredevil cowboy why he pursues this suicidal trade, and you'll get none of the mystic responses patented by parachute jumpers or mountain climbers. "Because it's there"—from a rodeo pro—would be a reference to the money.

Oddly enough, it happens to be one of the worst-paying occupations in the land. Of the 3,000 steel-nerved stalwarts who make it their profession, only about 50 manage to gross more than $10,000-a-year.

Most of the rest make very much less, and there's no guarantee for any competitor that he'll win even a dime in prize money over the course of a season. Yet, he's willing to travel



across the country for some ten and a half months per year (usually in a bucking automobile), and regularly challenge an assortment of four-legged ruffians just aching to kick, bounce or gore him into eternity.

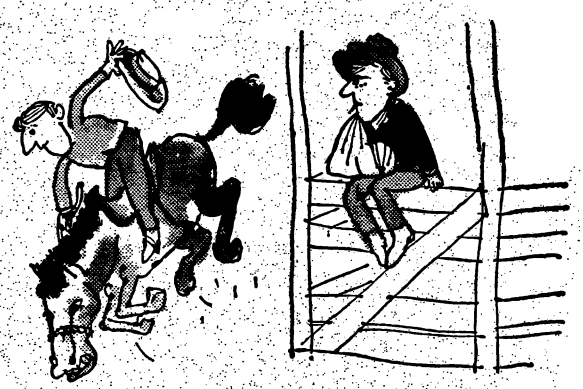
It is this strangely-motivated man who'll serve as the focus for the Thursday night "Wide Country" series on NBC-TV this fall (7:30 to 8:30 p.m. NYT). Sponsors: Bristol-Myers, Fritos, Procter & Gamble, Schick Inc., and Texaco Inc.

Produced by Frank Telford, the new program will have Earl Holliman and Andrew Prine as its continuing leads, plus a special guest star each week.

Holliman will be seen as a champion rodeo cowboy, Mitch Guthrie, who's trying to discourage his college-age brother, Andy (Prine) from the itch to rope along with Mitch. Holliman wants the youngster to complete his education and take up some less dangerous career (which can be found on any page of the Yellow Book), but the youth persists in hanging on.

In travelling the circuit across this "Wide Country," Mitch and Andy will find themselves involved with people from all sorts of backgrounds, and many of the weekly dramas will be built on situations that do not directly relate to the rodeo arena. But even then, the impact of the rodeo-developed personality will be very much in evidence.

It is, to be sure, a personality that sometimes seems awfully inscrutable. But "Wide Country"—in exploring the private and public world of the rodeo rider in fictional terms—gives promise of revealing more about him than many of the real-life inquiries that have been conducted in the field.



We recall one published interview, a few years back, in which a rodeo veteran named Gene Kramer was asked if he'd ever been badly hurt. He replied that he hadn't. Oh, he'd had his head tromped in, his nose broken and his legs fractured; all of his vertebrae, except maybe two, had been knocked out of place; and once, a horse stepped on his mouth, shattering all of Kramer's back teeth. But nothing really serious. "If I ever get hurt," he said, "I might quit." Moral: Ask a silly question, and an enigma remains an enigma.

TV Followup Comment

Continued from page 29

parently, it just can't be done, although with varying degrees of failure. But with such allowance, the video Baldpate gave it a pretty good try.

As the writer, Gwynne acquitted himself with pleasing manner, and Ross, in an essentially minor role as a police chief, gave the hour a fine comedic lift without once leaving his regular Sunday night character. Also impressive was Jayne Meadows in a part that veered from sleek to brassy. Other solid contributions were by Bruce Gordon, Pat Stanley, Howard St. John, Parker Fennelly, Loring Smith and Mort Marshall. Paul Almond's direction of the single-set affair was sufficiently light. *Pit.*

Checkmate

Chicaneries of the recording biz, with Paul Carr excellent as the detestable rock 'n' roll disk star, made for a good "Checkmate" segment on CBS last Wednesday. Buddy Ebsen was equally convincing as the yesteryear singing star who was fortuitously teamed with the young punk by an astute a&r exec and on the crest of a strong comeback. When the boozing, dame-chasing kid started believing his press notices, he messed up recording sessions and threatened to wreck the partnership.

The regular "Checkmate" sleuths (Anthony George, Sebastian Cabot and Jack Betts) were eclipsed by Ebsen and Carr, plus Ed Nelson as the long-suffering a&r man. Judith Braun was convincing as the faithful young wife of the older half of the team who rebuffed the brash younger partner's advances.

A death threat against the upstart young crooner was the plot motivation for the "Checkmate" formula. It played well and was a plausible behind-scenes exposition of recording shenanigans and deejay interviewing. *Abel.*

Breakthrough: Mental Illness

So that patients can see themselves, tv and motion picture cameras are used in psychiatry, but experimentally only. Hence, it would seem at this time that doctors are no more capable of making full use of these instruments than are some tv producers. To prove it, "Breakthrough: Mental Illness" was an unduly talky show.

The problem was that the program lacked a flow, an ease, because most of the talk came from doctors who were entirely unfamiliar with, and almost entirely uncomfortable reading their lines from tv's idiot boards. There was no drama, and therefore little desire to stay with this NBC-TV hour last Friday (22) night. One revelation was made that seemed important. At least it was concise and impressive, and that was the discovery that a blood "serum factor" may encourage schizophrenia in adults.

It all could have been interesting and vital; certainly there is nothing more fascinating, not even, the preservation of life itself, than the human mind. But in keeping with the rather inflexible format of this "Breakthrough" series, writer Leonard Engel and producer Lou Hazam put together something that was very stodgy. The potential of this medical program on NBC-TV, sponsored by Merck, Sharpe & Dohme, deserves better handling, even though none can fault the program's objectivity or honesty. *Art.*

Open End

David Susskind, who has taken on the world's political leaders on his Sunday night talkathon, tangled in duet with V.K. Krishna Menon, India defense minister and chief United Nations representative, Sunday (24) on WNEW-TV, New York Metropolitan Broadcasting independent. It was a Tom and Jerry routine with Susskind often on the short end of q. and a. clashes with the slick, witty, and sometimes downright rude Indian leader.

The moderator, it seemed, couldn't even get away with a compliment. "You have a remarkable personality," said Susskind. "Fortunately, you don't have my personality, Mr. Susskind, because you would market it," countered Menon.

On several occasions, the stately, white-haired minister maligned Susskind for his shaky background on Indian affairs, declaring at one point, "For a man in your position, Mr. Susskind, you are singularly uninformed."

Armed with the usual bundle of press clippings, Susskind provoked Menon into a tirade against the N.Y. Times. Refusing to acknowledge the authenticity of a Nehru quote from the Times, Menon chided his interviewer, saying newspapers were no substitute for thinking, but a good place to find out what wasn't. Again quoting the Times, Susskind said India reportedly was massing troops on the Pakistan border. How, Menon, wanted to know, could a nation "mass" troops on a border that was more than 5,000 miles long?

So it went for two hours—counter, counter, counter. No, said Menon, Nehru was not in any way muted in his criticism of Russia's breaking the moratorium on atom bomb tests during the Belgrade conference. The label, "population explosion," for India's birthrate problems virtually shook the minister as he pointed out to Susskind that the U.S. has a greater net rise in births than India. No, said Menon, U.S. aid to India was not counted in the billions of dollars. The UN is not a "parliament of man" but a "concert of nations" and the one vote to a nation is as it should be. The UN will develop nicely if, among other things, "we keep away from the idea that virtue is the monopoly of some nations."

It was a fascinating session, and in all fairness it should be said that Susskind was a most gracious masochist, and not quite so poor an interviewer as Menon made him out to be. *Bill.*

Radio Review

FROM THE PEOPLE
With W. Averell Harriman, Irv Chapman, Herb Brubaker, Harry Clarkson
Producer: Radio Press International
30 Mins.; Sun., 10:30 p.m.
WMCA, New York

Format of this Radio Press International-WMCA pubaffairs stanza is the standard press interview, but with one interesting feature added.

In show caught, Sunday (17), W. Averell Harriman, former N. Y. governor who is now assistant secretary of state for Far Eastern affairs, was quizzed by RPI Washington chief, Irv Chapman and staffer Herb Brubaker. It was mostly a cut and dried recap of the trouble spots in Asia without any news-making statements.

But interest was heightened via a couple of cutins used as background in the questioning. One was a tape of a previous statement on the Far East from the show by Sen. Ellender, the other a tape clip from a President Kennedy news conference. The actual voices added a dimension of reality and, in the case of Ellender, made for debate-like contrast.

RPI's Harry Clarkson handled the introductions and background info. *Bill.*

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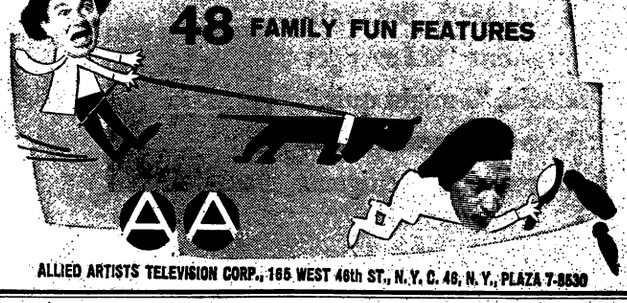

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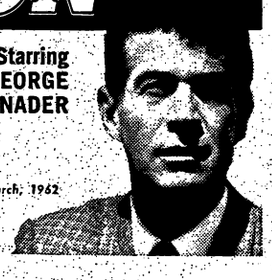

For full details, contact SCREEN GEMS, INC.

Foreign TV Reviews

Continued from page 29

Terence Dudley's production was fluent and controlled. *Otta.*

DINNER PARTY
With Lord Boothby, Sir John Wolfenden, Leslie Caron, Peter Hall
Producer: Francis Coleman
30 Mins., Mon., 10:40 p.m.
Associated TeleVision, from London

Having been provided with a loosening-up dinner, with all the trimmings, by Associated TeleVision, four celebs smoked and quaffed their liqueurs whilst discoursing about this and that. The cameras lurked amongst them, maintaining the informal air.

Host of this new skein is Lord Boothby, who has the right brandy-and-Havana personality but, on this opener, was inclined to let the conversation flag. Although it might be argued that these pauses all added to the atmosphere.

When first caught, they were mulling over the quantity of emotion an actor needed to bring to his theatrical performances. Producer Peter Hall tended to believe that actors made a blueprint for their parts and didn't have an emotional upheaval every night. His wife, actress Leslie Caron, charmingly disagreed.

Thence they wandered on to the influence of the House of Lords, which was largely Boothby's pigeon, and to their misgivings over the dictatorial powers of De Gaulle, about which Miss Caron averred that, although she was against capital punishment, she might make an exception for the O.A.S.

It was thus a cunningly contrived entertainment, which would be improved if the foursome shared more interests. As it was, Sir John Wolfenden was forced in to the position of inquisitor, contributing little of his own.

Producer Francis Coleman was slick, and didn't intrude his cameras. Donald Fisher's dinner-table set was appetizingly littered. *Otta.*

SUDDENLY IT'S JIM
With Jimmy Edwards, Larry Adler, Adele Leigh, Ronnie Barker
Orch under Harry Rabinowitz
Writers: John Law, Dick Vosburgh
Producer: James Gilbert
45 Mins., Sat., 7 p.m.
BBC-TV, from London

Much-moustachioed Jimmy Edwards purveys a fruity humor, very British in its hint of amateurishness. Familiar as the incompetent headmaster in the "Whacko" skein, he's been attempting to shed that image. First came "The Seven Fames of Jim," which set him in widely different environments. "Suddenly It's Jim" depended on his musical sidelines, had him conducting and fooling enthusiastically. It was a genial affair, and, despite James Gilbert's polished production, gave the impression of being run up on the spot. This extempore flavor stemmed from Edwards and suited him.

Straightforward guesting came from Larry Adler on harmonica and that versatile chirper, Adele Leigh. Both joined Edwards in comic duets, which pleased. Other gimmicks included a pot-pourri of theme tunes from tv series, an amusing parody of "Peter and the Wolf," a serenade to food in love-duet form, and a rousing climax with a couple of military bands and a chorus from the chief characters of BBC-TV's "Z Cars" skein.

The vigorous personality of Edwards held the strands together, and the show was slickly paced. A few of the earlier gags badly misfired, but the script maintained a fair level thereafter. *Otta.*

Foreign TV Followup

Play of the Week

The froth bubbled inventively throughout William Fairchild's "Some Other Love," which made a capable summery contribution to Associated - Rediffusion's spotty "Play of the Week" series. In fact, the only ominous and stilted thing about it was the title, for Fairchild wasn't concerned with romantic treacle. He contrived some slick variations on the old theme of marital infidelity and its cure.

Finding that her marriage was going cold on her, Jane (Virginia McKenna) took a friend's hint and invented a lover. She sent herself champagne, flowers, and made mysterious excursions in the evening. Her friend put in phone calls, which weren't answered when husband Michael (Dennis Price) picked up the receiver.

Thus Michael, already involved in an affair of his own, got mighty suspicious. The final showdown was predictable, as was the reconciliation. But the script embroidered the progress with some satisfying twists. By error, the husband identified a stranger as his wife's lover. And he, Paul (Eugene Deckers), took steps to fill the role allotted to him. This complication gave a lift to the final half-hour, and the only real drawback was a certain glibness, and readiness for the easy gag, in the dialog.

A clutch of polished thesps were assembled. Virginia McKenna was fitfully enchanting as the reluctantly erring wife, and inclined to fall in to archness. Dennis Price was custom-built for the husband, and Eugene Deckers clicked as the third party. Maxine Audley could do little with the thankless, and mechanical, part of the friend.

Cyril Coke's direction maintained an urbane framework, and "Some Other Love" kept up a good chortle rate and was a deft bit of craftsmanship. *Otta.*

Sunday Night at the Palladium

Although the emigrating Leningrad dancer, Rudolf Nureyev, has previously guested for tv, it was quite a catch to get him for Associated TeleVision's "Sunday Night at the Palladium." Partnered by one of the Royal Ballet's top stars, Nadia Nerina, he topped the bill in the flashy divertissement, "The Black Swan," a famed old dance-duet which gives much scope for technique, but none for expression. Unluckily, Nureyev wasn't on top form, seemed languid, and was probably hampered by the ragged orchestral backing. His leaps were electrifying, and his twirls were so-so. Miss Nerina, on the other hand, was superb in the sparkling and brittle solos, and the item was well chosen for this audience.

The bill was launched in punchy fashion by Lisa Kirk, over here on a nitery stint. She can take a number and wring its neck, and proceeded to do just that with "Travel Light" and "I'll Go My Way By Myself." She had plenty of attack, and unlike many cabaret celebs could gear up her personality for this less intimate context. She was deftly supported by the Four Saints, and her act was polished and exhilarating.

A further click was scored by the Maxwells, who specialize in slow-time acrobatics and raised genuine yocks with their expert timing.

Rest of the show was as usual, with Norman Vaughan repeating his success as emcee with slightly better material, though he might have learned to pronounce "Nureyev" correctly. Francis Essex produced with fine judgment of the right shot at the right time. *Otta.*

CURRAN'S NEW ABC SLOT

Don B. Curran has been moved up to director of advertising and publicity for ABC's owned & operated tv stations.

No replacement has yet been made for Curran's former post as ad-promotion director for the company's radio o&o's.

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Inside Stuff—Radio-TV

The National Council of Churches this week honored CBS-TV for "The Defenders" series, citing the Herb Brodkin-Reginald Rose production for its "integrity and good taste."

It was the "Defenders" series which was severely attacked by some Catholic circles for its abortion-themed episode, "The Benefactor."

The special award was given by the Council's Broadcasting and Film Commission and it was presented at the biennial convention of the United Lutheran Church in Detroit. Rev. S. Franklin Mack, exec director of the Commission, said the purpose of the award was to "range the churches more solidly behind some of the fine programs the networks are putting on."

It was the committee's judgment that "this series constitutes an exemplary attempt to speak provocatively and articulately to contemporary issues, treats difficult subjects with integrity and good taste, and consistently shows a deep respect for the dignity of the individual."

In notifying stockholders of Metromedia that the company's shares will henceforth trade on the N.Y. Stock Exchange rather than over-the-counter, prexy John W. Kluge presented a glowing picture of the company's progress in the six full years it has been in operation. Gross revenues have increased approximately 850%, from $5,564,913 in 1956 to $48,653,186 in 1961. Since 1959 when a diversification program was launched, net income after taxes climbed almost 500%, from $254,704 in 1958 to $1,164,267 in 1961. Kluge estimated net income for the first six months of this year as a record high of approximately $930,000. In addition, there was a net capital gain from sale of a portion of Foster & Kleiser assets of $2,600,000. This compares with $396,537 net earnings in the same period last year. Metromedia is the parent company of the Metropolitan radio-tv group.

"The Guiding Light," CBS-TV daytime soaper, marks its 10th anni with next Monday's (30) broadcast. The series, a pop fave of radio for 19 years, was one of the first daytime soapers to switch to tv from radio. Three members of the original cast—Ellen Demming, Theo Goetz and Charita Bauer—are still with the show.

'BIG PAYOFF' CUES KTTV-KTLA FEUD

Hollywood, June 26.

Believed without precedent, one tv station suing another, action was filed in Superior Court last Friday by KTTV against KTLA. Charge is levelled by Times-Mirror Broadcasting Corp. against the Paramount station, its manager, Stretch Adler, and Walt Framer, show packager, that Framer sold "The Big Payoff" to KTLA after KTTV had accepted his proposal for the game show. No damages are specified but KTTV places a value "in excess of $10,000" on the package.

Adler said he purchased the show for stripping next fall when it was offered to him by Framer. KTTV contends it bought the series, revived after the recent quiz scandal, before it was offered to Adler. Framer defends his sale to KTLA by claiming that KTTV, although it had first call, asked time to consider. A month later, it is alleged, KTTV was prepared to accept Framer's offer. Meanwhile he had sold it to KTLA, which made a firm 26-week deal with options. KTTV maintains it holds right to the show. Some of the shows will be taped in N.Y. Robert Paige will be emcee.

Ban Sales Pitches at 4-Day Oct. Meet of Europe-U.S. B'casters

Foreign broadcasters will be allowed to get their minds off business—so that they can keep their minds on business.

When member nations of the European Broadcasters Union meet in New York next October for their annual meeting, they have the promise they will not be bothered by salesmen.

The three American networks, who are among the hosts of the first EBU conference in the United States, have agreed not to write letters making specific invitations to any EBU members during the days from Oct. 22 to Oct. 25. Aim of the accord by ABC, CBS and NBC's international sales arms is to give the foreigners ample opportunity to concentrate on the business of the meeting itself—the public exchange of ideas and information.

The four-day "peace treaty" will be backed up by headquarters of the EBU itself, which has been encouraged to warn all members against accepting any private invitations by the three American webs. Asians and most European broadcasters are not accustomed to openly competitive selling, it's felt, and if they are besieged during the convention itself, it might bode poorly for American foreign relations.

But several EBU'ers are staying over in the States for a second week. Interested in sales, one networker said: "In the second week, it's open warfare."

Drawing straws, NBC International won the right to host the first EBU luncheon in New York. That'll be on Monday (22). ABC will host Tuesday's and CBS Thursday. (Ed Murrow will host an EBU luncheon Wednesday in Washington.)

Aussie 'Revue 62' Folds

Sydney, June 26.

"Revue 62," Aussie's most expensive commercial tv show telecast via ATN and associate stations, folds at end of July. Show is emceed by Digby Wolfe, British star, with talent coming from overseas for limited appearances.

ATN executives feel show has lost appeal, hence the nix order. Wolfe will try radio for a term before returning to London. Producer Peter Macfarlane returns to Canada.

Britain's Westward-TV To Stay in Program Swim, Incubates Its Own Talent

London, June 26.

Westward-TV, least successful ratings-wise of Britain's 13 commercial tv operators, has launched a two-pronged attempt to grab off a larger slice of the southwest England audience. Company has instituted plans to originate up to about 10 hours of locally-aimed programming and is paging householders in its area to have antennas adjusted to pick up the Westward-TV channel.

Latter part of the drive for more viewers is caused through an overlap of allotted areas. This means that nabe commercial tv outfit, TV Wales & West, is available in Westward's territory.

Choice of three channels in a large section of the southwest—Westward, TWW and BBC-TV—has left Westward in the weakest position. Siphoning off of potential Westward viewers to TWW has let BBC-TV in with a bang in the area.

The recent actors' strike did not help the comparatively new outfit get on its feet and neither did the government's decision to slap on a 10% (now 11%) tv ad tax. Advertisers, with appropriations set for the season, naturally had to prune their campaigns to fit allotted budgets. Hence many local stations were left in the cold. Particularly new starter Westward.

Since it was decided to concentrate on giving the area-appeal show top priority wherever fiscally possible, things have been looking up, one executive reports. Certainly the homespun program seems to be making a dent in BBC-TV's more national - appeal schedule.

For instance, a recent ratings list saw two of Westward's own productions in the top 10 in among commercial network entries and BBC fare. The Westward shows tipped the odds in favor of the commercial channel although, at the moment, it is still very much a neck and neck affair.

Major Westward-made showcase at this point is a musical called "Spin Along." Without the vast bankroll of the majors or even the same type of coin as the second-league stations—like TWW, for instance—Westward is investing in as many top pop names in the show as it can get. Next in line is click vocalist Danny Williams.

This show, and another called "Treasure Hunt," which is purely for local digestion, have been achieving some fancy scores in the ratings and have given program topper Pat Lumsden two cornerstones on which to build his new, localized sked.

Buffalo—Thomas Hartley, spring graduate of Syracuse U., has joined the WEBR news staff. Hartley was news director of the University station WAER-FM.

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Television Reviews

Continued from page 29

this locale, favors artistic freedom.

Saying that, it also should be said that it was poor taste and judgment to select "Merchant of Venice" as the premiere telecast, with all the attendant publicity and promotion. The question persists, of all Shakespearean drama, why "Merchant of Venice"?

In many ways the play was rich and rewarding when actors sang the lines of Shakespeare bringing out the comedy, the terror, confusion and conflict in the drama. It had the excitement of a "live" telecast. The play had been vidtaped during a preview performance and rain gave the telecast a simultaneous debut with the opening of the play on the Central Park stage.

For all that it was not completely satisfying. There were sections when the voices of actors were not intelligible. The fault wasn't a technical one, but rather of actors not rendering lines intelligibly.

It was good to see a Shakespearean drama done on what looked like an Elizabethan stage. But the device, coupled with playing "live" before a park audience, led to over-acting. Thesping in the grand manner may be okay in the park but on the comparative miniature tv screen it taxes credibility.

George C. Scott as Shylock had a rasping reedy quality. He rose to the occasion in those famous lines on what makes a Jew tick, is he different from a Christian? He captured some of the dimensions of the character, but not the height and depth which could have been explored. Nan Martin as Portia was articulate, understanding and winning. Albert Quinton proved to be the very model Christian gentleman as Antonio. James Earl Jones the Prince of Morocco over-acted on the tv screen and at times was unintelligible.

He did capture the canny, extravagant personality of the prince though. Scott, too, as Shylock had a few unintelligible moments. John Call had a ball as the comic, Lancelot Gobbo. Lee Richardson as Bassanio and Gerald E. McGonagill as Prince of Arragon were fine. Jane McArthur as Jessica, Shylock's daughter, was winsome. Shakespeare, for all his gifts, left the character of Jessica one dimensional. She left her father, her religion, without one look back, without one real moment of recall, a second of guilt, care or compassion.

With the exception of a few unintelligibles, the rest of the cast was good. The tv direction of Bruce Minnix mainly had the cameras go in and out for the long, medium and short shots. It was okay, but Shakespearean tv buffs who saw British Broadcasting Co.'s "Age of Kings" are used to better things.

"Merchant of Venice," which went from 8:30 p.m. to about 11:06 p.m., was a non-commercial, pubaffairs venture, unbroken other than for a short interlude at 10 p.m. It could be the beginning of a continuing liaison between the station and Papp's Shakespearean group. *Horo.*

THE FIRST DAY
With Margaret Leighton, Ralph Bellamy, Mildred Dunnock, Nancy Wickwire, Kevin McCarthy, Roy Poole, Ruth White, Addison Powell
Producer: Gordon Duff
Director: Tom Donovan
Writer: Roger O. Hirson
60 Mins.; Wed., 10 p.m.
WESTINGHOUSE
CBS-TV, from N.Y. (tape)
(*McCann-Erickson*)

A special for Westinghouse, "The First Day" told an absorbing story of a schoolteacher's attempt to readjust to her former life after being discharged from a mental institution. While making a familiar statement about public incomprehension of mental illness and requiring more scope than the 60-minute format permitted, Roger O. Hirson nonetheless succeeded in fashioning a convincing dramatic study of a disturbing personal and social problem.

A standout cast gave solid underpinning to the script. British actress Margaret Leighton, as the school teacher facing the anxieties and suspicions of her family and friends after recovering from a nervous breakdown, gave an accomplished performance. Granted, however, that there was some incrongruity in casting this sophisticated and commanding British-accented actress as a smalltown American with an unstable personality, characterized as "paranoid schizophrenic."

Miss Leighton was given excellent support by Ralph Bellamy, as her father, and Nancy Wickwire, as her sister. Mildred Dunnock, as the school principal who feared to return a former mental patient to a teaching job, also turned in a sharp cameo of a narrow personality. Kevin McCarthy, as the stuffed shirt of a boy friend, kept under firm control a role that was simplified into near-caricature.

Hirson, obviously savvy to all the psychoanalytic theories, delineated the conflict between Miss Leighton and her old way of life without resort to jargon. Even the psychoanalyst, played by Roy Poole, avoided any easy answers in sending Miss Leighton off into the unsympathetic world. The roots of Miss Leighton's illness, traced back to the death of parental love when she was a small child, were only proffered as a tentative theory. The single artificial element in the play was the introduction of Addison Powell, a strong-minded school teacher and potential romantic interest.

As director, Tom Donovan kept the dramatic elements in this personality portrait in clear focus and moved the story along at a steady pace. But the ending, in which Miss Leighton decided to teach in a far-off town, pulled the hour up abruptly since no previous signals suggested this windup. Scenic and technical credits were topnotch. *Herm.*

WHO IN THE WORLD
With Warren Hull, others
Producer: Axel Gruenberg
Director: Richard Gottlieb
30 Mins., Sun. 9:30 p.m.
PARTICIPATING
CBS-TV, from H'wood (tape)

The summer replacement for Jack Benny, "Who in the World," is one of the more proven formulas in the radio and video spectrum. It's a variety show with all kinds of curiosities, exposition of which is made through interviews and exhibition. The show can travel a wide range of subject matter, as it did on a preem, when a touring Polish jazz group, a 16-year-old mathamatics marvel, caddie for the winner of the National Open, and a Chinese couple reunited after 31 years were presented. They didn't miss a single viewing group in this presentation.

Warren Hull is the emcee of this Ralph Edwards production, and contributed a smooth and entertaining stint, holding together all segments with ease and a dash of charm.

There is interest, although little excitement in this show. The various segments were so completely separated in subject matter that it was difficult to provide a continuity that would build. Indeed the keynote as indicated by this stanza was mildness. *Jose.*

CLOSE-UP
With Elaine Grand, others
Producer: Claude Baikie
Director: Gordon Sheppard
30 Mins., Sun., 10 p.m.
CBC, from Toronto.

Trick photography, contrasting coiffures and frocks permitted Elaine Grand, a Canadian tv interview topper to neatly tackle herself for seven minutes. Her philosophy came out as: "You have the right to ask questions but not to argue or denigrate . . . Have opinions, but don't set out to prove your subject a fool or a saint . . . Find out all you can about your subject ahead, then try to fill in the gaps through questions . . . It's not true that the camera never lies—phonies can come through as sincere schmalzy sweeties.

After referring to her highly praised Granada-TV program on contraceptive pills, she depolred "puritanism on the part of Canadians." A program on homosexuality which, she said, drew no public disapproval and, in fact, high praise in England, when shown on CBC "lit up the switchboard with people calling to say the program would persuade people to become homosexuals."

Remainder of the half-hour had Montreal novelist, Charles Wassermann, in Vienna, ably interviewing Simon Wiesenthal, "the man who hunted Eichmann" (although he never saw him till the trial in Jerusalem). Wiesenthal, who lived two doors from Eichmann's family while on the War Crimes team, tried until '52 to get some clues. Then the family vanished and Eichmann's mother-in-law said he was dead and his wife had remarried. Wiesenthal didn't believe it and, through visiting a fellow philatelist, got the clue that enabled others in Argentina to run "the executioner" to ground — a well-told tale.

Asked how he felt at the trial, he replied, "Unhappy, because I saw again the big Jewish tragedy —the 6,000,000 killed—my mother and my comrades who lost their lives in that time of crime."

Asked, "Is Hitler alive?" Wiesenthal replied, "I'm sure he's not. Bormann is alive, and many other criminals big and little—a little criminal is one who kills only 2,000."

A tingling stanza throughout, and excellently photographed. *Gard.*

TALE OF A SOLDIER
With Robert Shaw, Cleveland Orchestra soloists
Producer-Director: Dennis McGuire
60 Mins., Mon., 9 p.m.
KYW-TV, Cleveland

KYW scored heavily as it pulled out of the can a production from last November which had not yet seen the light, and right in time for Igor Stravinsky's 80th birthday.

The station preempted "87th Precinct" to showcase this, one of its series of occasional, locally-produced specials, several of which are still on tap.

Robert Shaw got the most out of his musicians, a vest-pocket group Stravinsky specified when he scored "L'Histoire du Soldat" shortly after World War I as a production designed for one-nighters in Switzerland, where he fled Russia in exile. Libretto was by C. F. Ramuz.

Thomas Hill, a Cleveland Playhouse veteran, was excellent as the Good Soldier Schweik-ish title character who sold his soul to the Devil. The dancing was a little awkward, but it seemed to fit Stravinsky's sparse but striking score.

Ken Philo, KYW art director, designed modern sets with labels. A backdrop, for example, would be labeled "Forest," "Palace," "Church" or "Belfry." This relieved the station of designing and constructing elaborate sets for an inelaborate production and at the same time helped the audience keep track of the action.

It was a neat job, one of a quality seldom seen on local tv here. *Russ.*

Fort Wayne — Hilliard Gates, sportscaster, has been named general manager of WKJG television and radio stations, with the resignation of Edward G. Thoms as v.p. and general manager. Thoms has been with the station since 1949. He will leave his post July 1, but continue with the stations in an advisory capacity for the rest of the year. A desire to limit business activities was the reason given for his resignation.

Problem of Piggyback Plugs

Hollywood, June 26.

An increasing trend on the part of sponsors to plug two and sometimes three different products in the commercial time norcally alloted one is causing problems in the industry, and the NAB Code Review board may take up the issue.

Newest migraine was disclosed by Ernest Lee Jahncke Jr., veepee of standards and practices for NBC-TV, N.Y. Jahncke is NBC-TV's rep on the board.

Jahncke attributed the trend to the increase in mergers by manufacturers plus more diversification on their part, so that they handle more and different poducts. As a result, when they buy tv time these days, many want to split the usual blurb spot for different products. NBC-TV recently was submitted a commercial in which one blurb time slot would have been split three ways, for a trio of products, and it turned it down.

The NBC-TV exec explained that the problem is a difficult one, since such use of commercials is not literally in violation of the NAB code, which restricts blurbs to six minutes an hour. The new practice consequently does not use more commercial time, but does get in more plugs for different products in the same time, and if continued, could theoretically result in a viewer seeing 18 plus various products mentioned on one one-hour show.

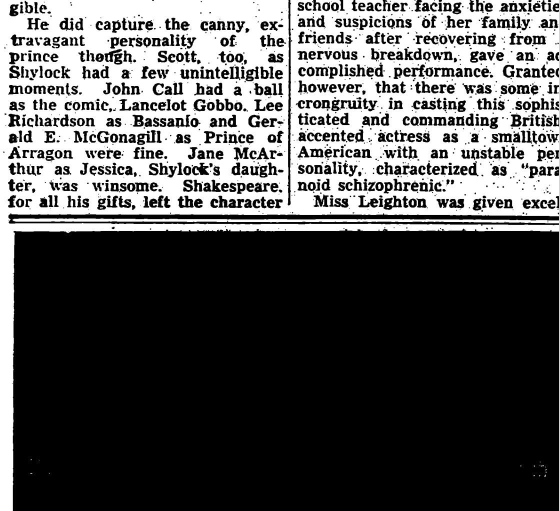
NAB's regulations regarding multiplicity of blurbs in the one commercial spot is in a grey area, with no precise definition.

"The number of interruptions in a program can be as important as the length of the commercial itself. We put commercials back to back on our 'Saturday Night at the Movies' because we don't want to interrupt the flow of the stories," he said.

Returning to his theme about companies diversifying, Jahncke said "the more diversified their products, the more this becomes a problem, one which has to be worked out." He said some companies split their blurb time with entirely different products, others with related products, and then there is the "premium," which has merchandising as its background, with a giveaway of some other product involved. There is also the "bargain," in which the viewer is offered a lower price if he buys two specific products plugged on one blurb.

Jahncke said there has been no adverse effect as yet from the new trend, but he fears there might be if it increases. He added he sees a self-correcting situation, in that if the reaction is adverse as this trend continue, and the sales go down, the sponsor will quit this practice.

Other network reps on the NAB Code Review board are Joe Ream, CBS-TV head of program practices, and Albert Schneider, administrative veepee at ABC-TV.


PINCH BY HAIG & HAIG, ... BOTTLED IN SCOTLAND. RENFIELD IMPORTERS, LTD., N.Y.

MOST POPULAR SERIES OF MOVIES IN HOLLYWOOD HISTORY...
The Bowery Boys
AND NOW, THEY'RE BRAND NEW FOR TV.

ALLIED ARTISTS TELEVISION CORP., 165 WEST 46th ST., N.Y.C. 46, N.Y., PLAZA 7-8630

13th Annual
WHITE MOUNTAINS' FESTIVAL of the 7 ARTS
July 6th to 23rd
SKY HIGH in the WHITE MOUNTAINS
5 LAKES • 5,500 ACRES
Lake TARLETON Club
Pike • New Hampshire
Information: Walter Jacobs

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POODLES
of distinction. Top blood lines. AKC registered. Most colors available.
Breeder—RO 4-6139

COLOUR TRANSPARENCIES WANTED
FOR USE ON BRITISH MAGAZINE COVERS. SPECIALLY TOP USA DISC, TV AND FILM STARS. WOULD BUY OUTRIGHT IF PREFERRED.
CYRUS ANDREWS
52 Ealing Broadway,
London W. 5., England

Fruchtman: Now It Can Be Told

Continued from page 21

another Lowell Thomas series) and went to Israel on his own.

From that point on, the producer outlines the sequence of frustrations and triumphs that led to the gavel-to-gavel vidtaping of Eichman's trial:

Initial reaction of Israeli officials, where tv is blacked out by government edict, was totally negative. Still hoping for a breakthrough, Fruchtman went to the annual meeting of the European Broadcast Union in Spain. EBU officers told him there would be absolutely no interest in trial coverage. But, following up with individual delegates, he found definite interest on the part of the British commercial networks—and the Germans.

As a prdoucer with Capital Cities via the Thomas projects (Thomas is a stockholder in the group), Fruchtman, back in New York, approached the group's president Frank Smith. Smith suggested a U.S. network pool coverage might be the answer. Israel turned down the proposition on grounds it would slight webs elsewhere, mainly Europe.

Fruchtman's rejoinder was that perhaps the Israelis' would settle for coverage by an independent operation, and made the proposal to Smith. Try 'em, said the CC prexy, and the producer returned to Israel, this time on Capital Cities.

Rigid Conditions

"Well, maybe," said the Israeli officials—a noncommital answer that lead to one of the most noncommital contracts in tv history.

Conditions included the following: project had to be absolutely nonprofit; the coverage had to be from beginning to end, so that any nation that wanted to could take any part of the trial for local exposure and so that a complete tape and film trial record could be banked in the Israeli archives. Capital Cities had to put up $100,000 bond in case of forfeit on the entire coverage; and, probably the stiffest consideration, the judges—not yet even selected—could cancel out the whole thing if they felt it disrupted the dignity of the court.

Back in the states again, Fruchtman took the contract to Capital Cities with a projected production budget of $1,000,000, figuring the trial to last 14 weeks (which it did). He had talked to Marconi in England and Ampex in the U.S. for estimates on the technicalities of setting up and covering in the video no man's land.

The ensuing problems were many, including negotiations with the several nations that would participate—primarily with U. S. networks, which finally came into the pool operation on the day before the trial. They paid $50,000 each for the privilege. The British commercial webs kicked in $150,000; the German networks $150,000; and the same from ITC of Britain. The rest of the production budget was raised from UP Fox Movietone, Bicina (a British international news service), ITN of Britain and other news operations (there was a lot of bootlegging in the coverage that went in some part to 56 nations).

The technical problems were many, with the various line systems, different language versions (English, French, German, Hebrew and Spanish) and the transfers to films. They were finally worked out via a setup in London to handle conversions, the vidtape machines and a screening room for news editors with a clock synchronized to the vidtaping so that cutting of any segment could be handled easily.

Ampex and Marconi (four cameras) supplied technicians for installation and maintenance, but Israeli craft unions insisted on local comeramen. Film cameramen had to be trained and the producer got a kick out of one noted tv critic's rave for the fine camera work).

But, with equipment and cameras installed and ready to roll, the big crisis was yet to come.

Two months before the trial, Chief Judge Landau walked into the courtroom, took one look at the cameras, and said, "This will not do. We can't turn this into a show. This is a trial."

He walked out before a demonstration could be made. Fruchtman nearly perished on the spot, but he recouped and rounded up "the best carpenters in all of Israel." With free access to the court room, Fruchtman and the carpenters went to work that night at midnight. They knocked four large holes in the courtroom walls, covered them with chicken wire squeezed into a fine mesh and painted black, and built four soundproof camera booths behind the holes—by 8 a.m. that morning.

The three judges and assistants came in for their first inspection of the court room that same morning. Throughout the inspection, the Marconis rolled. Judges were finally told that the cameras were working and asked would they like to pass on the setup. They didn't even spot the cameras, even on close inspection.

Then a monitor was rolled in and the judges were treated to a runoff of their first day in court. Amazed, they okayed the coverage.

The rest is history—safely filed in the Israeli archives—except to note that in the 1,000 miles of tape reeled off, there was not a single technical breakdown.

Nor did Fruchtman break down. He is stateside once more with a Peabody for the job and particularly satisfied with the survey which disclosed that 80% of the German people viewed at least half an hour of the trial proceedings each week.

Frank Atlass Put On WGA's 'Unfair List'

Hollywood, June 26.

Frank Atlass and Frank Atlass Productions, Inc., have been placed on the "unfair" list of Writers Guild of America for alleged failure to pay a writer $4,500. Members were informed they could not work for the proodcers unless latter first posted a bond with WGA guaranteeing full amount of the writer's proposed compensation.

At the same time, Guild disclosed Red Doff, Mickey Rooney and Fryman Enterprises, Inc., have paid a writer coin due him, so have been removed from the list.

Posner Sells Interest In M'waukee WXIX-TV

Milwaukee, June 26.

Control of WXIX-TV, UHF outlet here, is slated to change hands with the major stockholder agreeing to sell out to three minority owners. Switch is subject to FCC approval.

Attorney Gene Posner, current prexy, general manager and board chairman, has agreed to sell his 51% common stock to the minority trio (which has held 49% since the station was bought from CBS in 1959), Bernard J. and Harold Sampson brothers) and Herbert Wilk.

The Sampson brothers own and operate four appliance stores in Milwaukee and real estate development projects, including shopping centres. Wilk is a veepee of one of the Sampson companies.

Posner, and his wife, Ruth, are owners of WMIL-AM-FM, and he has real estate interests which he says he will be working on primarily now.

WXIX studios and transmitter are located in the penthouse atop the Schroeder Hotel here. Station is an independent.

Simultaneous TV Double-Header

Chicago, June 26.

WGN-TV, a station that has committed itself to telecasting all daytime home ballgames played by both the Chicago Cubs and White Sox, found itself on the horns of a dilemma when the American and National League schedules arranged to have both teams in town for daylight games on July 14. Instead of tossing a coin to determine which game to cover, the station has decided to telecast both at once. It's believed to be the first dual telecast ever.

The two games will be presented on approximately an alternate inning basis, with consideration to whichever game has the most excitement at the moment. Jack Brickhouse will do the Cubs-Cincinnati game, while his video alternate, Vince Lloyd, reports the White Sox-Detroit affair across town. The tandem coverage will involve two remote trucks, eight cameras and some 50 members of WGN-TV's engineering and production staff.

It also necessitates a dual pregame interview show and a dual post-game show, originating from both parks. The full telecast of each game will be fed separately to the Sports Network for showings in Detroit and Cleveland.

Dallas—The 1962 American TV Commercials Festival presented its top Southwest regional awards, conducted a morning workshop and presented luncheon showings of national awards winners in the grand ballroom of the Sheraton Dallas Hotel. William R. Gibbs, veepee in charge of all tv commercial production for J. Walter Thompson of New York, presented an anthology of award winning techniques prepared by the Film Producers Association of New York. He also addressed the luncheon audience on "Pride in Creativity."

ATV in Vanguard as Brit. Vidfilm Production Shows a Sharp Upbeat

London, June 26.

British vidfilm activity is on the upbeat. At the moment there are six tv series under production here and it looks as if at least two major studios will be kept busy for the rest of the year if the increasing number of projected telefilms is any guide.

Way out ahead on the production front is Associated TeleVision, parent company of ITC, which recently got its foot in NBC's door with a summer replacement network ride for "Sir Francis Drake." British company has launched a multi-million dollar program to produce half-a-dozen hour and half hour filmseries, including "Man of the World," "The Saint," "Collectors' Item" and "The Amazing Dr. Thorndike."

First two shows are currently in production at Associated British studios, Elstree. Granada-TV, northern commercial tv contractor, hitherto shy of vidfilming, has become co-producer with ATV on "The Saint" project. Granada has also now agreed to coproduce with regional station TV Wales & West on an item called "Lorna Doone."

This will mark TWW's initial venture into films and the indie also becomes the first regional station to enter major-league film production. Scripts for "Lorna Doone" are now being vetted by Frank Launder, a director of British Lion.

Another keen coproduction outfit is BBC-TV. Corporation is at present partners in two skeins being shot here, "Zero One" with Metro and "The Third Man" with Vernon Burns. British network is pushing hard to team up with NBC on a cross-Europe show called "Waltzing Matilda" which would recount the exploits of two bus-driving adventures. According to the BBC fourth floor, plans are afoot for other coproductions although the execs are not saying what. Web also has "Maigret" in production in Paris and London which is shortly to complete its 39 50-minute segments.

Another skein actively underway is from A. P. Films, the stable that produced "Supercar," the click kiddie show which has sold in well over 100 markets in American syndication. New one is "Fireball X15" which uses the same "super" marionation" technique as "Supercar."

In the hopper besides ATV's upcoming shows is one using a new animation process called Visimotion. Rights to this type of production have gone to Robert Stigwood, a producer who is currently exploring the commercial possibilities the process has on television. At least one company has shown interest in it although deals have not been finally set.

CBS Scorecard On Worldwide Sports

Worldwide Sports, CBS Radio's five-times-a-week stanza which preemed last month, has been living up to its promise of rendering on the spot sports coverage, both domestic and foreign.

At this point, 23 affils already have participated in the production of the series, covering sports events of national interest as these events unfolded. The affil roster includes WBNS, Columbus; WKRC, Cincinnati; WADC, Akron; KCBS, San Francisco; WBBM, Chicago; WISH, Indianapolis; KIRO, Seattle; KGGM, Albuquerque; WKYW, Louisville.

Marvin Kalb has been piped in for coverage of Russian tennis, Alexander Kendrick for Epsom Derby in London, Harvey Hudson for the Grand Prix de Monte Carlo, Richard Davidson for Wimbeldon Tennis Finals, Norman Sklare covered Flyweight Boxing Championship Fight in Tokyo.

KCOP's Cartoon Buy

Hollywood, June 26.

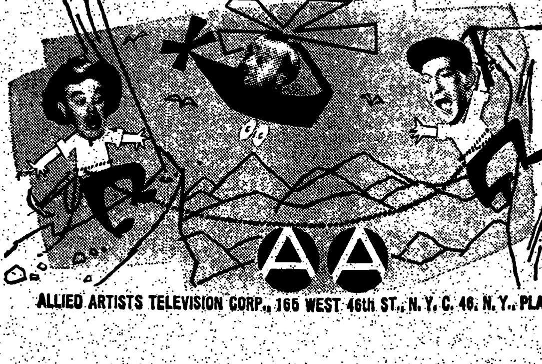
KCOP will lay out over $175,000 for unlimited runs of three new all-color cartoon series from Hanna-Barbara. Original asking price was $2,500 per title but understood that KCOP paid around $1,200.

Titles are "Touche Turtle," "Lippy the Lion" and "Wally Gator." Station will start them in September.

348,000,000 PEOPLE PAID TO SEE

The Bowery Boys

AND NOW, THEY'RE BRAND NEW FOR TV.



48 FAMILY FUN FEATURES

ALLIED ARTISTS TELEVISION CORP., 165 WEST 46th ST., N. Y. C. 46, N. Y., PLAZA 7-8530

Instrument | No. | Production 1961-62 SEASON

Title MANY THANKS!

THE GARRY MOORE SHOW
CONDUCTOR-ORCHESTRATOR—IRWIN KOSTAL

CANDID CAMERA
CONDUCTOR-ORCHESTRATOR—SID RAMIN

KWAMINA
ORCHESTRATORS SID RAMIN IRWIN KOSTAL CONDUCTOR-COLIN ROMOFF

ALL AMERICAN
ORCHESTRATOR-ROBERT GINZLER CONDUCTOR-JOHN MORRIS

JULIE AND CAROL AT CARNEGIE HALL
CONDUCTOR-ORCHESTRATOR—IRWIN KOSTAL

WHITE HOUSE PRESS SHOW
ORCHESTRATOR-ARTHUR BECK CONDUCTOR-COLIN ROMOFF

BRAVO GIOVANNI
ORCHESTRATOR-ROBERT GINZLER CONDUCTOR-ANTON COPPOLA

SALUTE TO PRESIDENT KENNEDY
ORCHESTRATOR-SID RAMIN CONDUCTOR-HAL HASTINGS

THE CAROL BURNETT SHOW
CONDUCTOR-ORCHESTRATOR—IRWIN KOSTAL

BERT CLAYTON WILLIAMS

ORCHESTRA MUSIC PREPARATION—COPYING, EDITING, LIBRARY SERVICE
143 W. 49 ST., NEW YORK 19, N.Y.—JU-2-3594—CI-7-8100 EXT. 206-7-8

From The Production Centres

Continued from page 24

Associated-Rediffusion as assistant head of light entertainment from July 16. He is to have special responsibility for comedy skeins . . . Ex-schoolmaster **Gwyn Thomas**, who has made his name as a novelist, signed for TV Wales & West to script a series of six films about TWW's region. Poet **John Betjeman** is also fixed to make six films for the station . . . "Ben Casey" has been picked up by five regional companies subsequent to Associated-Rediffusion's decision not to take the second run.

IN WASHINGTON . .

Eugene Walz is new director of programs for WRC-TV, NBC o&o, after five-year hitch as production manager with WCKT in Miami where he coordinated NBC feeds . . . **Dudley Harmon**, femme news director at Smith College since 1955, joins CBS Washington staff in July. Past service includes stint with Free French in French Equatorial Africa in 1941 and various posts as foreign correspondent . . . **Matthew Warren**, 10 years news director of WTTG-TV, to hook up with WMAL radio and television as pub affairs director on July 30. At WMAL he will handle civic, religious, educational and cultural programs . . . National Assn. of Broadcasters says **W. D. "Dub" Rogers** of Lubbock, Texas, who has sold his Texas station, has resigned from NAB's board of directors . . . Finishing in top 25% of class in course in Economics of National Security at Industrial College of Armed Forces is **Lt. Col. Robert H. Alford**, chief of FCC Broadcast Bureau's Transfer Brance . . . NBC has slotted **Peter Kenney**, Washington veep for web, as its member on NAB's Radio Board of Directors.

IN MILWAUKEE . . .

Bill Vickery now program director of WFRV-TV, Green Bay, with **Otto C. Junkermann** upped to promotion & art director of station. **Al Treml**, WFRV's chief photographer, recouping from pneumonia. **Ken Swerdlow**, another WFRV photog wrestled with the mumps while staffer **Bill Howard** shot all the pictures . . . "Mack-the-Mailman" (**Ward Chase**) WXIX-TV's kiddie show specialist, presented the Jack & Jill magazine's "Finish the Story," contest award to **Joanne Sewe** on recent program . . . Gettleman Brewing Co. now sponsoring new WMIL sports series, "Milwaukee Industrial Sports Reports," in five-minute-cross-the-board late scores and stories on all phases of industrial league sports . . . "Should Boxing Be Abolished?" on WITI-TV's "Public Conference" program Sunday, (24) showcased Dr. Francis J. Millern, Rev. James F. Orford, William Goodsit, Robert Goodsit, with Orval Liljequist of Milwaukee Public Library moderating panel . . . "The American Business System," 10 half-hour basic economics programs (National Educational Television) produced under grant from National Association of Mfrs., will be shown on WMVS-TV, the Milwaukee Vocational & Adult Educational School station next season.

IN CLEVELAND . . .

Winners of Press Club Awards were **Bob Huber**, WJW-TV program director; **Linn Sheldon**, KYW-TV, and "Gift of Christmas," a WEWS production. Winners in the radio class were **Harv Morgan**, KYW; **Ray Tannehill**, WERE, and **Sid Andorn**, WGAR. Awards were firsts, resulted from Newspaper Guild dropping its annual competition. Tannehill and Huber also won Schaefer Beer awards . . . **Bruce MacDonald** has been named community service director of WJW Radio, and **Mike Prelee** was upped to news chief there . . . **Sanford Sobul**, veteran WJW-TV chief reporter, won one of three civic medals issued by the police and fire departments . . . **Ron Seman** left WJMO Radio where he had been sports director. He was also program director of WCUY-FM, which recently was hit by a $4,000 FCC fine for illegal test broadcast.

IN BALTIMORE .

The Boston Symphony will be monthly feature on WMAR-TV next season. Channel has purchased series of 13 taped concerts; each an hour long. They'll be run in prime evening time . . . **Donn Doak**, formerly of WBAL-TV, has joined the news staff of WRC-TV in Washington. He does three newscasts per week. **Keith McBee**, long time news director of WJZ-TV, leaves the station in July. His contract was not renewed and taking his place will be **Joe Templeton**, now with WTVJ-TV in Miami . . . **Dr. Richard Green**, judge of "It's In the Name," WMAR-TV word game, is in Europe on sabbatical. His replacement is **Mary Catherine Scheeler** . . . WBAL Radio presented a special salute to **Richard Rodgers** in recognition of Rodgers' 60th birthday. Rodgers discussed career with **Paul Berman** of WBAL . . . **Bob Hope** will appear at the New Theatre on July 6 for Variety Club benefit. **Dorothy Lamour**, urban Baltimore resident, will appear with him.

IN MINNEAPOLIS .

WCCO Radio inked by Minnesota Vikings again to carry National Football League entry's five pre-season and 14 league games this fall. Slate opens Aug. 11 at Seattle where Vikings meet San Francisco 49'ers . . . CBS-TV camera and news crew here last week covering meetings on medical care for the aged for use on web's "Eyewitness" . . . New ayem show, "Random," on 20th-Fox's KMSP-TV comprises interviews with prominent Twin Citians on topics of interest to femme viewers such as planned parenthood, problems of the unmarried mother and bill collections. **Mary Jo Tierney** and **Bob Allard** co-host the show which preemed yesterday (25) . . . WTCN-TV, Time-Life independent, completing work on hour-long documentary describing history and training of Minnesota National Guard 47th Division. Directed by **Al DeRusha** and narrated by **Stuart A. Lindman**, videotaped program will be made available to tv stations throughout the state . . . With vet musician **Leonard Leigh** stepping out, **Stan Hubbard's** KSTP-TV is seeking an organist replacement to appear on its weekday "Treasure Chest" show which plays to packed crowds daily in the station's 700-seat studio.

IN CINCINNATI

Pat Crafton, station director of WCPO since 1958, resigned to become station manager of KGW, Portland, Ore., July 1. He previously was national sales manager for WCPO and WCPO-TV . . . WLW is airing a 55-minute taped condensation on Thursday nights of one of the week's Cincy Summer Opera presentations with **Reynolds Large** as narrator . . . To keep the records straight it was not Ohio Gov. Michael DiSalle who nixed an invite from Crosley tv stations in Cincy, Dayton and Columbus to debate in the coming state election. The turndown was by his Republican opponent James Rhodes . . . Twin Drive-In is a new originating spot for roving platter sessions of **Dick Provost** on WCPO.

IN PHILADELPHIA

WRCV-TV telecasting a two-hour live record hop from Steel Pier, Atlantic City, for the third consecutive year. The weekend sessions are hosted by **Ed Hurst**, one of tv's earliest deejays, and fashion model **Pat Leslie** . . . **Bill Sears**, who exited WCAU-TV some years ago to live in Africa, back on WCAU as a vacation replacement . . . WFIL-TV's "American Bandstand" set for European showcasing, with sales already sewed up in England and Germany . . . **Neal Van Ells**, program director, WLW-A, Atlanta, now filling same post at WTCV-TV . . . **Gene Kolber**, known as Gene Kaye to WAEB (Allentown) and WAAT (Trenton) audiences, has shelved platter spinning to join Richard Osias' music firms . . . **Hy Lit** hosts a Sunday 7 p.m.-midnight weekly special "All-Time Top 99" in connection with WIBG's fifth Storer anni . . . Channel 10 (WCAU-TV) to study the campaigns of the three major condidates for Governor of Pennsylvania in "Coffee Klatchers" (28). Filmed stanza was produced, scripted and reported by news director Charles Shaw . . . WCAU in cooperation with the Atlantic Refining Co. and the Police Department inaugurating a traffic expediting helicopter reporting service that will not only announce delays but will advise alternate routes.

'Coronation St.' An Alltime Champ

London, June 26.

Granada-TV's super soaper, "Coronation Street," has emerged the alltime British video champ as the first program to attract the largest audience on one channel every week for six months. No other program has accomplished this feat, even when BBC-TV was running a monopolistic tv service, according to TeleVision Audience Measurements Ltd.

"CS" had an average audience of 7,600,000 homes—more than 19,000,000 viewers—during the 28 weeks ended June 10. Only once during this period was the program ousted from top spot on TAM's weekly listings. This was in April when the national Budget speech—transmitted simultaneously on both BBC-TV and the commercial web—was peeked in 9,074,000 dual channel homes.

Commercial network's share of this total was estimated at 6,125,000 homes. "CS," on the same night, same channel, went to 8,053,000 abodes, thereby keeping its record intact for the commercial outlet.

Largest single audience for the Granada show was, says TAM, 8,356,000 homes. Figure is also a record for any regular video offering.

Election News

Continued from page 21

work has its worriers, who know they now lead in news but who also know that it's far more dangerous to fall from the pinnacle than from half or a third of the way down the mountain.

Last year, NBC News' returns were issued to the public faster than the wire services. It was these same wire services which once held the corner on fast election returns and, consequently, all the networks depended on them. So, perhaps the most significant fact of all the facts of this hot three-way race by broadcasters to be top in November is that none of the networks plans to rely on AP or UPI for coverage in the states where the biggest political races are expected to occur.

Canada's Code

Continued from page 19

fare; and okay'd two weeks in advance of intended use.

"Food" includes any article manufactured, sold or represented for use as food or drink for man, and includes chewing gum or any ingredient mixed with food for any purpose whatever. "Drug" is any substance or a mixture of substances for the diagnosis, treatment, mitigation or prevention of a disease. "Cosmetic" includes any product for the use in cleansing, improving or altering the complexion, skin, hair or teeth, and includes deodorants and perfumes.

Collins Names 7 To Editorializing Comm.

Washington, June 26.

Seven broadcasters have been tapped by Gov. LeRoy Collins as members of the editorializing committee of National Assn. of Broadcasters.

Reappointed chairman was Daniel W. Kops, prexy of WAVZ, New Haven and WTRY, Albany-Troy-Schenectady. Others renamed to the unit are Frank J. Abbot Jr., WWGP, Sanford; Frederick Houwink, WMAL, Washington; and John F. Dille Jr., Truth Publishing Inc., Elkhart, Ind.

New members are Rex Howell, KREX, Grand Junction, Colo.; A. Louis Read, Exec v.p. WDSU, New Orleans and George Whitney, WFMB-TV, San Diego.

TV Features

Continued from page 23

Donald H. McGannon may be disenchanted with pix telecasting. Having the new Steve Allen late night strip out of Westinghouse for syndication hardly makes him a disinterested party, though. Many stations may share his view. Other stations across the country, though, do not at this point, even though in years to come the pix telecasting stations may have to look for a new source of product because of the diminishing supply.

Many observers, however, feel there's a good five years ahead when current station pix libraries will be replenished in part by the new post-'48's.

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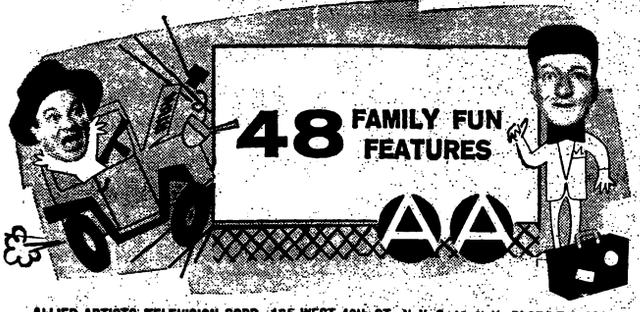

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SUPERMARKETS' $60-MIL. SHELF

Hot Season Looms in Tuner Race As Col Nabs 'Mr. President' Caster

With the wrapup of the original Broadway cast album rights to "Mr. President" by Columbia Records last week, the tuner sweepstakes for the 1962-63 season got off to a free-wheeling start and indicated that there'll be no letup in the competitive diskery bidding for the musical properties despite last season's overall poor showing.

Of course, "Mr. President" had a lot going for it to get the disk companies digging deep into their pocketbooks to nab the property. But, they are just as eager for several upcoming musicals, as well, putting the legit people in the catbird seat. "Mr. President" was in a unique position in that it had its capitalization right from the start and didn't have to rely on record company angelling to get the show on the road. However, it still came pretty high.

The fact that it's Irving Berlin's first musical in more than 10 years, and that it has a book written by legit pros, Howard Lindsay and Russel Crouse, and that it's coming in under the production aegis of Leland Hayward, another legit vet, stirred up unusual diskery interest. In the battle were Columbia, Capitol, RCA Victor and even Frank Sinatra's young Reprise label. When the competition was still hot, one disk exec went so far as to say, "My tongue is hanging out for that show."

Since there was no need for additional financing from the record companies, compensation from other areas was devised. Although the financial details of the deal set between Goddard Lieberson, president of Columbia, and A. L. (Abe) Berman, Berlin's attorney, were undisclosed, it's understood that Col topped rival company bids on advances and royalty agreements.

It's believed that Col shelled out a $250,000 advance to the producer (said to be a 20% share of the overall advance) against the producer's royalties on the records which was upped to 20% of the selling price. The royalty arrangement has been increasing steadily since the original 10% mark was set for producers several years ago.

It's also been reported that the contract provides that no single records or other albums be released without Columbia's okay in advance of the cast album. This will give Col a head start in the disk market but after that the Berlin tunes become anybody's disk fodder.

Co-starring in the musical are Robert Ryan and Nanette Fabray with Anita Gillette, Jack Haskell, Jack Washburn, Stanley Grover and Jerry Strickler in support. Its Broadway preem is scheduled for Oct. 18 and Col will put the show into the grooves the following week.

Vegas Jazz Fest Bids 2 Top Soviet Jazzmen Join Its July 7-8 Bash

Las Vegas, June 26.

Las Vegas Jazz Festival has extended invitations to Nicolai Gromin, guitarist, and Andre Toumosian, trumpeter, who are considered the two top jazzmen in Russia.

Festival, sponsored by the Musicians Club of Las Vegas, an affiliate of AFM Local 369, issued invitations through the Union of Soviet Composers, the Ministry of Culture, U.S. Ambassador to Moscow Llewellyn Thompson and Frank E. Siscoe, director of Soviet and Eastern European Exchange staff for the U.S. State Dept. Reply is to be directed to Allan Bible, U.S. Senator from Nevada.

Jack Eglash is coordinator of the festival, which runs July 7-8 for five performances. Gerry Mulligan, Dizzy Gillespie, Dave Brubeck, Oscar Peterson, June Christy, Mel Torme, Art Blakey are among American musicians to be performing.

Col Names Carole Burch Info Services Coordinator

Carole Burch has been upped at Columbia Records to the post of coordinator of information services. She'll be reporting to John Kurland, director of public relations, for whom she secretaried until the new appointment.

Miss Burch replaces Myrna Greenfield who recently switched to Mercury Records to assist orch leader-arranger Quincy Jones.

WB's Weiss Sees Disk Biz Changes Via Common Mkt.

Paris, June 26.

There'll be some changes made in the disk biz among the Common Market signatories when the CM really gets rolling as far as cutting customs duties and free exchanges. That's the opinion of Bobby Weiss, head of Warner Bros. Records' International dept.

Weiss points out that at present the same record costs different amounts in the top CM countries, namely France, West Germany and Italy. For example, he states that long playing monaural disks are about a dollar cheaper in Germany than here. Thus, when tariffs are removed the retailers and public may go for the German version.

It will also mean that Yank distribs, most of which release through French companies, will have to watch their platters too. As of now records do not come out simultaneously in the various CM countries. Many times their release may depend on a film or the popularity of a singer, player or type of music.

When disks from all the CM nation's can easily roll across borders one member may hit with a record first and disrupt other diskeries' release patterns. Of course, it can also help by building up a taste for personalities or music types.

Weiss sees a biz rethinking brought on by these new factors. And it may come very soon. Films, vidpix and legit may not have this trouble but the easily portable, standardized platters will be faced with these problems. It may also mean further difficulties in regulating disk prices which would reach down into production and wages, etc.

Weiss, just back from handling Warner disk singer Dorothy Provine in Britain, also thinks that video will bring about changes in performer record tastes when it reaches the Continental CM countries with the impact it now has in Britain, the U.S. and Japan. He says that Miss Provine, known in Britain only through the telepix series, "The Roaring Twenties," got plenty of press play and offers for vaude, boite and video spec dates.

Weiss, though headquartered in Paris, is now preparing for another Continental swing to looksee Warner sales and setups and also ogle offshore personalities and songs for Warner recording.

Apfel Assumes Anger Jr.'s MGM Records Prod. Post

Ed Apfel has taken over Harry Anger Jr.'s production post at MGM Records. He'll work with Donahue & Coe ad agency in planning and production of album cover art, liners, point-of-purchase material, and preparation of promotional mailing pieces.

He was with MGM Pictures' adpub departments before the switch to the disk division. Prior to that he had been with Donahue & Coe as an assistant account exec.

DISKS MOVE IN ON GROCERIES

By MIKE GROSS

Sales of disks in supermarkets are on a steady upgrade and look to hit the $60,000,000 level for 1962. The figure represents more than a 5% growth from 1960 when the industry chalked up about $57,000,000 at the supermarket checkout counters all over the U. S.

In addition to the sales upbeat, more and more supermarkets are adding disk merchandise to their shelves. The total number of supermarkets in the U. S. carrying records has jumped from 58% to 71% during the past four years. These stores offer, on the average, 68 titles and turn over their inventory seven times a year.

Records now comprise 6% of total supermarket sales, making disks the 11 largest non-food seller and building rapidly.

According to Cy Leslie, president of Pickwick International, merchandising arm for Design, International Award, Bravo, Grand Prix, the "Instant" series and Cricket Records, all of which are handled by the supermarkets, the rack jobber services 85% of the supermarkets outlets.

Food wholesalers, who lately have been making exhaustive efforts to cash in on the disk boom, account for 12% and the balance 3% buy directly from the manufacturers.

The Pickwick prexy attributes the popularity of the rack jobbers as a growing disk source to the increasing realization on the part of the retailers that a certain amount of expertise is a requisite to the profitable selection of recordings. Since virtually no record department in a supermarket does sufficient volume yet to employ a record specialist, the rack jobber is the answer.

Leslie noted that while record racks take up relatively little floor space, they produce greater volume and yield a higher profit margin that do most foodstuffs. "For every $23 the supermarket invests in records," the Pickwick exec said, "it can expect a gross margin of $9. This makes records one of the most profitable non-food items a grocery store can handle."

He also noted that, because turnover is more than twice as great on 99c and $1.99 records than on $3.98 and $4.98 merchandise, dealers can expect even greater profits from the promotionally-priced records.

One of the main problems confronting disk handling by supermarkets has been pilferage. But this now seems to be on the wane. The rack jobber apparently has become experienced in supermarket problems and is able to arrange and place displays in such a manner that shoplifting losses can be held to a minimum. Placement of a record rack in a high traffic location has helped; and store crackdowns on pilferage from gourmet and other departments have helped cut record losses as well.

Roulette Acquires Goldner's Labels

Roulette Records has taken over George Goldner's End and Gone labels and publishing subsids. The deal, which was approved by Roulette stockholders last Monday (25), also makes Goldner v.p. of the Roulette operation of which Morris Levy is prexy.

End and Gone will continue to operate as they have in the past with the same distribs and under Goldner's supervision, but now they will work out of the Roulette shop. In addition to overseeing the End and Gone activities, Goldner will also have a hand in other Roulette affairs and will a&r some of the new parent's sessions. He'll continue to oversee his old publishing subsids.

Columbia Pix' Buildup of BMI Subsid Strains Ties With Shapiro-Bernstein

Columbia Pictures is out to give its Broadcast Music Inc. publishing subsid Gower Music a bigger run for the copyrights. Columbia has brought in Marvin Cane as vice-president and general manager of Gower and Colpix Music as well. Colpix Music is an ASCAP firm which handles material placed on the Colpix disk label.

The film company has had music publishing ties with Shapiro-Bernstein via Columbia Pictures Music since 1955. But, it's understood, the decision to get more active in the BMI area, has caused disagreement between the studio and S-B, an old line ASCAP firm.

S-B's contract with Columbia Pictures has about eight more months to run and the future of the affiliation is still being negotiated. It's expected, though, that SB will handle all Columbia Pictures' tunes around the world via sub-publishing deals with S-B's overseas affiliates.

Columbia Pictures Music, the ASCAP firm in which Columbia Pictures and SB are partnered, will continue to operate with those copyrights it already holds.

Leo Jaffe, exec veepee of Columbia Pictures, said that the appointment of Cane marked the picture company's policy of consolidating its music publishing activities under its own banner as well as the company's determination to strengthen and intensify its efforts in the field.

Cane will direct the operation of both music companies which will have exclusive rights to music used in Columbia films and in productions of Screen Gems, Columbia's tv subsidiary. Pic companies' swing to BMI was indicated last month when the Big Three (Robbins, Feist & Miller), old line ASCAP firm owned by Metro and 20th-Fox, set up a BMI publishing subsid primarily to handle music used in its tv productions.

Cane, who was formerly vice-president of Winneton Music and Coed Records, will coordinate his activities with Jonie Taps, Columbia Pictures studio exec in charge of music.

Conkling Chairs H'wood Museum's Disk Biz Wing

Hollywood, June 26.

James B. Conkling, former president of Warner Bros. Records, is still keeping his hands in the disk business. He's now chairman of the record industry wing of the new Hollywood Museum.

Tentative plans call for complete sound and visual displays illustrating the historical evolution of the recording industry from its earliest days to the latest current advances, plus a projection toward future techniques still in the idea stage.

Chi AFM Local 10 Bans Cultural Gig By Pole Jazzers

Chicago, June 26.

The "Warsaw Wreckers," a jazz combo from Poland, was denied a ramble at the south side Sutherland Lounge last Thursday (21) when the Chicago local of the American Federation of Musicians refused to let them do a guest performance as part of an inter-nation cultural exchange.

They had previously played in clubs in New York and Boston, sans pay, and are skedded for appearance at Los Angeles, San Francisco, New Orleans, and a July 6 show at the Newport (R.I.) Jazz Festival.

Leo Nye, secretary of Chi AFM Local 10, said that the U.S. State Department tour made provisions for the exercising of local option by musicians' unions in the cities the group will play and that the denial expressed the will of the board of Local 10.

The local office of the International Institute of Education (a private organization handling the tour) said that the performance would not have displaced any local musicians in that the "Wrecks" would have only played between sets of the current Sutherland Lounge bill (Joe Williams, Harry "Sweets" Edison, and the Billy Wallace Trio). However, the Institute said they abided by the Local 10 decision here, as they will elsewhere.

A source said that the Institute had cleared the performance with the smaller (and predominantly Negro) AFM Local 278, but had been overridden by the big Local 10. Nye would not comment on this or give any reason for the denial.

Col Ups Mersey to Pop A&R Musical Director

Robert Mersey has been set as musical director of pop artists & repertoire at Columbia Records. He's been with Col since August, 1961, as pop artists & repertoire producer.

In his new assignment, Mersey will arrange exclusively for the Columbia and Epic labels. He'll also collaborate with David Kapralik, eastern director of pop artists & repertoire, on product concepts, repertoire planning and talent development.

He'll also continue to produce disks by such artists as Andy Williams, Aretha Franklin, The Kirby Stone Four, The Bobby Doyle Three and conductor Skitch Henderson.

Forms Bonnie Record Co.

A new disk label, Bonnie Record Co., has been formed by Marshall Verbit. The new diskery will open for business next week in Philadelphia.

The Bonnie prez is the son of Nelson Verbit, disk distributor who operates Marnel Distributing in Philadelphia and Baltimore.

Tiomkin's $2,630,000 Suit Vs. MGM, et al., Over 'West Was Won'

Dimitri Tiomkin, film composer, filed a $2,630,000 suit against Metro-Goldwyn-Mayer in New York Supreme Court yesterday (Tues.). Roy M. Cohn is his attorney.

Basis for the action is breach of contract and alleged conspiracy during his tenure as composer and conductor for the new Metro pic, "How The West Was Won." Tiomkin avers he had been signed to write the musical score for the Metro film and various songs but during a short stay in a Los Angeles hospital for eye surgery, after an accident, he was fired even though the film was not completed and his assignment had not even begun.

Tiomkin and Erosa Music Publishing Corp., which employs Tiomkin and has exclusive rights to his services as composer, conductor and arranger, named as defendants along with MGM, the following individuals connected with the film: Joseph R. Vogel, MGM president; Bernard Smith, producer of the film; Marc Newman, former theatrical agent of Famous Artists Agency and representing Tiomkin at the inception of the composer's agreement with MGM; Alfred Newman, the conductor and composer now signed by MGM for the film and a brother of Marc Newman; Kenneth Darby, a choirmaster currently employed by MGM for the film; and Raymond Klune, a veepee of MGM.

In his action, Tiomkin claims that MGM was to deliver to him the four segments of the five-part film, in completed form, by Feb.

(Continued on page 42)

'Lolita,' 'Hong Kong' Tracks, Dukes' 'Hear,' Tillotson's 'Hurtin' Top LPs

"LOLITA" (MGM). The soundtrack set of the MGM film, "Lolita," isn't likely to stir up any controversy. It's a solidly constructed score composed and conducted by Nelson Riddle with the addition of a "Love Theme" by Bob Harris, which has potential as a single entry along with the "Lolita Ya Ya" number. Latter has some choral effects. The straight background music has a considerable variety of sounds and moods. It's a niftily packaged double-fold set with a large number of film stills.

"THE ROAD TO HONG KONG" (Liberty). Sammy Cahn and Jimmy Van Heusen, a couple of pic pros, have whipped up a serviceable score for the latest Bing Crosby-Bob Hope-Dorothy Lamour "Road" film. It comes over as a highly pleasing soundtrack set that should get a good sales ruboff with the pic's playing dates. The set was done in England with Robert Farnon conducting the orch but the values are pegged primarily for the U. S. market. In the song spotlight are the Crosby-Hope duet on "Team Work," Crosby's balladeering on "Let's Not Be Sensible" and Miss Lamour's "Warmer Than A Whisper." In all, the package is loaded with a marquee pull and a bright spirit that's hard to beat.

THE DUKES OF DIXIELAND: "NOW HEAR THIS . . ." (Columbia). The Dukes are in the Dixieland forefront these days via their string of happy-sounding disks. Columbia's artists & repertoire producer John Hammond knows what he wants from the Dxieland beat and sees to it that the Dukes give it to him. In this package, the boys pour out an effervescent tempo that's catchy and commercial. The repertoire is a lively conglomeration of standards that take easily to the Dixie beat but of special interest is "At The Jazz Band Ball" because of the way the traditional Dixie form is parlayed with a modern rhythm sound.

JOHNNY TILLOTSON: "IT KEEPS RIGHT ON A-HURTIN'" (Cadence). Pegged to his latest disclick, this LP showcases Johnny Tillotson in a ballad mood. There's a definite Nashville touch here and a solid performance throughout on a set of mostly past and present chart items. Tillotson handles the material with clear-throated, uncluttered effectiveness. His pop attack is presented to fine advantage and should continue the young singer's upward spiral through the disk market. It's a natural teen item with solid coincatching potential. Included along with the title tune are "Fool No. 1," "I Fall To Pieces," "Take Good Care of Her," "Hello Walls," "Four Walls" and others.

TAMMY GRIMES: (Columbia). Although she had a long-running fling in the Broadway Legituner click, "The Unsinkable Molly Brown," Tammy Grimes remains an offbeat singer. It's the difference, though, that will take her far because she offers something unusual, at least, from the steady stream of sameness that continues to pour out of the disk factories. Her styling is individual and interesting which serves to freshen up the flock of oldies she's tackling in this roundup. With help from Luther Henderson, who arranged and conducted, Miss Grimes takes enjoyable vocal shots at a wide song target that ranges from "Rose Of Washington Square" to "Tom Dooley."

AL DEXTER (Capitol). Composer of numerous country-styled hits, some of which have broken into the pop market, Al Dexter is also a pleasing backwoods performer with the nasal unpretentious style which characterizes this genre. His top hit, "Pistol Packin' Mama," leads off this songalog which includes such tunes as "Wine, Women and Song," "Rosalita," "Triflin' Gal," "I Learned About Love From You," "Texas Song" and "Guitar Polka," among others. This set, incidentally, marks Dexter's return to show business after several years of retirement.

FRANKIE CARLE: "HONKY-TONK HITS BY THE DOZEN" (RCA Victor). Frankie Carle keeps rolling along with his lucid piano technique. In this set, he's turned up with a flock of standards worked over in a broad honky-tonk attack. Backed by a full orch, Carle dishes up numbers like "Maple Leaf Rag," "You Came A Long Way From St. Louis," "Bill Bailey, Won't You Please Come Home," "My Wild Irish Rose," "Honeysuckle Rose" and others.

JACK (HAPPY JOSE) ROSS: "CINDERELLA" (Dot). Jack Ross, who came up with a hit in the title number of this album, has assembled a group of new and standard tunes into a colorfully arranged set of songs. Ross' repertory ranges from a knockdown jazzy slice of "Sweet Georga Brown" through a square-type of choral-instrumental versions of "Margarita" and a rocking "Milwaukee Stomp" to an infectious "Happy Jose Calypso." It's all easy to take.

JIMMY DREW: "INDIGO" (Decca). Jimmy Drew is deeply rooted in the jazz heritage but he also is aware of modern moods and has blended the two into a striking blues showcase. He's a pianist and composer as well as a singer and he stands out in all departments. On his originals (there are eight in this package), the jazz feel is authentic and quite moving. He also does very well with a pop oriented blues item by Robert Wells and Mel Torme called "Born To Be Blue." Drew will attract lots of attention once this set starts moving.

THE TIDES WITH THE MERRY MELODY SINGERS: "LIMBO ROCK" (Mercury). The rhythm is hot and attractive here which gives the younger set plenty to swing to. The group has a fiery flair and creates plenty of steam with their highly energetic vocalizing. Such calypso standards as "Matilda," "Jamaica Farewell" and "The Banana Boat Song" become unusual high-riding items in this interpretation.

CARMEL QUINN: "I ENJOY BEING A GIRL" (Headline). Irish chirp Carmel Quinn has been restricted to Erin melodies on most of her past LP outings and this set gives her a chance to show her stuff in the straight U. S. idiom. No better way to embark on such a plan is to use the tunes of Rodgers & Hammerstein. Miss Quinn handles the songs with fluid, unaffected style for a pleasant session. She has completely ducked the Irish image here and the result is nicely-presented array which includes "People Will Say We're in Love," "We Kiss In the Shadows," "Whistle a Happy Tune," "Hello Young Lovers," "Climb Every Mountain," "Some Enchanted Evening" and others.

HARRY GOLDEN (Vanguard). A bestselling author of "Only In America," and editor of the Carolina Israelite, Harry Golden is also an accomplished raconteur. This album has been prepared from one talk at a Bonds For Israel rally and another at an NAACP convention plus three other seriocomic pieces. Golden's Yiddish-flavored humor is always sensitive to the American scene and his delivery perfectly matches his material. Perhaps the most interesting portion is his reminiscence of his immigrant days many decades ago.

BORIS KARLOFF: "'THE CAT THAT WALKED BY HERSELF' AND OTHER JUST SO STORIES" (Caedmon). The team of Boris Karloff and Caedmon Records has turned out some fine kidisks in their years of association and this one is no exception. Karloff, a fine story teller, goes beyond the moppet area in this set because his readings of Rudyard Kipling's stories also have appeal for adult fans of the author. As in the past, Karloff is not intruded upon by music or sound effects and his readings are entertaining throughout. Another fine spoken word session, it's due for solid sales in its market.

SIRAVO: "OUT ON A LIMB" (Ad Lib). This is a set of rich, lush arrangements, played with equal emotion by an orch under the baton of Siravo. It's all ballad and nicely handled. The set is just right for background playing, dancing or just plain listening. Packaging is also unique and could catch a few eyes. But it is Siravo's touch that is the real attention-getter.

LAWRENCE WELK
Presents a New Dot Album
"YOUNG WORLD"
A New Sound—Recorded by the New 35 mm Film Recording Process!

Richmond's London Deal

Howard Richmond's disk division, Folk Sing Records, has set a deal with London Records whereby the latter will handle distribution of the line. London will distribute the label nationally and has overseas marketing rights as well.

So far, Folk Sing has a single in release by writer-singer Mike Settle & the Settlers. An LP by the group has also been waxed and is planned for release late in the summer.

Longplay Shorts

Columbia Records will release 32 LPs in July, featuring 13 new pop albums, six Masterworks releases, two Latin American sets, and 11 packages in Col's new "Electronically Re-channeled for Stereo" process . . . **Shorty Rogers** has completed his first album of Brazilian jazz for Reprise Records . . . **Sam Davis** has been appointed branch manager of the Cleveland office of the Cosnat Corp. . . . **Pete Seeger** will open the 1962 Berkshire Music Barn season at Lenox, Mass., July 8 . . . **Lenny Kent's** album for Colpix will be recorded during his engagement at New Fack's, San Francisco, June 29-July 15.

Sam Fletcher, set for a two-weeker at the Flamingo, Las Vegas, beginning July 12, will record his next album in Hollywood . . . Capitol's original cast album of "Kwamina" is being showcased via the Voice of America. The VOA recently taped an interview with the show's composer-lyricist, **Richard Adler**, that it will beam to Southeast Asia . . . **Beverly Ford** will be featured vocalist in **Les Baxter's** next LP for Capitol . . . **Tom Wilson** joined Audio Fidelity as assistant recording director . . . **Will Mercer** will release his first album of ballads, "Banjo and Ballads," June 27 on his own label, Executive Records.

Selections from two Grand Award LP series have been put into two new albums by the label. "The Best of the Roaring Twenties" and "The Best of Kunckles O'Toole" . . . **Enoch Light**, exec director of Command Records, has been awarded a gold record for his work in the stereo field and **Tony Mottola**, Command artist, has been given a silver disk for his guitar work. Awards were presented by **Allen Sneider**, diskery's prexy . . . **Milt Jackson** has cut a big band LP for Riverside, his first outing in such a setting . . . **Marty Allen & Steve Rossi**, comedy duo on the ABC-Paramount label, will tour nationally with comedienne **Carol Burnett's** traveling package, opening in Pittsburgh's Civic Aud, July 2 . . . Command cutting a set of **Irving Berlin** tunes for release in August, featuring arrangements by **Lew Davies**, waxed via the 35m process.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

ACKER BILK . . . . . ABOVE THE STARS
(Atco) . . . . . Soft Sands
Acker Bilk's "Above the Stars" (LeVan) brings back the "Stranger on the Shore" disker with another moody piece excellently suited to the clarinet and strings blending. Tune is from the Metro pic, "The Wonderful World of the Brothers Grimm." "Soft Sands" (Weiss & Barry†) has an easy and melodic instrumental flow that can fit into many programmers' spinning schedules.*

* * *

BRENDA LEE . . . . . IT STARTED ALL OVER AGAIN
(Decca) . . . . . Heart In Hand
Brenda Lee's "It Started All Over Again" (Aldon†) plays up her surefire songselling approach with a catchy tune that fits all programming patterns. "Heart in Hand" (Metric†) falls into a blues groove which the singer picks up with a vocal impact that can win it turntable time.

* * *

MARTY ROBBINS . . . . . DEVIL WOMAN
(Columbia) . . . . . April Fool's Day
Marty Robbins' "Devil Woman" (Marty's Music†) sets up some sharp folk features in a socko vocal styling that gives it a takeoff potential in all areas. "April Fool's Day" (Marty's Music†) fools around with a folk ballad in a sincere manner that will mean something to some spinners.

* * *

THE FOUR PREPS . . . . . ALICE
(Capitol) . . . . . Good Night Sweetheart
The Four Preps' "Alice" (Aldon†) is a switch on a G.I's letter back home but this time it's the femme who's in the service. It has good comic aspects that will give it a strong spinning roll. "Good Night Sweetheart" (Robbins) gets a fresh viewpoint via nifty harmony handling.*

* * *

JAY & THE AMERICANS . . . . . THIS IS IT
(United Artists) . . . . . It's My Turn To Cry
Jay & the Americans' "This Is It" (Trio†) follows their clicko "She Cried" with a wailing ballad that's headed for a similar spinning score. "It's My Turn to Cry" (Trio†) sets up another weeper but in a slower mood that also has good spinning chances.

* *

FRANK SINATRA . . LOVE IS JUST AROUND THE CORNER
(Reprise) . . . . . Goody Goody
Frank Sinatra's "Love Is Just Around the Corner" (Famous) straightens out the oldie with a fresh Neal Hefti arrangement and a surefire vocal approach. "Goody Goody" (DeSylva, Brown & Henderson*) gets a rejuvenation via a brisk treatment in the vocal and arranging departments.*

*

TIMI YURO . . . . . WHAT'S A MATTER BABY
(Liberty) . . . . . Thirteenth Hour
Timi Yuro's "What's A Matter Baby (Is It Hurting You)" (Eden†) scores via a potent vocal attack on a dramatic ballad that will surely impress the spinning trade for payoff results. "Thirteenth Hour" (Alcon†) follows the big ballad groove which she established with the clicko "Hurt" and this, too, has a breakout potential.

FRANKIE AVALON
DON'T LET ME STAND IN YOUR WAY
(Chancellor) . . . . . A Miracle
Frankie Avalon's "Don't Let Me Stand in Your Way" (B. F. Wood) is a warm, romantic ballad that's delivered in an old-fashioned style with an easy touch that the new disk market could eat up. "A Miracle" (South Mountain†) has a believable ballad touch with some colorful vocal and instrumental flourishes to push it along.*

THE THREE VISCOUNTS . . EVERYBODY'S GOT A YA-YA
(Kapp) . . . . . Fee-Fi-Fo-Fum
The Three Viscounts' "Everybody's Got a Ya-Ya" (Regent†) has a swinging teenage pull via its bright teener angle concerned with the short-dress fad in England but its lively, tilting angle gives it a solid potential here, too. "Fee-Fi-Fo-Fum" (Jewel) gets across a novel idea with a lighthearted harmony styling that's okay for some play.*

*

THE MARCELS . . . . . FLOWERPOT
(Colpix) . . . . . Hold On
The Marcels' "Flowerpot" (Mansion) blooms with their rocking tempo and the offbeat harmonizing which sent their previous sides into scoring position and this one is sure to follow the spinning pattern. "Hold On" (Merrimac†) gets a good grip on a rhythmic ballad tempo that could draw occasional teener play around the jukes.*

* *

LLOYD PRICE . . . . . COUNTERFEIT FRIENDS
(ABC-Paramount) . . . . . Your Picture
Lloyd Price's "Counterfeit Friends" (Lloyd & Logan†) passes off as a solid blues rocker that can be counted on to rack up a lot of legit coin. "Your Picture" (Pamco†) is hung on a slow rocking line but its forceful vocal gives it okay spinning chances.

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REBECCA . . . . . THEN YOU'VE NEVER BEEN BLUE
(Warner Bros.) . . . . . Please Be Kind
Rebecca's "Then You've Never Been Blue" (Remick) presents a dynamic new stylist with a forceful blues drive that will probably take her far along the spinning route. "Please Be Kind" (Harms*) sets the oldie ballad in an effective gospel-styled frame that should attract spinning attention.*

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JUNIOR PARKER . . . . . I FEEL ALL RIGHT AGAIN
(Duke) . . . . . Sweeter As The Days Go By
Junior Parker's "I Feel All Right Again" (Lion†) has a bright uptempo mood in a vivid rhythm & blues vein that could spin through the pop areas, too. "Sweeter As the Days Go By" (Don†) rolls with a brisk beat, a happy vocal and an energetic orch backing to give it spinning chances on the r&b circuit. Gros.

*ASCAP. †BMI.

Jazz a 'Nervous Commodity' For Summer Fests, Opines Geltman

Jazz is a nervous commodity for summer festivals these days. That's the opinion of impresario Franklin Geltman, who is minimizing his jazz bookings this summer at New York's Randall's Island to one date in favor of an all-around big name push.

Geltman, who is launching his sixth summer at Randall's, later this week with what he calls "The Summer Festival Of Stars," has been presenting jazz fests there for the previous five years. His current drift from jazz is based on several factors:

1) There are too many jazz festivals. 2) There is a surfeit of jazz in New York with many niteries presenting the potential festival headliners on a continual year-round basis. 3) The jazzsters are outpricing themselves, asking, for example, $1,500 for a one-night gig at Randall's while they are doubling from a Gotham club which is paying them about $1,000 for a week's work.

Another factor motivating Geltman's switch from a strictly jazz presentation is that, after five year's experience, he's discovered that 90% of the tix sold to the jazz fests at Randall's are peddled during the day of the concert. "That kind of sales pattern," says Geltman, "is bound to make any promoter nervous."

Geltman has about a $500,000 investment riding on this year's Randall's festival but he isn't too nervous about getting a return on his loot shellout in guarantees, fees, commissions, expenses, etc. (His sound and lighting installation cost $30,000; a specially constructed stage on wheels cost $8,700, and the addit on of 9,300 field-chair seats to bring the seating capacity up to 22,043 cost $18,600.)

But, by pitching stars who haven't been around the Metropolitan area as often as the jazzsters, Geltman figures he's got a strong pull-in point. For example, he's opening his summer festival June 30 with Bob Hope headlining a bill that includes Keely Smith and the Buddy Morrow Orch. Hope's last personal appearance date in New York was at the Paramount Theatre 12 years ago.

Other names already lined up by

(Continued on page 42)

Top 10 in French Tune Market Includes 7 Gallic, 1 Yank, Greek & Spanish

Paris, June 26.

Survey of 10 top songs in the pop field shows that seven are French, one Yank, one Greek and one Spanish. Two were Twists with the topper a tango and the others ballads, specialty numbers or novelties.

Singer-cleffer Charles Aznavour has four songs in this group and also is among the top selling disk artists with these ditties. Lead number is a tango, "Un Clair De Lune a Maubeuge" (Moonlight in Maubeuge), followed by "Retiens La Nuit" (Hold Back the Night). Both are French.

Next are a Greek ditty adapted as "Roses Blanches De Corfu" (White Roses of Corfu), the French "Le Mexicain" (The Mexican), the Hispano "Esperanza," the French "La Lecon De Twist" (The Twist Lesson), the Yank "Come Dance the Twist" and three more French items. Latter are "Si Tu M'Ecrivais" (If You Wrote to Me), "Alleluia" (Hallelujah) and "Les Fiances D'Auvergne" (Fiancees of Auvergne).

Incidentally, Aznavour did the words for "Hold Back the Night," music and words for "Hallelujah," music for "Mexican" and words for "Esperanza."

Top selling disks include most of the above ditties. "Maubeuge" by Annie Corday (Pathe) and Fernand Raynaud (Philips) are on top followed by Johnny Hallyday (Barclay) for "Night" Marie-Jose (Pathe) for "Corfou," Compagnons De La Chanson (Pathe) for "Mexican", Aznavour (Barclay) for "Esperanza," Chaussettes Noires (Barclay) for "Lesson Twist," Hallyday again for "Come Twist," Verchuren Orch (Pathe) for "Wrote." Aznavour again for "Hallelujah," and Jacques Helian (Pathe) for "Auvergne."

Hitchy's 'Spooken' Word Disks Via Golden Label

Alfred Hitchcock will move into the kidisk field this fall via Golden Records. His initial Golden try will be "Ghost Stories for Young People," in which he'll introduce each of the stories.

The package will contain six stories including "The Open Window" by Saki and "Jimmy Takes Vanishing Lessons" by Walter Brooks. Hitchcock's m-in vocal assistant will be John Allen, who has etched for Golden before.

Britain's Demand For Instrumentals 'Reviving' Orchs

London, June 26.

Amid the heavybeat ballads predominant in today's British pop disk market, there comes a new sound—of orchestras. Pioneered mostly by local talent, lush strings and smooth songs are getting a hearing the like of which they have not enjoyed for best part of a decade. The musical director is moving into his old status.

Thought that the disk buying public might go for an "old fashioned," no-beat number seems to have been sparked around the record companies by "Moon River," which was sweet-toned to the top here by Danny Williams against a straight string backing.

Since then, however, equally sweet and stringy ballads have been emerging, only this time without a singer. "Dr. Kildare" theme spiralled to the Top 15, for instance, and with it come a new MD name, Johnny Spence. Another tv theme, "Z Cars," while not exactly soothing, was purely orchestral and wound high on Pye Record's sales lists. MD Johnny Keating emerged with this success.

Again, the "Maigret" signature tune moved Joe Loss and his orchestra back into the fore. And Acker Bilk's smash "Stranger On The Shore" swept in against the rock 'n' roll trend.

"There is no doubt about it," says MD and bandleader Tony Osborne, "there is a definite demand for non-vocal music at the moment. It seems the public has become aware of the musical director."

According to Osborne, who has just signed with BBC-TV for a new musical show called "Twist," tv is proving the major factor in the revitalized life of the orchestra. Exposure of orchestras at work whether seen or just heard on the soundtrack is providing disk buyers something they don't get here on the average record program.

One result of this has manifested itself in the current best sellers. Five of the top 20 tunes are instrumentals.

TERRI TURNER TO BOW CAPE COD FOLK FEST

Boston, June 26.

Terri Turner, formerly associated with George Wein and Storyville, is opening the Cape Cod Folk Song Festival at the Ballad & Banjo Lounge in Barnstable at Hyannis June 29-Sept. 2 with informal p.m. concerts from 4 to 6, and evening concerts, 8:30-11 p.m.

It's the first folk song festival for the cape, and the Ballad Room was especially renovated for the festival with lighting designed by Chip Monck, designer of lighting for the Village Gate, N.Y. Seating is limited to 500.

Festival opens with Peter, Paul & Mary, June 29-July 6; Journeymen, July 7-14; Peter & Mira Gardner, Jack Elliot, July 15-21; Bonnie Dobson, July 22-28; The Tarriers, July 29-Aug. 5; Dave Guard & Whiskey Hill Singers, Aug. 6-11; Karen James, Jimmy Rooney and Bill Keefe, Aug. 19-25; Jackie Washington & Mitch Greenhill, Aug. 12-18.

Pvt.'s Disk Reactivating Joy's Select Records

Joy Records is reactivating its subsid label, Select Records. Kicking off the Select line will be a disking by PFC Craig Brown, who won the U.S. First Army Talent Competition.

Brown's first release will be the song which won the contest for him, "Away—I'm Bound Away," which is coupled with "Bobby Shafto." Lt. Col. Edward Johnson, Craig's commanding officer, has given the greenlight for an allout promotional buildup.

'Pirate' Diskeries in Tex. Making Mexican Singers Walk Plank, Sez TV Exec

Mexico City, June 26.

Garcia Rodriguez, commentator for Monterrey's television station XEFB-TV, here to confer with Televicentro executives, charged that "pirate record companies" in Texas are exploiting Mexican singers.

Vocalists allegedly are contracted to wax platters and are promised percentages which never materialize. Rodriguez claimed that the "clandestine" and illegal firms have headquarters in Harlingen, Houston and Dallas.

Mexican composers also suffer, not receiving royalties on platters distributed throughout the southwest where Mexican artists have built up a following.

Apart from duping Mexican entertainers living in the border strip, Rodriguez said the unidentified firms also reproduce pirate editions of platters featuring voices of such top entertainers as Maria Victoria, Javier Solis, Miguel Aceves Mejia, Amalia Mendoza ("La Tariacuri") and others.

WINNIPEG SYMPHONY LOSS HELD TO $678

Winnipeg, June 26.

Annual meeting capping the 14th season of the Winnipeg Symphony Orchestra, revealed operating expenses of $200,183, and an operating loss of $678. Also shown in auditor's report was an increase in the deficit position to $11,687. Symphony operated on grants totaling $114,137, of which $30,000 was provided by Canada Council and balance by local supporting groups.

Symph gave 50 performances, to a total audience of 72,956. This was an increase over the previous season of 2,546 for 3 more concerts.

Annual meet also revealed that Victor Feldbrill had been re-appointed conductor and musical director. Guest artists scheduled for the 1962-63 season include Benny Goodman, pianist Leon Fleisher, soprano Victoria de los Angeles, and violinist Isaac Stern.

Justice A. M. Monnin was elected president, succeeding David Slater.

Command Records Sets European Distrib Deal

Command Records is moving onto the international scene. A division of ABC-Paramount Records, it has set a deal with Deutsche Grammophon to handle its distribution in Europe. One of the label's classical artists, William Steinberg, will be performing in Europe this summer with special promotions planned there on his disks.

The Deutsche Grammophon arrangement covers Germany, Austria, Holland, Switzerland, Sweden, Norway and Finland. Steinberg will be guest conductor with the Berlin Philharmonic Orchestra at the Salzburg Festival. He will conduct all the performances of the orchestra. Command is planning a special sales drive throughout Europe on its Steinberg disks, tieing in with the conductor's Berlin Philharmonic appearances.

STEELE SPLITS WITH MGR.

London, June 26.

Tommy Steele, singing star turned actor, who was steered to the top under joint management of John Kennedy and Larry Parnes, has amicably broken with Kennedy.

Reason for the split is because Kennedy has decided to concentrate on film and stage production and will be spending considerable time in Pakistan on films.

Epic Records' Wrapup of Off-B'way 'Anything Goes' Cues Co.'s Expansion

The lining up of the original cast album rights to the off-Broadway version of Cole Porter's "Anything Goes" by Epic Records is the disk company's first step in its move to widen the scope of its operations in all areas. Deal for the tuner, currently running at New York's Orpheum Theatre, is expected to be clinched this week.

According to David Kapralik, who co-ordinates artists & repertoire for Epic and its parent company, Columbia, a program has been blueprinted to involve Epic on a larger scale with film soundtracks, Broadway and off-Broadway material.

This is not Epic's initial stab into the pic and legit production field; last year it had the trackers of "Black Orpheus" and "Les Liaisons Dangereuse" and several years ago it put the off-Broadway Phoenix production of "The Littlest Revue" into the grooves. But now there will be a concerted buildup in these areas. Negotiations already are underway for a number of current and upcoming productions.

On the question as to the competitive situation between Columbia and Epic, Kapralik says, "We seek for each label the material that we feel can best profit from association with that company. With Len Levy (Epic's sales chief), I've tried to examine Epic's position in the industry and then go after the kind of new recording that would sustain interest in the line."

Kapralik is applying the same thinking to the acquisition of new artists. In recent months he's brought George Maharis, Adam Wade and Bobby Vinton into the Epic fold and Dr. Feelgood to Okeh, Epic's rhythm & blues subsid. For Columbia, Kapralik has tagged such artists as Andy Williams, Don Costa, Bob Mersey, Steve Lawrence and Eydie Gorme.

Despite the separate and highly competitive sales setups of the two labels, Kapralik is using the Columbia artists & repertoire base in New York as a free-swinging reservoir of talent to aid Epic's roster of artists. A&r men like Bob Morgan, Bob Mersey, Ernie Altschuler, Al Kasha, Mike Berniker and Carl Davis double between Col and Epic recording sessions.

Kapralik maintains that Epic has different needs than Columbia and one of its main needs right now is to build Epic's image in the motion picture and legit production LP market. "Anything Goes" is apparently the start. Columbia, incidentally, did a "recreation" of the same Porter musical several years ago with Mary Martin taking over the vocal lead. Eileen Rodgers is featured in the current off-Broadway version.

Japan '61 Disk Sales Set New Peak; Rocket 40%

Tokyo, June 26.

Record sales in Japan did boff biz of around $35,000,000 in 1961, topping previous high mark of 1960 by 40%, according to info released by the Japan Phonograph Record Assn. American and European artists continued to have greater popularity than domestic disks, netting 57% of total sales.

Sales of stereo records for the annum soared to 143% over 1960, while other disk sales increased by 21%. Stereo sides accounted for 26.8 of total sold during 1961.

Radio-TV Saluting Dick Rodgers On His 60th Birthday

Richard Rodgers' 60th birthday is turning into a nationwide occasion. The Broadway composer, who will mark the milestone tomorrow (Thurs.), has been feted on a variety of radio and tv programs around the country. He will be honored by a luncheon tomorrow and a different cocktail party on the same day and will also be saluted at an award presentation on Oct. 21.

Rodger's 59th year has been a big one in show biz. On Broadway he turned in his first solo effort, writing both music and lyrics for "No Strings." For tv he composed the award-winning score for "Churchill: The Valiant Years." On disks, he has had five chart LPs including "Sound of Music" (on for 110 weeks), "No Strings," "State Fair," "Victory at Sea" and "Valiant Years." He even had a No. 1 rock 'n' roll disk via the Marcels' version of his "Blue Moon."

Rodgers was also a favorite in the various annual show biz awards. He copped an honorary Antoinette Perry for contribution to musical theatre and also a Tony for his "No Strings" score. The same show also brought him VARIETY's annual poll nod. The tv academy presented him with an Emmy for his music for "Valiant Years." He has been on the receiving end of considerable other upbeating and on Oct. 21 he'll be presented with the Mary MacArthur Award, the plaque established in memory of Helen Hayes' actress-daughter who died of polio.

Tomorrow (Thurs.) Rodgers will be honored by Columbia U., the Philharmonic Symphony Society of N.Y., the Juilliard School of Music and the American Society of Composers, Authors & Publishers at

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MERC EXTENDS WAX PROGRAM IN SOVIET

Mercury Records is extending its waxing program in Russia. The company is the first Western disk firm to record there and has already completed sessions for release in July. It now plans to cut other native classical groups, including the Balalaika Orchestra and the Borodin String quartet.

Already completed are Prokofiev's Third Piano Concerto and Rachmaninoff's First Piano Concerto as interpreted by Yank pianist Byron Janis and the Moscow Orch conduced by Kyril Kondrashin. Cut on 35m film, the sets are being processed for release next month with special cover art featuring on-location photos taken during the sessions.

The disk series is being recorded by Merc's mobile waxing unit which has been active throughout the U. and Europe. The resulting platters will be sold throughout the world via the company's associate organizations covering 56 foreign markets. The Soviet venture has been arranged through the cooperation of top authorities there as well as officials here and is part of the new cultural exchange program recently initiated between the two countries.

Good Tune Can Be Twice Pushed in British Market, 'Kildare' Theme Proves

London, June 26.

Entry of Richard Chamberlain's "Theme From Dr. Kildare" into Britain's top 20 disk bestsellers after only one week on release, is another indication that a good number can be pushed here — twice. About a month prior to the Chamberlain release, U.K. maestro Johnny Spence pushed an instrumental version of this same tune into topselling spheres for EMI (Electric and Musical Industries).

But the diskery has learned that certain numbers can come again and consequently released the vocal version which is also doing well in the U.S. Here, the disk has moved into No. 17 spot on one trade chart.

Another current example of successful second exposure is with "Stranger On The Shore." The Acker Bilk instrumental has been given lyrics and is on release from Michael London (EMI) and Andy Williams (CBS).

Williams' version started at No. 36 in selling list and, judging by the hefty advertising and plug campaign being mounted behind it, CBS has great expectations of its continued rise. (Bilk's original, incidentally, still survives in the first 15 disks after 29 weeks in the charts.)

VARIETY ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	1	33	**WEST SIDE STORY** (Columbia) **Soundtrack** (OL 5670)
2	2	9	**RAY CHARLES** (ABC-Par) **Modern Sounds in Country & Western** (ABC 410)
3	5	8	**ACKER BILK** (Atco) **Stranger on the Shore** (129)
4	4	10	**ANDY WILLIAMS** (Columbia) **Moon River** (CL 1809)
5	3	33	**HENRY MANCINI** (Victor) **Breakfast at Tiffany's** (LPM 2362)
6	6	36	**ELVIS PRESLEY** (Victor) **Blue Hawaii** (LPM 2426)
7	11	75	**CAMELOT** (Columbia) **Original Cast** (KOL 5620)
8	8	19	**KINGSTON TRIO** (Capitol) **College Concert** (T 1658)
9	10	9	**HARRY BELAFONTE** (Victor) **Midnight Special** (LPM 2449)
10	7	10	**NO STRINGS** (Capitol) **Original Cast** (O 1695)
11	12	16	**FRANK SINATRA** (Reprise) **Sinatra and Strings** (R 1004)
12	14	5	**KINGSTON TRIO** (Capitol) **Best of Kingston Trio** (T 1705)
13	15	6	**PETER, PAUL & MARY** (WB) **Peter, Paul & Mary** (W 1449)
14	19	44	**DAVE BRUBECK** (Columbia) **Time Out** (CL 1397)
15	16	21	**RAY CONNIFF** (Columbia) **So Much in Love** (CL 1720)
16	17	9	**STATE FAIR** (Dot) **Soundtrack** (DLP 9011)
17	9	27	**CHUBBY CHECKER** (Parkway) **Your Twist Party** (P 7007)
18	37	33	**WEST SIDE STORY** (Columbia) **Original Cast** (OL 5230)
19	21	6	**GEORGE MAHARIS** (Epic) **George Maharis Sings** (LN 24001)
20	13	47	**JUDY GARLAND** (Capitol) **Judy Garland at Carnegie Hall** (WBO 1569)
21	22	24	**FLOWER DRUM SONG** (Decca) **Soundtrack** (DL 9098)
22	24	5	**JIMMY SMITH** (Verve) **Bashin'** (V 8474)
23	30	29	**JOAN BAEZ** (Vanguard) **Joan Baez, Vol. II** (VRS 9094)
24	18	24	**LAWRENCE WELK** (Dot) **Moon River** (DLP 2314)
25	27	18	**LETTERMEN** (Capitol) **Song for Young Love** (T 1669)
26	25	16	**ROGER WILLIAMS** (Kapp) **Maria** (KL 1266)
27	31	2	**DAVID ROSE** (MGM) **Stripper** (E 4062)
28	26	2	**ROME ADVENTURE** (Warner Bros.) **Soundtrack** (W 1458)
29	33	15	**JOHNNY MATHIS** (Columbia) **Live It Up** (CL 1711)
30	39	13	**FRANK SINATRA** (Capitol) **Point of No Return** (W 1676)
31	20	110	**SOUND OF MUSIC** (Columbia) **Original Cast** (KOL 5450)
32	49	5	**MANTOVANI** (London) **American Waltzes** (LL 3260)
33	—	2	**WALK ON THE WILD SIDE** (Choreo) **Soundtrack** (A4)
34	32	19	**FERRANTE & TEICHER** (United Artists) **Tonight** (UAL 3171)
35	44	9	**BILLY VAUGHAN** (Dot) **Chapel by the Sea** (DLP 3424)
36	46	7	**LAWRENCE WELK** (Dot) **Young World** (DLP 3428)
37	—	1	**LETTERMEN** (Capitol) **Once Upon a Time** (T 1711)
38	—	6	**SANDY NELSON** (Imperial) **Drums Are My Best** (LP 9163)
39	29	11	**KENNY BALL** (Kapp) **Midnight in Moscow** (KL 1276)
40	28	26	**JOEY DEE & THE STARLITERS** (Roulette) **Doin' the Twist at Peppermint Lounge** (R 21566)
41	—	1	**VINCENT EDWARDS** (Decca) **Vincent Edward Sings** (DL 4311)
42	23	9	**RAY CONNIFF** (Columbia) **Continental** (CL 1776)
43	48	7	**BURL IVES** (Decca) **Funny Way of Laughin'** (DL 4279)
44	36	30	**FERRANTE & TEICHER** (UA) **West Side Story** (UAL 3166)
45	40	14	**MITCH MILLER** (Columbia) **Rhythm Sing Along** (CL 1727)
46	—	1	**ORIGINAL MOTION PICTURE THEMES** (UA) **Various Artists** (UAL 3197)
47	45	23	**LIMELITERS** (Victor) **Sing Out** (LPM 2445)
48	43	2	**LIMELITERS** (Victor) **Through Children's Eyes** (LPM 2512)
49	41	3	**ACE CANNON** (Hi) **Tuff Sax** (HL 12007)
50	34	17	**BURL IVES** (Decca) **Versatile Burl Ives** (DL 4152)

Premier Albums' 1st Qtr. Net $83,958; Up 120%

Premier Albums' sales in the three-months period ending April 30 were double those of the corresponding period in 1961. For the fiscal quarter ending April 30, sales were $1,047,708 compared with $530,113 for the same period the previous year.

Earnings after taxes for the first quarter this year were more than double the '61 take for the similar period. Net earnings after taxes for the '62 quarter were $83,958, amounting to 32c per share on 260,000 shares outstanding. Net profit after taxes for '61's corresponding quarter were $38,937, or 15c per share.

The sales and earnings figures do not reflect possible savings which might result from use by Premier of its new record pressing plant in Clifton, N.J., which was officially dedicated April 24. Premier markets seven different labels, most of them in budget-priced lines, for sale in chain and department stores, discount houses, supermarkets, drug stores, etc.

Tiomkin's Suit

Continued from page 39

2, 1962. Ten weeks from delivery of the first four segments Tiomkin was to use his best efforts to complete the scoring. Tiomkin was fired while he was recuperating from his eye operation in March. His contract stipulated that, after delivery of the completed four segments, if Tiomkin was incapacitated for two weeks, his contract would be terminated. This never occurred, he claims.

His former representative, Marc Newman, allegedly initiated action to replace Tiomkin with his brother, conductor-composer Alfred Newman.

'Nervous' Jazz

Continued from page 41

Geltman are Jerry Lewis, Pearl Bailey, Nat King Cole and Harry Belafonte. He still has some open dates and is currently negotiating with Frank Sinatra, Eddie Fisher and Dean Martin, among others. His only jazz show, set for Aug. 25, will feature Louis Armstrong, Dave Brubeck, Ray Charles and Miles Davis.

For a man with a $500,000 stake in Randall's, Geltman has comparatively few sore spots that bother him. He's got a big squawk, however, against the city administration. Although the Park Dept. is of extreme help, he points out, hardly any cooperation comes out of City Hall. All he's getting from the city, so far, is a Mayor's proclamation and the renaming of Times Square "The Summer Festival of Stars Square" to tie in with the fest's kickoff.

Since the city gets a guarantee and a percentage of the take for his use of Randall's and since the presentations bring people into the city (Geltman also advertises in Philadelphia, Baltimore and Washington), he figures it would be to the city's advantage if such branches as the Convention Bureau participated in the "Festival" promotion.

His other main beef is against the local radio-tv weathercasts. He claims that they give erroneous and gloomy weather reports, especially for the weekends to keep people at home listening to radio or watching tv.

Last year, Guy Lombardo, who runs the outdoor operation at Jones Beach, similarly accused the radio-tv weathercasters and bought time to give out his own weather reports. Geltman has not yet decided whether he'll follow Lombardo's lead.

Big Town's L.A. Branch

Big Town of California has been launched by Al Sherman to handle distribution of United Artists Records. The outlet will also represent the Reprise label.

The L.A. setup marks the third franchise in the Big Town network, the other two being located in Chicago and Cleveland. Tony Garber has been set to handle promotion the new L.A. branch.

VARIETY SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	1	8	**I CAN'T STOP LOVING YOU** Ray Charles	ABC-Par
2	6	4	**ROSES ARE RED** Bobby Vinton	Epic
3	2	28	**IT KEEPS RIGHT ON A-HURTIN'** Johnny Tillotson	Cadence
4	3	6	**PALISADES PARK** Freddy Cannon	Swan
5	4	5	**STRIPPER** David Rose	MGM
6	5	14	**STRANGER ON THE SHORE** Acker Bilk	Atco
7	13	5	**AL DI LA** Emilio Pericoli	Warner Bros.
8	15	4	**SNAP YOUR FINGERS** Joe Henderson	Todd
9	9	5	**WOLVERTON MOUNTAIN** Claude King	Columbia
10	7	6	**CINDY'S BIRTHDAY** Johnny Crawford	Del Fi
11	8	6	**PLAYBOY** Marvelettes	Tamla
12	12	7	**MAN WHO SHOT LIBERTY VALANCE** Gene Pitney	UA
13	—	1	**WAH WATUSI** Orlons	Cameo
14	16	4	**JOHNNY GET ANGRY** Joannie Sommers	Warner Bros.
15	18	5	**SHARING YOU** Bobby Vee	Liberty
16	14	6	**THAT'S OLD FASHIONED** Everly Bros.	Warner Bros.
17	19	8	**FOLLOW THAT DREAM** Elvis Presley	Victor
18	11	9	**LOVERS WHO WANDER** Dion	Laurie
19	10	7	**SECOND HAND LOVE** Connie Francis	MGM
20	24	2	**BORN TO LOSE** Ray Charles	ABC-Par.
21	32	3	**CROWD** Roy Orbison	Monument
22	22	5	**WALK ON THE WILD SIDE** Jimmy Smith	Verve
23	—	1	**GRAVY** Dee Dee Sharp	Cameo
24	—	1	**SEALED WITH A KISS** Brian Hyland	ABC-Par
25	—	1	**THEME FROM DR. KILDARE** Richard Chamberlain	MGM
26	21	4	**STEEL GUITAR AND A GLASS OF WINE** Paul Anka	Victor
27	20	7	**I LOVE YOU** Volumes	Chex
28	25	3	**I'LL NEVER DANCE AGAIN** Bobby Rydell	Cameo
29	31	3	**WEST OF THE WALL** Toni Fisher	Big Top
30	29	3	**HAVING A PARTY** Sam Cooke	Victor
31	17	10	**ONE WHO REALLY LOVES YOU** Mary Wells	Motown
32	34	3	**ANY DAY NOW** Chuck Jackson	Wand
33	—	2	**LIMBO ROCK** Champs	Challenge
34	—	6	**TELL ME** Dick & Dee Dee	Liberty
35	49	2	**THEME FROM BEN CASEY** Veljean	Carton
36	40	2	**SWINGIN' GENTLY** Earl Grant	Decca
37	—	1	**WHERE HAVE YOU BEEN** Arthur Alexander	Dot
38	30	6	**DON'T PLAY THAT SONG** Ben E. King	Atco
39	—	1	**BRISTOL TWISTING ANNIE** Dovels	Parkway
40	42	12	**UPTOWN** Crystals	Philles
41	26	6	**VILLAGE OF LOVE** Nathaniel Mayer	Fortune
42	38	14	**SHE CRIED** Jay & the Americans	UA
43	44	9	**TEACH ME TONIGHT** George Maharis	Epic
44	39	11	**OLD RIVERS** Walter Brennan	Liberty
45	—	1	**SPEEDY GONZALES** Pat Boone	Dot
46	47	12	**FUNNY WAY OF LAUGHING** Burl Ives	Decca
47	—	2	**SO THIS IS LOVE** Costells	Era
48	33	8	**NIGHT TRAIN** James Brown	King
49	46	2	**JOHNNY LOVES ME** Shelley Fabares	Colpix
50	50	5	**LEMON TREE** Peter, Paul & Mary	Warners Bros.

Loot Mutes Music at Chi Symph League; Many Fear U.S. Subsidy

By MORY ROTH

Chicago, June 26.

The muse took second place to the buck at the 20th anniversary convention of the American Symphony Orchestra League in Chicago last week. A board member of a small city symphony orchestra in the east termed the symphony today as "the indigent sister of the fabulous invalid."

Virtually every speaker at the many meetings agreed that money was the big problem, but there was a wide disparity in opinion as to how to get it. One businessman told the orchestra managers and board members that sharper operating procedures by management of orchestras can gain greater support for their projects from business and industry. John H. Myers, veepee of the Waldorf Paper Corp. and prexy of the Minnesota Orchestral Assoc. also suggested to the 500 delegates that they "build a quality product and operate along lines which successful business institutions recognize and respect. "If we do this," he continued, "we will have a commodity to sell which business will want to buy."

Another solution to the money problem, the Government subsidy, was the subject of the speaker at he convention's main event 20th anniversary luncheon. However, Helen M. Thompson, executive secretary of the League, handled the issue by skirting it. "Due to the wide disparity in viewpoints among its constitutent orchestras, the American Symphony Orchestra League cannot at this time go on record in support of, or in opposition to, the legislation which has been introduced into the Congress concerning federal support of the arts)," she said.

Fear Bureaucrats

James W. Stevens, exec secretary of the Inland Steel-Ryerson Foundation of Chicago, said that he does not believe that all Government support of the arts is bad. "However," he added, "it would seem to me that independence is an essential characteristic of the artist and that we may lose much if any programs of state aid are not designed so as to nurture this independence rather than stifle it." Stevens too said that the orchestras should learn how to sell themselves to industry and the public better.

Talks with representatives at the convention indicate a schism between the conservatively-oriented boards of directors of the orchestras and the managers, conductors, players, composers and other professionals over the subsidy issue. The board members see a subsidy as the first wedge of a government takeover. The professionals say: "We need it, and the board members are living in a bygone day of greater philanthropy. What's the difference between an industry subsidy and Government subsidy."

One way to cut expenses is an experiment in bicycling of artists between the Savannah, Ga., and Charleston (North Carolina) symphony orchestras. The two cities have arranged their rehearsals and performances so that key performers can play in both orchestras. The players get more work, the ochestras get top players, and there is an overall saving on duplication of talent and money.

One meeting, billed as a "fireworks session," brought forth the question as to whether the "Star Splangled Banner" should be played as a regular part of the symphony program. "In the first place it's bad music," said composer Paul Creston. "Beside, it deals with war and we should play something that deals with peace. If we must play something, I would suggest 'America the Beautiful'."

"You think you have troubles," replied a board member of the Vancouver (Canada) symphony. "We have to play both 'God Save the Queen' and 'Oh, Canada' at our programs."

UA UPS MORRIS PRICE TO NAT'L SALES CHIEF

Morris S. Price has been named national sales director of United Artists Records. In this spot he succeeds Jerry Raker who exited the post recently and is now general manager of Colpix Records. Price will direct the entire sales operation for UA.

Price, who has been active in the disk field for some years, including a stint as v.p. in charge of sales for Mercury Records, joined UA in 1961. For the past 10 months he has been director of regional operations for the company, working out of Chicago. In his new post, Price will headquarter in New York, moving from Chi in the next month.

Pogo to Produce Chirp's Platters for ABC-Par

Pogo Enterprises, the indie disk producing outfit and music publisher, has set a deal with ABC-Paramount Records to write and produce disk sessions for chirp Sharon Lee Strauss. Pogo currently produces singer Brian Hyland's platters for the label.

Miss Strauss, who is the daughter of N. Y. Times sportswriter Michael Strauss, cut her first session last week and the disk is due for release soon.

The operation, which includes Pogo Music Corp., Pogo Productions and Stacey Management, has also moved to larger quarters in New York. Pogo Enterprises is co-owned by writers Peter Udell and Gary Geld, with business affairs and artist management of the outfit's clients handled by Sam Gordon.

Ask Press to Scram So Symphonies Can Pitch For Admish-Tax Slash

Austin, Tex., June 26.

Question of whether Texas symphony lovers should have to pay an admission tax has been argued before the state comptroller. Tax is 10% above 50c.

Comptroller Robert S. Calvert said he would make his decision after studying briefs to be submitted by the symphony societies' representatives. Representatives of four Texas symphony societies and the Dallas Grand Opera Assn., met behind closed doors with Calvert for three hours.

Reporters were asked to leave the meeting by the symphony representatives. Calvert said the meeting was not a formal hearing, that the door of his office is "always open," but that the discussions would probably touch on matters "they might not want to get into the press."

The comptroller said he thought it would be in "good taste" for the newsmen to leave and promised to relinquish his office for a press conference after the meeting. Reporters complied but didn't appreciate the secrecy.

Dick Rodgers

Continued from page 41

a luncheon in the Grand Ballroom of the Waldorf-Astoria Hotel, N.Y. There's also a cocktail party on the same day in his honor being tossed by the MacArthur Awards committee.

Probably the most notable celebration has been and continues to be given by radio and tv. As his birthday approached, more and more musical tributes began to spring up on the air, perhaps hitting their peak this week. CBS-TV's "American Musical Theatre" half hour was devoted Sunday (24) to Rodgers' musical creations. That same day, WOR Radio's a.m. "Curtain Time" show music program was devoted to the composer's tunes.

NBC radio's "Monitor" will do a three-hour all-Rodgers show next Saturday (30). Similarly, Chicago's Lee Phillips program will feature three hours of Rodgers during the week, as will stations in Baltimore and Washington. Bob Kennedy of Boston's radio station WBZ also has an hour of the composer's music on tap for this week and Buffalo's WGR will likewise have a Rodgers show.

On his birthday tomorrow, WNEW, N.Y., Radio has skedded a two-hour "Salute to Richard Rodgers" from 11 p.m. to 1 a.m. And there are others around the country who have latched on to the event as a natural for programming. Were Rodgers not already among the top five air-play catching composer, this array would certainly put him among the ranks.

The CBS-TV "American Musical Theatre" salute to the writer proved an entertaining and informative half hour. Moving into a new time slot (5 p.m. as opposed to 12:30 p.m.), the program maintained its format of having students from N.Y. City highschools on the set to see and briefly participate in the show. As in the past, the seg was smooth and entertaining.

Hosted by Earl Wrightson and also participated in by Martha Wright, Ralph Curtis and Alfredo Antonini & the CBS Orchestra, the show featured Rodgers & Hart and Rodgers & Hammerstein tunes. Some historical data was provided by Wrightson, and his vocal performance, as well as those by Miss Wright and Curtis, was sharp and sure.

In addition to the musical portions, there were also some stills of Rodgers displayed, tracing him from birth through his career with Hart and Hammerstein to the present. In addition to his Broadway contributions, the writer's tv and other efforts, such as the "Minneapolis Seaway March," were also rendered.

It was a nicely-presented tribute, devoid of too much sentimentality, and another solid effort for this fine musical program. It was also a fine addition to the array of kudos the composer has been gathering this year. *Kali.*

BG's Pioneer Jazz Junket Pierces Iron Curtain to Score Cultural Coup

Benny Goodman's "Mission to Moscow" is now in high gear. After a moderate start in Moscow on May 30, BG's State Dept.-sponsored tour of the Soviet Union began to pick up steam and the Leningrad date last week had an audience of 5,000 rooting for encores which the band answered with a 20-minute jam session.

As audience enthusiasm has grown, official Soviet interference has diminished. Minor hassels with Russian officialdom on making tapes of the performances, personal and informal contact with Russian fans, etc., have been straightened out and BG is riding a free and easy windup.

The U.S. press has been giving full coverage to the tour with several major dailies taking editorial stands supporting the project and praising BG for his contribution to Soviet-American cultural relations. The consensus is that the State Dept. has an important plus in its docket.

Hal Davis, assistant to the chairman at Grey Advertising, who returned to New York last week after accompanying Goodman on the first leg of the tour, reports the following:

Chalks Up 'Firsts'

"At the halfway mark of his Russian trip, Benny Goodman keeps chalking up 'firsts' in this pioneer venture behind the Iron Curtain. In the eyes of State Dept. officials in the Soviet, there is no doubt that he has accomplished his major objective of having jazz accepted as a legitimate art form. The presence of Nikita Khrushchev at the opening Moscow concert put the stamp of approval on Goodman's venture.

"Later, the readiness of Soviet composers to volunteer the appearances of leading Soviet jazz musicians on a formal program with Goodman, added emphasis to the point. Up to 18 months ago, this would have been unthinkable in the USSR.

"Musically, the programs have changed considerably since the opening concert. Goodman has been most alert to the response of the audience and, since he was first out, had to learn from actual experience, not the guessing of laymen. As a result, the book being played at the concert places major emphasis on new arrangements for the band, plus small group sessions and an overall jam session at the end of the program.

"'One O'Clock Jump' and 'Bugle Call Rag' are several of the old tunes which draw most applause. It was 'One O'Clock Jump' which broke down the house in Moscow on the second night of the concerts. But the front line of Vic Feldman on vibes, Joe Newman on trumpet, BG on clarinet, plus Teddy Wilson on piano, Bill Crow on bass, Mel Lewis on drums and Turk Van Lake on guitar, is active every night with a variety of tunes from Joe Newman's 'Midgets' to Gershwin's 'Lady Be Good.'

No Jazz Background

"'Meet The Band,' an original by composer Bob Prince, has done exceptionally well with audiences. Goodman's feeling is that Russian audiences do not, by and large, have any jazz background, and that the performance—not the tune—is the most important element of the program. So the solos have gotten flashier and more numerous as the concerts roll along. Another favorite has been 'Titterpipes,' an original by tenorman Tom Newsom, which features Phil Woods on alto and Zoot Sims on tenor. John Bunch, the band pianist, has also been heard from with several arrangements, notably 'Bye Bye Blackbird.'

"Vocalist Joya Sherrill has proved to be a hit with Soviet audience despite her experience in Georgia. (She was hooted off when she sang a song in Russian.)

"The newspapers review the band in depth. Critical opinion has been excellent, centering around the virtuosity of the performers. The only carping is that Goodman might have brought along more singers, jugglers, or variety acts—which Russians believe should be in a show.

Lotsa Souvenirs

"Thousands of Benny Goodman buttons, pictures, records, ballpoint pens and other mementoes have been given away. Goodman also has presented Selmer and Bundy instruments to students of conservatories and universities. BG is an exec of the Selmer Instrument Co.

"George Avakian, RCA Victor pop artists & repertoire chief, has returned to the States with the first tapes for a projected album which Victor plans to release in the fall.

"Goodman is scheduled to return to the U.S. on July 9 after playing a repeat in Moscow. In the Soviet capital, he is booked to play a classical concert with the Bolshoi Quartet and there's a possibility that a joint Soviet-American jam session should take place during one of the concerts."

Axelrod to Plaza-Pride

David Axelrod has joined Harry Weiss' Plaza-Pride disk combine as artists & repertoire chief for both labels.

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McClellan Probe Triggers Ariz. Ban On Strips; Operators Miffed at Move

Phoenix, June 26.

The McClellan AGVA investigation is having repercussions in Arizona which are giving the state's bistro owners a headache.

The trouble was triggered by stripper Brandy James, performing at Guys and Dolls, one of three Arizona clubs employing exotics. It's charged that an intruder crashed her dressingroom and created a beef.

The case is still unresolved in Magistrate Court. But the charge prompted Lt. Gordon Selby, head of Phoenix's Special Investigation Bureau (Vice) Dept. to issue a manifesto governing the conduct of peelers.

A law barring any employee, entertainer or musician from drinking alcoholic beverages on the premises under penalty of license revocation has been on the books since repeal days. It's been largely ignored by the cops but this law does not include strippers.

Police and tavern owners both cooperated to solve their mutual problems — until John Duncan, Chief of the State Liquor Board, intervened. A strip act in Arizona is mild by most standards but Duncan, in a startling, abrupt move "requested" that all exotics be dismissed immediately. They were—at the expense of the club owner and the performers.

Chief Duncan refuses to talk to the local press. Moe Abrams, boniface of Guys and Dolls, referred all queries about the situation to his attorney, Sheldon Mitchell.

Mitchell said: "I need time to decide what plan of action to take. Because for all intent and purposes this is still a verbal 'request,' I have advised Mr. Abrams to abide by Duncan's verbal wishes but it's very doubtful to me that Duncan, a $12,000 a year political appointee, as head of liquor control exclusively has the authority to 'request, advise or order' the type of entertainment provided by a law abiding tax paying club owner."

At Lindsey, director of the 1,500 membership Ariz. Retail License Beverage Assn., has adopted a wait-and-see policy. The bar owners refuse to talk. They feel there is an injustice here but it's a simple matter of fear of reprisal from the powerful liquor board.

Ad Agency Wins $23,667 Award Vs. Schine SkiDek

Buffalo, June 26.

Judgment against Schine Ski-Dek Centers Inc. in favor of Weil, Levy & King Inc. for $23,667 was entered in Supreme Court here this week.

Plaintiffs, a local agency, handled the initial advertising for the pilot project SkiDek here and action was brought against a number of Schine corporations as co-defendants. Motion for summary judgment resulted in decision against present defendant only.

Local SkiDek is closed for the summer and a number of mechanics liens have been filed against the SkiDek operation.

Hull, Que., Solon Would Ease Nitery Show Law

Ottawa, June 26.

Ottawa's trans-bridge neighbor city of Hull, years ago the place to go for night life, may get back some of its after-dark attraction if a civic by-law amendment goes through the city council.

Alderman Lionel Ducharme, concerned with the lack of business in hotels currently restricted to bands and singers, presented a motion last week to okay Hull cabaret shows. He said his amendment would permit "anything that can be interpreted as art." He believes artists from abroad and from the U.S. would come to Hull if the law were relaxed.

Peggy Lee's Backing

Seattle, June 26.

The Benny Carter Quintet will back Peggy Lee in her three shows in the Opera House on the World's fairgrounds here today (Wed.) through Friday (29).

Carter will be nonperforming director. Group includes Lou Levy, piano; Max Bennett, bass; Chino Poso, Latin drums Will Bradley, drums, and Jeff Kaplan, guitar.

Brenda Lee Still Ailing

Pittsburgh, June 26.

Brenda Lee's neck injury suffered last week at the Latin Casino, Cherry Hill, N.J., is still causing her pain and discomfort during her current stand at the Holiday House but she hasn't missed a show since she opened on Tuesday (22).

During the day and after the show, she wears a supporting collar but is able to take it off during her two nightly performances.

Toronto's First Cabaret Theatre Offers Patrons 'Drink With Your Drama'

By ROBERT McSTAY

Toronto, June 20.

Sylvia Shawn is producer and Ray Lawlor director of two one-acters in the 92-seat upstairs room of Theatre in the Dell. Miss Shawn studied at the Neighborhood Playhouse in New York and has appeared with several American companies. Lawlor studied with Marcel Marceau in Paris.

At Equity scale for actors, with turnover getting $1.50 cover, backer of Theatre in the Dell gets the food and drink bill. But no service

Theatre in the Dell

Sylvia Shawn and Ray Lawlor present two one-actors; $2.25 cover.

is provided during the some 40-minutes of the two one-acters. If the customer wants a meal or drinks, he or she has to go downstairs during the performance of the play. It's permitted, however, to nurse a drink during the two one-acters.

For reputedly the only type of cabaret theatre in Canada, boniface De Laurentis is splitting the advertising 50-50 but supplying the musicians for stage-breaks and dancing.

Teeoff is "The Door" by Toronto author Ron Taylor, and this is its initial performance. Separated by 50 minutes, the second production is "The Dock Brief," a comedy by John Mortimer, which is getting its first Toronto stage presentation.

Keeping the cast to an Equity minimum, Bill Brydon of the recent off-Broadway production of "The Long, the Short and the Tall," plays the two leads in both plays, with Sean Sullivan and Gerard Parkes also cast in the two plays.

The one-acters will run three weeks and two Equity women and a man are currently rehearsing the next two one-acters. There are no understudies.

There are elevated stage sets down front of "The Door" and "The Dock Brief," with plays at 9 and 11 p.m., plus air-conditioning. Facing the program credits is a list of meals, wine, beer and hard liquor drinks.

Both plays are meritorious, action-packed and filled with comedy lines; and the fact is that one can sip a drink while watching the plays, something that is not permissible in a legit house.

Bold in concept, theatre-in-a-tavern is new to this city. Here you get a drink with your drama.

Savoy Hilton, N.Y., Sold To Webb & Knapp for $25-Mil.

Webb & Knapp last week concluded a deal for purchases of the Savoy Hilton Hotel, N. Y., plus an adjacent four-story building, from the Hilton Hotels Corp. for $25,000,000. It was said to be the largest cash price ever paid for a hotel property.

As part of the transaction, W&K arranged for sale of the land to the Equitable Life Assurance Society, which in turn leased it to the realty firm. Hilton will continue to operate the Savoy Hilton. Until 1957, this 886-room inn was known as the Savoy-Plaza. The Grill Room of the Savoy-Plaza is generally credited with having catapulted such performers as Hildegarde and Lena Horne to top time.

NELSON EDDY

Taking in the Bull Fights and playing at the cucaracha in Juarez, Mexico (for the third time). Especially interesting to Theodore Paxson, pianist-conductor, who so eloquently plays the Bull in Eddy's "Carmen" skit, with Gale Sherwood. She's eloquent, too: etc., etc., etc.

IA Picketing Of Pitt Aud Illegal, NLRB Decrees

Washington, June 26.

The National Labor Relations Board (25) yesterday ruled that the International Alliance of Theatre & Stage Employes had no right to picket the Pittsburgh Auditorium because its concessionaire didn't hire union members to sell tickets.

In affirming the recommendation of its examiner, the board ordered IATSE Local 862 to say whether or not it will refrain from further "force" against Allied Maintenance Co. of Pennsylvania Inc. which manages the auditorium for the Public Auditorium Authority of Pittsburgh and Allegheny County.

The dispute arose, said the board, in September, 1961, when Allied hired six ticket sellers for the Arena's first show, "Ice Capades," from among applicants none of whom was union members.

The union then picketed the auditorium a week before the opening.

A claim by Building Service Employees International Union, Public Events Employees Union, Local 168, that its members should sell tickets at the auditorium was not cogent, the board also ruled.

Mexico Bids Adios To The Twist; Too 'Vulgar'

Mexico City, June 26.

The Twist is due to fade in Mexico if local musicans and singers have their way. An offensive has been initiated to reduce the ranks of admirers of the flexible joints craze, especially among the younger bloods.

Actually the Twist has not caught on among the older set. Maybe it's because the average Mexican lady married or single, and most of the males, are rather on the plumpish side, find it fatiguing to make with the Twist.

Singer Hugo Avendano, former longhair thrush who switched to pop ballads, said there is a trend among diskeries, musical organizations and entertainers to put an end to the Twist.

"There's nothing very original about it anyway," Avendano said. "It's a more vulgar species of the Charleston."

The teenagers are still for the Twist, but they'd be for any exotic dance craze of the moment. And rock 'n' roll is also still popular.

WALTERS' PRODUCTION OFFICE

Lou Walters, former operator of the Latin Quarter, N.Y., and later of the defunct Casino de Paree, N.Y., is slated to open a production office in New York to turn out unit and industrial shows. Now in Europe, he will seek a location upon his return.

Walters recently was named producer of the Americana Hotel, San Juan, operated by the Loew Hotels, and is producer at the Carillon Hotel, Miami Beach.

Inside Stuff—Vaude

The Dictaphone Corp. moved into New York's Upstairs at the Downstairs nitery last Wednesday (13) afternoon for a nitery-styled presentation of its new machine, the Time-Master/7. The production was written and directed by Bud McCreery, who has turned out material for many of the nitery's shows, and starred the players who regularly appear at the club: William Bogert, Ceil Cabot, Rex Robbins, Steve Roland, Donna Sanders and Mary Louise Wilson. The show, tagged "Back Talk," was choreographed by Frank Wagner, another U. at the D. regular.

Seattle Expo hit its highest weekday attendance June 12, with 68,895 payees clocked. Communique from Bill Jahn, Seattle Post-Intelligencer radio-tv columnist, adds that "the tourists from Iowa and Illinois are just rolling into town on U. S. highway 100, suggesting there'll be more records anon.

The 15th anniversary of presentations of "Holiday on Ice" in Mexico was recently commemorated at Mexico City's Arena Mexico with unveiling of a plaque paying tribute to the company, president Morris Chalfen and Mexican rep of the troupe, Joaquin Guerra. Guero Benitez, general secretary of the Mexican Theatrical Federation, which gave the plaque in conjunction with the National Assn. of Actors and Section 56 of the Union of Film Industry Workers, did the uncovering honors.

A one-month tieup between some 20 Connecticut and western Massachusetts stores of the W. T. Grant Co. and the Mountain Park amusement park of Holyoke, Mass., to the tune of $1,000,000 worth of free rides has been effected. Each of Grant's customers is being given $1 in rides at Holyoke fun spot. The free ride books will be accepted at the park from July 5 through Aug. 5. Promotion is believed to be the biggest of its kind in the country.

Nationwide publicity gave solid boost to membership in Le Hibou, Ottawa's w.k. coffee room. Spot has more than 1,000 members now and they are still applying. It seats 150. Plugs came via two chief sources: a photo feature in 2,000,000-circulation Weekend magazine and a wire story on a Canada Council grant for poetry readings. Current is chanter Tom Kines, who followed bookings by the Lemming Puppets and Josh White Jr. Next is local impressionist-satirist Ritch Little.

Hunt Bros. Circus Winning 90% B.O. Security With Local Org Guarantees

By HUMPHREY DOULENS

Norwalk, Conn. June 26.

Hunt Bros.' Circus (royal and international for the first time to cash in on Don Ameche's Friday night NBC-TV circuit of European big tops) is as solid a part of New England's entertainment schedule as the Danbury Fair, the Yale-Harvard regatta and Nantasket Beach. For 71 years the same has never missed a season, nor a town in the Northeast that could pay off.

Paced by good local promotion, strengthened by a permanent crew and topped by a succession of worthy acts, Harry and Charlie Hunt survive in a field where new ones wither every year. Harry Hunt, at South Norwalk, revealed that the show is now 90% protected by outright guarantees from local auspices. A crew of six men is out most of the year digging up local presentors, most of them repeaters.

Guarantees, plus a dependable working crew, keep his show out according to Hunt. Sleeping vans, lot cookhouse and bonuses with some year-round work at winter quarters (Burlington, N.J.) spare the Hunts the plague of other touring shows, indifferent hands.

Hunts go in heavily for animals and does not splurge on names, although there are two mighty ones in the current aggregation, Stella Wirth and Paul Nelson. Stella, sister of the celebrated May of the Riding Wirths, presiding upon a souped-up pipe organ, makes that instrument sound like Creatore's Band and her cues are as sure and as accurate as her riding was in her great days in the Barnum show.

Nelson, scion of John Ringling's prized family of English acrobats, handles and works all of the stock assisted by his wife Kathie, and their horsemanship is outstanding. Show owns all of its animals including eight fine elephants, and has just added eight slim Palaminos that recall the school of Jorgen Christiansen. The Twist has been added to the dressage routines quite properly and in no way to cause finicky fans to shudder.

After Miss Wirth's rousing fanfare for the tournament, the Nelsons open with two rings of scrubbed, obedient ponies followed by the Ospreys working on a trampoline combined with clowning on the horizontal bar. Turn discloses show's only defection, the impudence of using civilian clothes in performance. Some shows are over costumed, but not the Hunt Bros.

Baby elephants are worked by Marsha Hunt, Charlie's daughter, of the third generation, with Ray Bush and Junior Clark in end rings.

The 16-year-old Carlos twins, Karen & Doris, do three aerial turns with class and skill. Working first with their father on a bounding rope, they also do a web duo and a spectacular balancing act. Karen also doubles in dressage display. These kids have class.

Wonderful oldtimers, the Levines are surefire with their monkeys. Madame Levine can certainly give youngsters in the business all the clues to that indefinable art of selling an act.

Hunt Bros.' Royal Int'l Circus

Harry and Charlie Hunt presentation. With Stella Wirth, Paul Nelson, Ospreys, Marsha Hunt, Ray Bush, Junior Clark, Carlos Twins, The Levines, The Hartzells; Ray Sinclaire, equestrian director.

Unless the Hunts are fooling they have located some "sacred, Abbysinian pongas" which look suspiciously like American ponies, or pony-crossed llamas. As magnificently announced by Ray Sinclaire, the young, personable and exceedingly correct equestrian director, both pongas and ponies participate in "A Lesson in Peaceful Co-Existence." The "ponga" later turns up as Africa's contribution to a happy "inter-continental" mixed animal act presented by Paul Nelson who is splendidly introduced as Professor Nelson.

The elephants in their big display, all three rings, are expertly handled in the tradition that was taught to American performers by Marie Powers and Adele Nelson years ago.

The Hunts have taken the wonderful "mechanic" routine right out of "Jumbo," and kids are invited from the audience to swing through the air in the first lessons of bareback. One lad was so good, dancing upon a palamino broadside, he might have been planted. Capt. Tom Gorman did it in his unforgettable show days and what's wrong with that anyway?

Show worked here in a skating rink, one of few indoor dates under guarantee plan. The ceiling was too low for flying return act so the Hunts mived the entire audience out onto the backyard where rigging had been set up. Audience loved this privilege, mixing among performers and their vans as the Hartzells went through the same wonderful routine patterned by Eddie & Mamie Ward out in Bloomington, Ill., a long time ago.

Showman Sees Hong Kong Bonanza Once Stadium Tangle Is Smoothed

Tokyo, June 26.

Although Clarence Bodine Jr. suffered a severe setback in his attempt to establish Hong Kong as a key link on the Far East pop entertainment circuit, he is determined to continue.

For seven years the promotion manager for the Far East unit of "Holiday on Ice," Bodine resigned early this year to set up Hong Kong Promotions. He signed a year's lease for the Hong Kong Football Club Stadium and planned to present name acts in the Crown Colony with a week-long show every 10 days between May and August and on Friday nights during the football season.

With sound financial backing, Bodine had constructed a portable stage and superstructure for lights. He also bought and hung curtains and rigged a sound system. Having 10,000 covered seats plus 2,500 chairs which could be placed on the field, Bodine hoped to follow the pattern of the Araneta Coliseum in Manila, offering international artists at popular prices. His scale was set at U.S. 40c to U.S. $1.20.

Then the project seemed to crumble before his eyes.

'Poison Pen' Letters'

Here scouting acts, Bodine explained: "A series of poison pen letters appeared in the local press threatening legal action against the football club—a non-profit organization—for leasing the stadium for commercial events. The letters were concerned chiefly with supposed noise and disturbance to the immediate neighborhood that the shows would bring.

"Investigation showed that the writers of the letters were all government employes living on a bluff above the stadium," Bodine added. For his first show, beginning May 10, he had Marie McDonald flown in from Hollywood. She was supported in a week's run—for which Bodine claims a nightly average attendance of 5,000—by 15 foreign acts then playing Hong Kong clubs.

"The police and government officials checked for noise and found there wasn't any," Bodine continued. "After being approached

(Continued on page 62)

SANDS' REVUE TO BOW JULY 6 IN MEXICO CITY

Mexico City, June 26.

An agreement with the Mexican Actors Union (ANDA) will permit Hal Sands' revue to open at the Terrazza Casino, Mexico City, July 6. Pact calls for Sands to hire one native performer for each one he imports. He is importing a 16-girl line and will hire the same amount of local showgirls. In addition, he'll buy two Mexican acts to permit two U.S. turns to work there.

Sands originally planned to open his revue earlier this year when the ANDA stopped the deal. The acts booked earlier, says Sands, are no longer available and thus he's casting about for a pair of other turns.

The Terrazza Casino is a major Mexican nitery. Chubby Checker recently completed an engagement there.

Screens to Foil Seattle Fair's Cuffo Spectators

Seattle, June 26.

The Seattle World's Fair has put up additional canvas screens to block out view of freeloaders from hill for shows in the Stadium. New screening was put up to halt viewing Roy Rogers' cowboy show, which began a 15-day run Saturday (23).

In the past, fairgoers standing on the hill just west of the Stadium have had almost as good a view of the Circus Berlin high-wire and trapeze acts as paying viewers in Stadium stands.

Ewen Dingwall, Fair general manager, said the screening was another move to have people who want to see Stadium shows buy tickets. He said the Fair has a major investment in these shows (Circus Berlin and Roy Rogers) and expects people to pay for them.

Some Stadium shows have been free to fairgoers.

Bar Twisting Barred

Pawtucket, R.I., June 26.

Twisting on bar tops is out in Pawtucket. This type of terping is to be eliminated immediately, Police Chief Edward F. Parker has ordered.

One spot, Aura's Lounge, an intimer that had construction of a ramp underway along which twisters could reach the bar top, was ordered to dismantle it at once.

Alphonse Bouley, operator of the Gaiety Lounge, was invited to police headquarters and told to eliminate that type of dancing. Police had received complaints as to the character of dancing at the Gaiety and the elevation from which it was being performed.

2 More TV Oater Stars Fill $35,000 Talent Slate For '62 N.M. State Fair

Albuquerque, June 26.

The entertainment lineup for the 1962 New Mexico State Fair in September was completed last week with the signing of two more horse opera tv actors.

Latest to be inked are Slim Pickens and Don Collier, featured in NBC-TV series, "The Outlaws," who will head up rodeo shows in fair's Tingley Coliseum on final two days of this year's exposition, Sept. 22-23.

The fair is skedded Sept. 13-23, and entertainment slate is top-heavy with western talent, as has been case for several years now. Show kicks off with two-day historical pageant saluting 50th anniversary of New Mexico Statehood, on Sept. 13-14.

Talent shows and rodeo competitions open Saturday, Sept. 15, with pairing from CBS-TV "Rawhide" series. They are Sheb Wooley and Paul Wishbone Brinegar. Pat Boone in for trio of appearances Sept. 17-18-19.

Hillbilly comics Homer & Jethro follow on two-day stint, Sept. 20-21.

Jimmie Rodgers and folksinging Fairmount Singers are booked to emcee entire nine-day layout of acts. Fair manager Tex Barron lined up entire talent package for 1962 fair for approximately $35,000.

NORMAN HITS 'SLUR' ON 'DECENT NITERIES'

Hollywood, June 26.

D.C. hearings into the activities of American Guild of Variety Artists has cued Gene Norman, operator of the Crescendo and Interlude on Sunset Strip and acting as prexy of the Associated Night Clubs of America, to wire exception to "the detrimental image being fostered by the tone of current investigation" to Sen. John L. McClellan, chairman of Senate Subcommittee holding the sessions.

Norman said, "there are hundreds of legitimate nightclubs operated by reputable citizens," and added that the investigation could "discourage public attendance in decent nightclubs." He asked for a "provision for protecting the innocent by introducing a statement that the investigation is not intended to deprecate an entire industry."

Hope Tops Seattle Nudes With Smash 906 Advance

Seattle, June 26.

Bob Hope is a greater draw in Seattle than nude shows or concerts. At present a vance sale for the Hope show set by Greater Seattle Inc. in the Aqua Theatre, July 9-16, is a tremendous $90,000.

Walter Van Camp, Greater Seattle head, said advance for two musicals in the Aqua Theatre—"Annie Get Your Gun," with Gisele MacKenzie, and "Music Man," with Bert Parks, was also big, running about $13,000 ahead of sale for similar shows last year.

Jas. Shigeta to Headline 50th State Fair Show

Honolulu, June 26.

James Shigeta will fly home from Hollywood to headline the main show at the privately-sponsored 50th State Fair in the Waikiki Shell, which adjoins the fairgrounds in Kapiolani Park. Actor-singer will appear June 29-July 1, with reserved seats at $3.50 top.

An International Varieties show is set July 2-6 with the Miss Hawaii Pageant scheduled July 7 and 8.

N.Y. Persian Room Lines Up Its First Summer Schedule

First quartet of headliners has been set for the summer operation of the Persian Room of the Hotel Plaza, N.Y., which start July 9. Spot closes for one week previous for refurbishing. Florian ZaBach preems and Kitty Kallen plays her first N.Y. date in some years, July 23.

Hildegarde is set for Aug. 6 and Russell Nype is booked Aug. 20. Milt Shaw, who was at the Hotel Waldorf-Astoria's Empire Room last season, moves into the Persian Room for the summer with Mark Monte's Continentals continuing as alternate band.

The Plaza, under the new management of A. M. Sonnabend, will of course continue the Persian Room for the fall regular season starting Sept. 12 with Katyna Ranieri with incumbents Emil Coleman and Monte returning to their accustomed orchestral posts.

The Plaza will have more than its usual amount of show biz activity in the fall inasmuch as the Rendez-Vous Room will house the new Julius Monk revue, "Dime A Dozen." This section of the hotel will be refurbished for the new show installation.

Baseball No Jinx to Cafe Biz—Mpls. Stadium Mgr. Opening Nitery Himself

Minneapolis, June 26.

Joe Duffy, general manager of the Metropolitan Stadium, where the Minnesota Twins American League baseball club and the Vikings National League football team play their home games, opened his own nightclub here Fri. (22). Associated with him in the venture is his brother Ray, manager of the Stadium's swank food and beverage club.

Local nitery circles attach significance to the Duffys' entry into the bistro scene here on their own. Because it comes at a time when Twin Cities' supper club owners have been yelping that major league baseball, which arrived here last year, raises havoc with their summer biz.

Apparently the Duffys, who have been in closest touch with the situation, have a different belief about the matter. Their spot being called Duffys', is providing jazz combo for entertainment. At the baseball season's end the brothers will resign their present Stadium positions, they say, to give full time to the nightclub.

Big league baseball hurts niteries' summer patronage because nearly all of the home games are played at night and many people want to watch the away contests on television or listen to them on radio, according to cafe owners here.

Also, the $3 top and less admissions for the games take so much of entertainment purchasing power that many baseball fans, who comprise a considerable share of bistro patrons here, economize on other amusement.

Sedaka's Latino Tour

Neil Sedaka has been signed for a three-year tour of South America starting at Lima, Peru, June 28. He follows with a stand in Santiago June 20, Buenos Aires July 5 and winds up in Sao Paulo July 15.

Like most singers booked on these junkets, disk sales in these countries paved the way for his tour.

Haber Files $210,000 Suit Against Julius Monk Claiming Pact Breach

A $210,000 damage suit against cafe producer Julius Monk has been filed in N.Y. Supreme Court by Irving Haber, owner of the Downstairs Restaurant Inc., which operates Upstairs at the Downstairs and Downstairs at the Upstairs, N.Y., where Monk produced shows for the past few years.

With his complaint based on four causes of action, Haber asks $75,000 for Monk's alleged refusal to get started on material for the cafe's new revue slated for September although it was part of his contractual duty.

Haber wants another $25,000 for Monk's asserted walkout on May 18 though his contract was not over until July 2, and he has not returned to the cafe where he is supposed to be nightly. Haber also demands $100,000 for Monk allowing publicity to be placed regarding his new affiliations.

In addition, the suit seeks $10,000 for material okayed by Monk for future use with his imprint on them. These items include ashtrays, napkins and advertising matter.

Monk and Haber's association stems from 1956 when Monk produced "Four Below" at The Playgoers Club, now razed to make way for an office building. Haber subsequently took over the town house of the late merchant John Wanamaker and refurbished it as a site for two niteries.

Meantime, Monk has signed to produce shows at the Rendez-Vous Room of the Plaza Hotel, N.Y. Haber inked Ben Bagley, who formerly produced the Shoestring Revues, to succeed Monk.

Borscht, Bagels & Burly

Fallsburg, N. Y. June 26.

Danny Kline who brought burlesque to the borscht circuit last summer, will reopen his Gaiety Burlesque here Sunday (1) with two shows a night at 8:45 and 11:30.

The same type of show is planned but producer Kline states there'll be "almost entirely new faces and posteriors." He says the show was very well accepted last year and there were no complaints whatsoever, the resort gendarmery apparently being satisfied with the addition of burly to the entrenched borscht and bagels.

Tokyo Inns Set Singers As City Relaxes Its Ban On Live Performances

Tokyo, June 26.

Hotel diningrooms, which hitherto have been denied live performances other than dance bands for guests, are starting to book singers. This had previously been refused them except for special occasions such as holidays and private parties.

The Imperial started trend last year with weekly luncheon recitals. Now the new, plush Okura Hotel has chanteuse Yvette Giraud booked for one night in its Grand Banquet Hall, at $6.60 (including dinner, service charge and tax) and the Palace Hotel will present the Trio Los Panchos for one night in its Club Gold.

Earlier understanding of the city's apparently flexible ruling was that nightclubs, or rooms operating as such, could not have same entrance as hotels. This brought on some unique construction whereby clubs flank hostelries, particularly at the New Japan, which is sandwiched by the New Latin Quarter and Hanabasha niteries.

After complaints from clubs, police last year banned hotel dancing for a spell, then permitting terping by guests only. Now the law seems to have been bent further.

HICKS BUYS CONTROL OF HOLIDAY HOTEL, RENO

Reno, June 26.

The third major hotel-casino ownership change in Reno in recent weeks has been revealed with the announcement that Carl Hicks, a former vicepresident of the Holiday Hotel, has assumed controlling operating interest in the hostelry.

The two other recent sales involved the Riverside Hotel, sold by Bill Miller to Raymond Spector of New York, and Harolds Club, sold by the Smith family, with a leaseback agreement, to a New York group.

Hicks, who will own 73% of the Holiday, will have as his partner Dave Burns, the hotel's manager, who will have 27% of the operation. Hicks was formerly in partnership at the Holiday with Newton Crumley, who was killed earlier this year in a plane crash. Hicks sold his interest to Crumley in 1961 for $100,000.

The new owners paid $275,000 for the Holiday's operating company with a 12-year lease on the building. The Holiday features lounge entertainment, with the Four Lads current headliners.

Kingston-Keely-Brubeck Boffo $58,600 1-Niter

Hollywood, June 26.

The Kingston Trio, Keely Smith and the Dave Brubeck combo, drew an SRO $58,600 Saturday (23) at the Hollywood Bowl. Gig, at $5.50 top, was one of the top biz-getters in Bowl history.

The same troupe SRO'd the previous night in the Civic Auditorium, San Francisco, for a $31,479 take. Frank Werber, manager of the Kingstons, was partnered in these promotions with Irving Granz.

BOOK 'OP'RY' STARS ON GI O'SEAS LOOP

Philadelphia, June 26.

The U.S. Armed Forces in Europe are assured a steady flow of "Grand Ole Op'ry" stars for the remainder of the year in a deal set by booker Jolly Joyce, "Lucky" Moeller, managing director of the Jim Denny Agency, Nashville, and Maj. George Adamson, Joyce's affiliate in Germany.

Deal covers U.S. bases in Germany, France and Italy and "Op'ry" stars Minnie Pearl and George Morgan are already launched on the GI circuit overseas. Month of July will send Johnny Bond and Billy Grammer; Aug., Jimmie Newman and the Blue Grass Gentlemen; Sept., Bill Haley & Comets, and Cousin Jody and Dolly West; Oct., Carl Perkins & His Blue Suede Shoes Boys; Nov., Wilma Lee, Stoney Cooper & Their Clan; Dec., Justin Tubb and Billy Walker & Their Boys.

Haley & Comets have been set by Joyce for three weeks in Caracas, Venezuela, starting Aug. 4.

Economy Leaning Scot Resorts to Native Acts

Glasgow, June 26.

Scot and Irish talent will be largely featured in this summer's lineup of holiday shows at resorts on both the west and east coasts of Scotland. Producers are featuring native artistes more, largely for economy reasons.

The Chalmers Wood production of "The Rothesay Entertainers of 1962," at the Clyde vacation resort of Rothesay, stars Auld Lang Syne singer-compere David Kinnaird and Irish soprano Eileen Keegan. The comedy is by vets Pete Martin and Joe Long, with Peter Merrill and Joy Brennan supporting.

Another Chalmers Wood presentation is "The Big Summer Show" at the Queen's Hall, Dunoon, another Clyde holiday spot, where the Hedley Ward Trio and singer Bill McCue head the layout. The comedy is by Tommy Loman and Tony Melody.

Jimmy Neil, patter-comedian, who joins Scot comic Jimmy Logan on a tour of North America in September, is the billtopper at the Cragburn Pavilion, Gourock, also on the Firth of Clyde. The Andrew MacPherson Chorale, newly returned from a tour of America, are also featured, plus north-east England comedian Bobby Pattinson. Show is presented by G. B. Bowie, vet Scot showman.

Tokyo's 4 Top Spots: Kabuki, Kokusai, Nichigeki Music Hall and New Mikado

Tokyo, June 26.

The Kokusai Theatre, in the Asakusa sector, is the Radio City Music Hall of Tokyo. Again, like Paris' Lido is to the new Mikado nitery, so is the Kokusai vis-a-vis the Rockefeller Center showcase. While seating only 3,200, or half the Music Hall's capacity, its stage is bigger. It measures 84 ft. by 90 ft. and is 36 ft. high.

Its shows are lavish, four-a-day, with a gargantuan production staff comprising Iichi Mori as producer and Kyyoshi Kunito director. These two toppers have a team of assistants that reads like a phone book, among them director-choreographer, Kunitoshi Yamaguchi; choreographers Ryo Asuka, Shigemi Arai, Noboru Matsumi; two others, strictly on the Japanese motifs, Hiroyuki and Takizo Hanayagi (presumably brothers); Koichi Hara on lyrics; music by Takaaki Asai, Yoshi Tashiro, Koichi Fukada, Yoshio Murayama, Katsuaki Nakatani, Jun Iwai; music (Japanese), Sazazo Kineya; still another music credit to Sasazo Hachio Matsui and Hachidai Nakamura; and so on to supervisor of folk dance, vocal coaches, stage settings, costumers, lighting, stage director, music conductors and one guy, Syd Craiker, who gets billing for the English program. (Hence the above spellings).

This is the show the Music Hall's prexy, Russell Downing, asked the VARIETY man to o.o. with an eye to a cultural exchange. Downing is right—while the Kokusai's 150 dancing chorus outnumbers the Rockettes, the Yank kids still have the choreographic edge although the Nipponese lasses are plenty on the ball.

Realistically, as Downing put it recently, even the Rockefellers couldn't afford such a sizeable import of people ("It would only have to be done on a State Dept. cultural exchange") and, gallantly, he felt "there's just nothing in anybody's theatre that could top our kids, and we certainly wouldn't want to embarrass the Japanese beauts or anybody else by any odious comparison."

None the less, the Kokusai is a savvy operation. It is clean. It is strictly family trade. It is SRO constantly. It is refreshing in contrast to the marathon strippers which so abound in Tokyo show biz.

There is a tradition about the Kokusai Gekijo, to give it its full billing, that dates back to 1936. The cast is all-femme; male roles are taken by girls. They are trained from early teens. The productions are lavish, more in the yesteryear Ziegfeld pattern than the Music Hall. Shows run 95 minutes, crowding beaucoup spectacle, decor, production values and sheer overwhelming opulence into that time. Admission is 630-yen ($1.68) and includes a feature film.

As with all Tokyo theatres, the byproduct income from programs (paid for), food, restaurants, snacks, drinks, paintings, transistors, gadgets etc. makes the popcorn or a drive-in's food sidelines look like the Automat.

Strange, too, is the traditional lack of applause by local audiences. They're very attentive but just don't know the meaning of clapping hands.

Shows are a blend of Japanese tradition and global values, including the inevitable Twist for the finale. One production number dramatizes the popular pinball local game, the "pachinko."

Production values remind of the Shubert tradition — giant staircases for sartorial and production parades and displays. It's the same technique to which the Folies-Bergere (Paris) is partial, excepting that with the Paul Derval-Michel Gymarthy operation it is perforce, because the Folies stage is shallow, hence the steep staircase (as well as the out-front suspended nudes on traveling carriages). But the Kokusai giant stage has both depth and height, and the effect is even more dramatic.

The western influences in the band billings are funny. Some samples: Akira Hayashi and His Eight Pups at the Aoi-Shiro nitery; Tosgio Kawamura and His East Dandies at the Prince Nite Spot; Kaoru Akimoto and His Six Knights along with Koichi Kawabe and His Swing Giants at the Mimatsu, which is Tokyo's biggest cabaret; Shin Matsumoto and His New Pacific Orchestra at the Nikkatsu Family Club, with S. Numata at the Hammond Organ; Tatsuo Watanabe and His Quintet at the Ginza Tokyu Hotel; Hiroshi Watanabe's Star Dusters at the Copacabana, owned by Mme. Cherry, whose personal saga smacks of Oriental romance and intrigue, according to local scuttlebutt. However, Mme. Cherry is renowned for keeping tight reins on her hostesses, disciplining them well, subjecting them to sartorial, hygienic and other periodic check-up. Sometimes the Americanisms run away with them such as one Japanese rock 'n' roll group calling itself the Black Heads.

Nichigeki Music Hall

The Nichigeki Music Hall is the Folies Bergere of Tokyo with plenty of Minsky overtones. Accent is on nudes and strips.

It's in the western idom, with little pretext at Nipponese tradition. The nudes are dominantly local but at the show caught (but, being in the second half, not seen) Vell Chess, apparently a Caucasian import, was the guest stripper. The local peelers, however, have nothing to be ashamed of—and they show all of it.

The sketches are in the traditional triangle — lover, jealous husband and the femme fatale. Tadaski Misui and Lei Ohara (Japanese, not Irish), yclept the String Bros., fulfill their billing with some good tempos on their stringed instruments — Oriental road companies of the geetar and banjo.

Toshieo Akechi and his midget fop banana partner, Kosuke Sorotobi—a cute personality—make with the broad hokum; being all mugging and panto, it's readily understood. Jun Otani, Heisuke Wada, Hisao Hujimoto, Akira Hashizume, Kohei Murata and Tadashi Terajima are the only other male principals. The rest are nudes and plenty easy on the eyes—Makiro Taki, Junko Shima, Rurika Oka, Noriko Kohzuki, Kozue Kamo, Mako Shirokura, Kozue Hashi, Mie Tachibana, Reiko Fujimine, Keiko Mito, Botan Nishizaki, Chizuru Harukawa, Arisa Ohtori, Chihiro Ushio, Yae Satsuki, Reiko Nishino, Chidori Kon.

Keiko Ashi is the acrodancer, Heisuke Wada and Reiko Nishi did the flirtation bit; Toshiro Akechi was the mask carver who conjured up the nudes, as Hisao Fujimoto, Asekemi Nara and Nanako Kohama played the husband, wife and other woman, along with sundry evil spirits. In a job application scene Heisuke Wada is the boss, Jun Ootani his aide, and Toshiro Akechi the applicant. And so the blackouts go.

The Mikado

The Mikado Theatre-Restaurant is a tourist must along with the Kubuki Theatre and other high spots. It is rightly likened to Paris' Lido and the Stardust in Las Vegas. Pierre Louis-Guerin, managing director of the Lido, is boldly displayed in a page ad in the souvenir program, saluting the plush Nipponese nitery.

It blends the dancing waters, nudes and western tempos with traditional Japanese (NOH classic) dancing. Nudes traverse the mammoth interior in funiculars and mobile carriages. It is one of the world's plushest niteries. It was here that Frank Sinatra staged his benefit show for the local children's hospital. Capacity is 1,500.

There are some vagaries in a hard-headed operation which puzzle the westerners. For example, there's no such thing as putting a fifth chair and crowding a table of four to a party of five, even if the group is amenable. Instead, the fifth guest sits by his lonesome at the next table, which means that the house loses three customers, because the adjoining table for four accommodates the lone guest. (This actually happened. No satisfactory answer other than one waiter-captain's reasoning that the fifth chair makes it harder for the waiters to serve. Considering the twice-nightly (5 p.m. and 8 p.m. shows, because of the 11:30 curfew for entertainment) expediting service could be a factor. The unseemly 5 p.m. "dinner show" is more realistically nearer 6 p.m. and the final show doesn't start until shortly after 9 p.m.).

Taikichi Yamada is president of the Mikado's operating company. As with the Lido, the Bluebell Girls (new) gave way to the Hiller (sic—presumably a switch on the yesteryear famed Tiller — Girls. They are dominantly from the Scandinavian countries.

The specialists include The 3 Taragonas, acrozanies in the Germanic manner. The Cottas (3) are a different type of adagio act, the femme working with the conventional two husky males but also with two giant mastiffs, who are part of the act. She does splits aloft the backs of the two dogs (whose feet are leather-shoed) and they also participate in the dancing.

"The Cherry Lane Show," as it is billed, is produced by Keikichi Okada, staged and directed by Chumatsu Kato, and both have done a good job. Ciichi Ohtani conducts the show, spelled by Hiroshi Watanabe's Rainbow Music.

Peter Jackson heads the mixed line in dances of the '20s and '60s. Blonde Golden Twins head up the production flashes. Akiko Yovagi is part of a clever "Carmen" Fantasy," wherein the Dancing Fountain is worked into the "Water, Flower & Stars" spec.

Foreign and Japanese mannequins and strippers are part of the "Ukiyow" flash, featuring Kinbei and Kinzo Hanayagi. Besides the Svenska line there is a personable Nipponese line of "les girls" and a dancing male chorus of 10, some of whom unashamedly seem to suggest "third sex" proclivities. It all fits nicely into the Oriental-Occidental pot-pourri. The lavish sets and costuming are breathtaking in their opulence, melange of color, and obvious expensiveness. Withal, the top nitery entertainment in Tokyo and, not for nought, the No. 1 draw.

Dumb Acts

Nitery acts in the Orient are too much of the same calibre — dumb acts which would qualify as openers or deuce-spot turns on the smalltime in the heyday of American vaudeville. They're too consistently contortionists, jugglers, acrobatic dancers, and magicians, obviously sight acts for general appeal to all audiences and capable of transcending geographical and linguistic borders.

Billing is nondescript. The further west (from Tokyo) you travel the nearer the audience-identification "famed European act," "direct from Paris," etc. In Tokyo the influence is almost 100% Yankee — i.e., direct from Las Vegas, the Copa, Latin Quarter, etc. In actuality most of these acts are from Australia which appears to be a prolific spawning ground of mediocre acts.

FOUR LADS

Currently appearing HOLIDAY HOTEL, Reno, Nevada. Third engagement here within fourteen months. Just released new single record "NEVER ON SUNDAY," b/w "EXODUS," from our DOT Album "HITS OF THE 60's."

Mgt. STEWART-DITSON

Bookings GAC.

Japan's Kabuki Theatre

Tokyo, June 26.

A visit to the Kabuki Theatre, like a visit to the Kokusai Music Hall, is a family affair, but more so. To begin with, the Japanese top the Scandinavians and Germans as tourists, because it is part of their way of life to visit every nook and corner of their country. This is part of the school curriculum and tourist buses, constantly in evidence and in impressive fleets, in any and all tourist spots, indicate that this habit carries into maturity.

Result is that grandma, mom and the kids come in droves to certain theatrical attractions, along with the automatic tourist sites (the shrines, the Diet, the royal palacegrounds, etc.).

Theatres flourish on this family picnic appeal. Department stores give away little knicknacks (fans, ashtrays, candies) to package-tourists visiting the famed Kabuki Theatre.

Its first stage star was Dajuro (1660-1704). The line of Kabuki stars remained unbroken until Danjuro IX—billed like royalty—period of 1838-1903. Name belongs to the Ichikawa stage family and when a daughter, in that period, remained the sole heiress (no male heir), a son-in-law, Sansho, was granted posthumously the name of Danjuro X, and thus Danjuro XI is today's heritage by indirect lineal descent.

Kabuki has an involved history but, in short, it is a bravura style of acting which Danjuro VII (1791-1859) established with its 18 grand plays of Kabuki.

Result is that Kabuki starts at 11 a.m. and continues all day. It can only be understood by Americans via an excellently printed program and guide which the hip auditor should consult with a flashlight for constant reference while seeing the play.

The all-day theatre means that Unagi and Tempura dinners must be ordered; and Suhi and western dishes are to be had in another diningroom. There is a tea-parlor and light refreshments for those who bring their picnic lunches (most do) which are consumed while watching the play. The Kabukiza Theatre has excellent English-speaking personnel but on certain days per month they're on vacation.

Thespic note: "Actors' personal preferences, the time element, and other various factors often cause last-minute changes." (Talk about actors running the show—thus the Kabuki Theatre is obviously the actor's paradise; the above program note indicates their behaviorism at whim and will).

Goes without saying that Kabuki is a tourist must. PS—it was a flop when brought to New York not so long ago.

Tokyo: No. 1 Nitery Capital

Continued from page 1

or the U. S. They descend in swarms. True, the Continental spots have dancing companions available, but it's usually a solo deal. The Japanese business man somehow likes to be surrounded by three, four or more and while the $2.80 per hour sounds like a light rap, they multiply, so do the hours, so do the drinks. It is for that reason that certain Tokyo niteries don't want western tourists, especially those who bring in their own wives or girl friends. Some frankly bar these out.

Prices

A prime complaint of inconstant prices doesn't seem to keep business away, but the Americans no like, since they haven't the joy that those unlimited "young Japanese business man's expense accounts" afford. The niteries know about this and make no bones about capitalizing on it.

But those bars which do cater to cosmopolitan visitors have the loot down pat. The bartenders are pros; the Nipponese nifties are ponytailed and in chic western attire; the gimmicks with charging-even-for-the-peanuts, along with the $1.30 and up for a short Scotch. Many times it's the local Scotch known as Suntory, which actually is not a bad road company of the heather brand, and much better than, when years ago, an Ohio distiller tried to produce "American Scotch."

Cover Charges

But apart from that, the tariffs are stiff and change with the amount of traffic and at will. A 2,000-yen ($5.50) cover charge is routine, on top of $3.50 and upwards for brand Scotch. (Beer and sake, the local warm rice wine, are much more reasonable. Champagne is virtually unknown, chiefly because it doesn't travel well and because of the price.)

Considering what a $4 minimum buys you in Las Vegas (of course the gambling is the equalizer) and $5.50 buys one at New York's Copacabana, the straight couvert is murder. Many a lesser spot compromises with 1,200-yen ($3) admission charge—again with stiff prices for the booze.

The talent components, as detailed below, are haphazard. Occasionally there's a Johnnie Ray (as when caught here at the Latin Quarter) and also occasionally there's an Yves Montand who, when he appears at the Hanabasha, commands a $20 couvert. So did Frank Sinatra, when the latter played the new Mikado (charity auspices, part of his children's hospital tour). The Mikado, incidentally, is one of the best values, with a $7 basic fee for show and a pretty fair dinner (choice of fish, lobster or steak), drinks extra.

Tokyo theoretically has a 11:30 p.m. curfew for entertainment, which means that they start going out early. The new Mikado for example, does its first show at 5 p.m. and repeats at 8:30 p.m.

Akasaka Vs. Ginza Gulch

As with every big city there are after-hour windupperies. There is also a veering of some of the plusher clubs from the Ginza to the new Akasaka sector (which focuses around the New Japan Hotel, which seems to get the show biz bunch—Sinatra, Ray, et al, stayed here, although Montand was at the plush old-guard Imperial. Latter is distinguished by a "new wing," the one designed by Frank Lloyd Wright). (Insiders point out that Wright also designed the Diet—Parliament—and neither was damaged in one of Tokyo's biggest quakes, to which it is frequently exposed).

The Ginza, at night, is a riotous crazyquilt of colors with its brilliant incandescents and Oriental spellings, making for a theatrical, never-never-land haze. It has it all over the Akasaka zone, because of that, but the latter has the newer, plusher clubs like the Latin Quarter, Hanabasha, and the Mikado, not to mention the newer and better Chinese and Japanese restaurants.

8,000 Niteries and Bars

There are said to be 8,000 bars, pubs, teahouses (which sell beer also), clubs and niteries in Tokyo, most of them hard by the Ginza and Akasaka area.

Each alleyway can include perhaps a half-dozen bars. Each has a unique following. Each has al fresco entertainment, chiefly with western influence, appealing not only to the tourists but to the young local Japanese. The kids obviously learned their pops off the platters. The gals are cute and ponytailed; the young Japanese boys are not beatnik but more campus-slouch in their attire.

Unique coffeehouse abound where, for 16c, 24c or 32c, you can idle for hours and hear marathon music played by kingsize bands (10, 12 and more), some of it quite good. The Mimatsu is unique for its elevator music, i.e. the show travels from the first to the second to the third floor on a lift, offering jazz by three bands. The Albion is unique for its longlegged, trimly underdressed hostesses and rock 'n' roll. There are dozens like this.

All are unique for one thing—they're hot and uncomfortable and there is no airconditioning. Pity the hotcha Yank visitors during the Olympics.

Pity them also for the crazy-

(Continued on page 51)

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SOME REAL BOX OFFICE HISTORY

The Glenn Miller Orchestra
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Stars of Glenn Miller Time

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"I, being only nineteen, do not remember the Miller Years or the original Glenn Miller Band except on records and movies. But your music will live on through the years as the best music available."

from
WLEE
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"Ray, Lenny, and the whole gang were magnificent. Incidentally, we had a tremendous crowd in the afternoon at Richmond Motor Company, and a big, big sellout at Tantilla. It is the first time that I can remember that people were calling Tantilla and offering to pay premium prices in order to get tickets."

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"Glenn Miller Orchestra was the first place winner in the Big Band category in the WRCV Music Festival, just concluded. A special plaque is being prepared, which will be presented to Ray on his next trip in the area."

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4) 8 great albums of RCA Victor records, stereo and monaural.
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McClellan Cues AGVA 'Encore'

Continued from page 1

and Horan's affidavit, Horan was called into the office and Bright asked him how much AGVA collected from its members working in Calumet City. Bright was told by Horan it was about $250 a week. Talk about closing Calumet City stopped there, Fast had testified.

"There was no such conversation," Bright insisted, taking note of the fact he was under oath.

Subcommittee chief counsel Jerome Adlerman reminded Bright that Horan's affidavit corroborated Fast's story.

"He (Horan) was telling an untruth," declared Bright.

"Would he have reason to lie?" asked Adlerman.

"He had every reason to lie. He was a close personal friend of Fast," said Bright. Bright added parenthetically that Horan was a sick man at the time, suffering from tuberculosis.

Bright said he had been forced to fire seven AGVA employees because they "lied." He said minutes of AGVA meetings would not show that charge as a precaution against libel and slander suits.

Joe Ferrara's Background

He named the seven as Ernie Fast, Hart, Al Fast (Hart's assistant and a brother of Ernie), Joe Ferrara (AGVA rep in St. Louis), Vincent Lee (Dallas), Barry Houston (Detroit) and Don George (Minneapolis). (Subcommittee counsel Adlerman identified Ferrara as one of the "goons" in the St. Louis taxi strike who had been before the McClellan subcommittee in 1958. Adlerman stated that AGVA hired him despite the fact that Ferrara has a criminal record involving armed robbery, white slavery and other charges dating back to 1933.)

"Believe me, if I had known that, he would never have been working for AGVA, unlike what you might believe," Bright told McClellan.

"Now," —said McClellan, "don't you start speculating on what I believe."

Adlerman asked Bright whether he was aware of the national publicity about sin and sex in Calumet City dives during the 1950-60 period. Bright said he was.

Then Adlerman and McClellan produced AGVA contracts with Calumet City clubs which were signed by Bright during that period.

Bright said Ernie Fast had assured him everything was all right for AGVA members in Calumet City and that is why he signed the contract.

"You blame everything on Fast," said McClellan.

"If the shoe fits, he will have to wear it," said Bright.

"Maybe the shoe might pinch you a little bit with these contracts," said McClellan.

Govt. Agencies' Evidence

McClellan closed the hearings "for the time being," saying "they will be resumed in a few weeks" when Federal Government officials will be called. The same subcommittee opens hearings tomorrow (Wed.) of the Billie Sol Estes scandal, expecting these to last three or four weeks.

It was learned the subcommittee will keep a close eye on what action AGVA takes during the next month to decide whether to go further with its investigation of the union. Also, Justice Dept., Internal Revenue Service, Immigration Service and Labor Dept. officials will be quizzed in about a month on what they have been able to do as an outgrowth of the AGVA probe laid on the public record.

As he recessed the AGVA hearings, McClellan noted "the subcommittee has a lot more information on AGVA" which had not been brought up. "It's not a pretty picture," McClellan added.

Joey Adams' Script

AGVA president Joey Adams followed Bright and began his testimony with a prepared statement. "I believe, with all my heart, that AGVA and its membership measure up to the highest standards of decency, morality and patriotism. Neither my organization nor I can assume responsibility for the alleged misdeeds of a very small minority of its members. Nor do you, in fairness, expect us, I am sure, to assume such responsibility.

"The true story of America is not portrayed by the export of Negroes from Louisiana to Hyannisport. Our country is not typified by the bombing of a house of worship in Atlanta or our nation is not characterized by the occasional corrupt leader in Government, business or labor."

"I say to you that no more than Polly Adler typified American womanhood and no more than George Lincoln Rockwell represents Christian thinking, do the few degraded people — whether they call themselves B-girls or prostitutes—or whether they are vindictive, rejected former union officials, speak for, represent or portray the American Guild of Variety Artists, its officers or its members."

Adams and McClellan clashed angrily while the AGVA prexy was on the stand. "I'm not going to try to embarrass this committee," Adams said at one point.

'Can You Top This?'

"You can't," snapped McClellan. The crowd laughed.

"Let me say, Senator," Adams replied. "That ordinarily I could match 30 jokes for one from anybody in this room, but with the heavy heart I now have I can't do anything like that."

Adams told McClellan that, until the hearings were held, "I never knew the AGVA girls were being used in this shape or form."

"I'm glad we held these hearings then," said McClellan. "You ought to get around more and find out what's going on among your members."

Adams roared that this had been exactly what he had been doing, but he had not learned AGVA girls were being forced to hustle drinks for commissions or go into prostitution.

Another Clash

Adams and McClellan were in sharp disagreement whether AGVA had the power to require club owners to withhold income tax, social security and unemployment compensation on AGVA members. "You won't let the club owners get away without paying you that $3.50 a week welfare, and you won't let your members get away without paying your dues. You can make them withhold their taxes," declared McClellan.

Adams said that was the job of the Federal tax agent. McClellan said he intended to put the Internal Revenue Service on the carpet.

"But it's your responsibility to protect the right of your members and, starting with you, why haven't you done it?" demanded McClellan.

Bright's Concord Tale

Today (Tues.) Bright told his side of the Concord Hotel story. Earlier testimony was that the Catskill swankery had extended Bright and his family more than $13,000 worth of its luxury between 1959 and 1961 without handing him a bill until Labor Dept. agents and the McClellan subcommittee moved in. The hotel, through the Sullivan Co. Hotel Assn., has an AGVA contract.

"I don't owe the (Concord) hotel five cents," declared Bright, referring to testimony that he still hasn't paid more than $6,000 of his bill there. "If I do they should send me a bill for it."

Bright injected what seemed to be an opinion. He considered David Patsiner, the Concord's treasurer, to be "a fair-weather friend." "Mr. Patsiner acted as though he had never seen or heard of me," Bright said, referring to Patsiner's earlier testimony before the subcommittee. "Only about two weeks ago, my son sustained an injury in his (Patsiner's) home requiring 11 stitches." Bright repeatedly denied he began paying off the Concord bill only after a Labor Dept. official began asking questions. It was later that the subcommittee's men moved in on the alleged Concord freeloading. Sen. McClellan noted that the subcommittee had "proof" Bright didn't begin paying substantial amounts before that. On this point, McClellan again raised the threat of Justice Dept. action on "inaccurate statements under oath."

Bright promised the subcommittee he was "going to try or bust" to take prompt action "to enforce AGVA contracts to the nth degree."

McClellan asked Bright if he, as the union's top administrative officer, had closed any nightclub in the U.S. because of B-girl activity.

"I don't recall any," Bright responded.

"You have the duty," said McClellan, "to exercise some supervision of clubs, to satisfy yourself that everything is going right."

Bright spoke of his many responsibilities and remarked he hadn't wanted his present job.

"You say you didn't want this job," demanded McClellan.

"I will say this," answered Bright, "I was the best of the worst candidates they had to offer."

McClellan asked for a further explanation of that, but his subject was changed before Bright responded.

'Degrade Your Union'

"The real quarrel here," McClellan asserted, "is that you have let others (prosties and B-girls) come into your union who are no good at all; you have let them degrade your union. You know that."

McClellan wanted to know what screening process the union has to keep out undesirables. Bright said the branch mnagers should be on the lookout for such things, but they were only human and not "clairvoyant."

McClellan produced a 1953 statement made by Bright, the then president of AGVA, in which Bright deplored B-girl activity in Calumet City, Ill. Bright called it "a blot and stain on decency" of the union.

McClellan waved the nine-year-old statement at Bright. "You knew what conditions were then. You have all the power since and have done nothing about it!"

Bright said his power as national administrative secretary had been overexaggerated and that he has had people working under him who have lied to him about working conditions in such clubs.

McClellan is chairman of the Senate Subcommittee Investigating AGVA, amid accusations that the union has functioned under its present leadership only as a dues-collecting agency as far as its members are concerned, while siding with club operators against their interests otherwise.

In testimony last week, Bright may have been snared in a legal situation involving the Taft-Hartley law and Landrum-Griffin Act.

It was brought out that he accepted a Caribbean cruise bankrolled by Miami Beach's Carillon Hotel and that he also ran up an apparent cuffo bill topping $6,000 at the Concord Hotel, Kiamesha Lake, N.Y. Both hotels have AGVA contracts.

Jerome Adlerman, chief counsel of the McClellan Subcommittee, said it's illegal under Taft-Hartley law to give and to receive things of value between a union official and an employer with a contract with that union. He said that the Landrum-Griffin Act requires both union official and employer to report such gifts.

Bright late yesterday (Tues.) said he did not know the Carillon hotel paid for the cruise he and his wife took. He said he had understood that Robins had financed it as an individual. He wouldn't have accepted it if he had known that the hotel paid for it, Bright said.

'Somebody's Lying'

The fact on Monday that "somebody's lying" was obvious. Here are the disputed points:

—Bright swore that Hart and his wife, Sonia, lied when they testified, also under oath, last week that Bright demanded and received $2,000 in cash from Hart in 1958 for moving Hart from the Washington AGVA office to Florida. Bright said he neither asked for nor received money from Hart and added that he knew why Hart wanted to be moved to Florida. Hart was then married to another woman, Bright said, and wanted a Florida divorce to marry his present wife.

—Bright swore that he didn't shake Hart down for $100 contributions, once in August, 1959 and again in August, 1960, for the AGVA campaign fund to fight Penny Singleton's bid for the union presidency. Hart had sworn Bright did. Bright admitted cashing the second check (the 1960 one) made out to "cash" by Hart, claiming it was repayment of $100 he had earlier lent to Hart. Bright disavowed any knowledge of the 1959 check, also made out to cash and endorsed by Robert Blauman. Bright said he didn't know Blauman.

—Bright denied that Hart arranged for him to borrow $750 in 1954 from a Boston couple, Mr. and Mrs. William Ober. Bright said he borrowed it himself and repaid it to the Obers. A statement by Ober, sworn before a notary public, was read by McClellan. It was dated last Friday. In it, Ober swore that Hart did arrange the loan and guarantee its payment. When Bright paid only $250, Hart had to pay the remaining $500 to him, Ober stated. In the statement, Ober spoke of the loan to Bright as having been made around 1958. This was obviously incorrect because the check to Bright for $750 was dated 1954.

Bright denied he received a registered letter from Mrs. Sonia Hart demanding repayment of all the money—the $2,000 payoff, the two $100 campaign contributions and the $500 bum debt to the Obers. Mrs. Hart sent the subcommittee a return receipt for a registered letter which was signed by the secretary of the Miami AGVA office. She said that was the letter.

McClellan told Bright that Hart had written the subcommittee after testifying because he anticipated Bright might deny taking the money from him.

Hart added he and his wife would like to volunteer to undergo a lie detector test "at any time at your (McClellan's convenience."

"I am going to urge the Department of Justice," McClellan said, "to accept their offer to take a lie detector test."

McClellan added to Bright: "Do you care to make a similar offer?"

Bright said he wanted to think

(Continued on page 50)

Mont'l Agent Denies Girl Recruiting

Montreal, June 26.

A general denial to charges leveled at the Paramount Entertainment Bureau of Montreal during the AGVA hearings in Washington has been wired to Sen. John McClellan (D.-Ark) by the agency's prexy, Roy Cooper. It was asserted that Paramount's Billie Brown sent girls to various cities in the U. S. to work in niteries where they had to perform immorally.

Wire to McClellan said, "As president of the Paramount Entertainment Bureau I am both astounded and amazed by statements credited to a member of your investigating staff regarding Miss Billie Brown, an employee of this agency.

"I wish to take this opportunity to emphatically and categorically deny any and all statements which either claim or infer that Miss Brown has conducted her duties with knowledge of underworld connections.

All contracts with performers emanating from this office, whether handled by Miss Brown or any other member of this staff, are filed with the American Guild of Variety Artists and are checked to ascertain as to whether these clubs are under the jurisdiction of AGVA and whether or not they are bonded by the artists' guild.

"As this agency has been in operation for the past 28 years and enjoys a high esteem in the theatrical industry, both in Canada and the United States, you can well understand my concern regarding these developments."

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June 25, 1962

Mr. Woody Woodbury
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Dear Woody:

Thank you for the splendid job you did at MISTER KELLY'S. What a real pleasure it has been for us to have you here!

Your warmth and winning personality have completely won the hearts of all Chicago.

I can readily see why you have thousands of followers who are so enthusiastic in their praise.

I also want to say, without reservation, that our business during your recent three week engagement has been as great and possibly greater than at any time we can remember.

Looking forward to many future engagements for you at MISTER KELLY'S, I am, with warmest regards,

Sincerely,

Oscar

Oscar B. Marienthal

AND AT THE TOP OF RUSH STREET Mister Kelly's ♩♫

FOR AN EVENING OF EXCITING MUSIC AND FOOD 'TIL 4 A.M.

McClellan Cues AGVA 'Encore'

Continued from page 48

it over and to talk to his lawyer about it. He later agreed.

McClellan expressed irritation, explaining that he and other subcommittee members were "trying to perform a public service" but the job was made tougher "when we are confronted with Fifth Amendment people and liars."

Bright insisted that he opposed AGVA girls being required to mooch drinks in gangland operated dives. Numerous witnesses have told the subcommittee that such things were going on in lots of places and that some of the girls were being shoved into prostitution as well.

Bright said there will be an emergency of the AGVA national board as soon as the hearings are over to deal with abuses which have been spotlighted. Specifically, Bright said, he will ask the board to tackle seamy conditions in Calumet City, Ill., dives and to take action against Billie Brown, a femme employe of the Paramount Theatrical Agency in Montreal who, according to testimony, has recruited Canadian girls as young as 15 for Chicago area sin spots. The Montreal agency has operated with an AGVA franchise.

"I say that without any candor," declared Bright.

"I had hoped you would say it with candor," remarked Sen. Karl Mundt (R-S.D.).

"It has the same connotation as with mustard or without mustard," said Bright.

Some of his cliches and nervous remarks were difficult to follow.

Bright blamed the U. S. Internal Revenue Service for confusion over whether AGVA performers were "employees" who had the right to have income tax, social security and unemployment compensation withheld from their pay. A Los Angeles court, he said, had held them to be "independent contractors" and not eligible for the withholding.

McClellan noted the union had effective power to collect dues and to see that performers were paid and, therefore, should be able to protect the social security and tax interest of union members also.

Turning to drink hustling and prostitution, McClellan demanded of Bright: "Name me one club where you withdrew your members because they were required to violate the law."

"To the best of my knowledge," said Bright, "I know of no such instance." He blamed it on the shortcomings of AGVA branch managers and sought to have the subcommittee call the AGVA Coast Irwin Mazzei, evidently wanting to brag about his record.

"Isn't he the fellow who sued two members of this subcommittee staff?" roared McClellan. The Senators didn't call him. Mazzei did file suit against two subcommittee aides.

Bright complained that local law enforcement officers have been lax, and so have state liquor control boards which should be able to shutter the clipjoints.

"They've been trying to make us (AGVA) the patsy for the whole thing," Bright said.

Sen. Mundt said he was pleased Bright plans a quick board meeting to attack foul things uncovered during the hearings.

"We will give you a chance to come back (later) as we did Dave Beck and Jimmy Hoffa to tell us what you've done," Mundt remarked.

"Unionism and artists — show people—deserve something better than maladministration from your union," McClellan injected.

McClellan questioned Bright about a series of AGVA basic minimum contracts with various clubs which had no bonds at all or bonds considerably smaller than required.

The no bonds, according to Bright, were contracts signed before a club had opened.

Mundt suggested the form contract be revised to carry the number of performers hired by a club, making the bond easy to figure.

"That will be added," said Bright.

Bright said he had lent Hart money several times and had made loans to other branch managers, not wanting to wait and bring up such things at national board sessions for approval. Bright said he usually carried between $300 to $600 in cash.

AGVA 'Villified': Bright

In a prepared statement, Bright said he and "the many sincere, honest and decent people who comprise" AGVA have been "vilified (during the hearings earlier) by a conglomeration of erroneous statements and deliberate lies blown up beyond all normal proportions."

He added: "The record of its achievements, the roster of its membership, the countless good works it can claim, are all very pertinent to any examination of AGVA." Bright noted that AGVA "has been complimented" by the McClellan subcommittee staff "for the exemplary manner in which it has cooperated."

Bright testified that after Hart and his assistant, Al Fast (brother of Ernie Fast, former midwest AGVA regional director) were fired in the Sarasota office earlier this year, things got rough for their successors. Bright said he sent Fred Wheaton from the Boston AGVA office to Sarasota. A club manager beat up Wheaton, exclaiming that only Al Fast represented AGVA to him, Bright said. Wheaton was given 72 hours to get out of town, Bright added.

McClellan warned Bright he was under oath and thereby ran a risk with heresay testimony.

Another Monday witness, Jerry Baker, AGVA branch manager at Miami, answered "yes" when Sen. McClellan asked if the "prime thing" with AGVA was collecting dues from members. "A union ought to stand for something . . . does it have any moral code whatever?" snapped McClellan.

Collects $1,000,000 a Year

Russell Swann, a N.Y. magician and an AGVA national board member, said the union collects more than $1,000,000 a year and "in my opinion is run for the paid employes."

Figures introduced in the record showed that the surplus left over from the $1,000,000 was $36,000 on Jan. 31, 1962; only 88c on Jan. 31, 1961; and was $1,000 on Jan. 31, 1960. It was brought out that Bright sent a tough memo to his branch managers after the 88c experience demanding they "keep up to standards."

Margie Coate, national director of AGVA's Sick and Relief Fund since 1949, claimed AGVA has "done a tremendous amount of good."

She was asked about the retirement home and said eight or nine people are there. She was asked if one couple was there and that the husband was a former AGVA official. She said he was, but that he had previously been a performer.

Spotlight on Jackie Bright

Last week, the McClellan Subcommittee seemed to be doing its best to fashion a legal noose for Bright.

The legal hooker used by the subcommittee was cuffo good times for Bright financed, in part at least, by two hotels with AGVA contracts.

As Jerome Adlerman, the subcommittee's chief counsel, explained the Taft-Hartley Law, it's illegal (a misdemeanor) for anything of value to be taken by a union official from an employer who has employes represented by that union. It is a similar misdemeanor for an employer to make such a gift.

Adlerman also said the Landrum-Griffin Act requires such gift-giving and gift-taking to be reported by both the union official and the employer. Failure to make the report, he said, is a misdemeanor.

Bright's Caribbean Cruise

Testimony at the subcommittee's Wednesday (21) and Thursday (22) sessions brought out:

—That Bright and his wife took a Caribbean cruise during February, 1961, and the Carillon Hotel of Miami Beach, which has an AGVA contract, paid for the passage. Cost of the tickets had previously been discounted by the president of the boat company who also happens to be managing director of the Carillon Hotel.

The dual executive, Herbert Robins, had as a cruise firm officer knocked the sailing charges on the Brights down from $710 to $359. The hotel paid the $359. (A subcommittee investigator said further that the $710 was wrong in the first place; that the advertised cost of the cabin occupied by Mr. and Mrs. Bright was $1,000 for two passengers.)

—That Bright ran up a bill of more than $13,000 over a two-year period at the Concord Hotel at Kiamesha Lake, N.Y., and a subcommittee investigator said, paid only $3,000 of it before learning Sen. McClellan's agents were checking on the Concord. He paid $4,079.26 on the bill last April 12, after making this discovery, and still owes a little over $6,000.

Facts and supporting records and data on the Concord Hotel story were supplied by two subcommittee investigators, Morris J. Emanuel and Lawrence Madden.

Backing up Emanuel and Madden were Max Greenfield, Concord auditor; David Patsiner, Concord treasurer; and Morris Oppenheim, attorney for the Sullivan County (N.Y.) Hotel Owners' Assn.

Bright a 'Celebrity'

Patsiner said: "I was told Bright was a celebrity and I didn't ask any questions." He said Phil Greenwald, booking and publicity agent for the hotel, told him to give Bright consideration.

Sen. Edmund Muskie (D.-Me.), subcommittee member, had difficulty extracting from Patsiner and Greenfield a clear explanation of whether or not Bright was ever billed for his stays and why they accepted part payment when he was supposed to be riding free. Patsiner finally summed it up: "When somebody volunteers payment on something like that, we take whatever we can get."

Patsiner almost broke up the hearing with his straightfaced answers to two queries from subcommittee member Sen. Karl Mundt (R.-S.D.).

The routine went like this:

Mundt: "Do they have any striptease up there (at the Concord)?"

Patsiner: "Not to my knowledge."

Mundt: "How about 'B' girls?"

Patsiner: "What's a 'B' girl?"

Oppenheim testified Bright called him last April and told him he had written the Concord several letters asking for bills but received no response. Bright then asked Oppenheim to take his signed blank check to the hotel and pay whatever he owed. (The timing was said to have been after it was known McClellan & Co. investigators were at the Concord.)

Oppenheim wrote in $4,079.28 on the check and gave it to the hotel, he said. He said the hotel was happy to receive the check, since Greenfield told him they never expected any payment.

Cruise Deal Angles

The cruise deal was said to have been set up by Jerry Baker, AGVA branch manager at Miami. Baker called on Herbert Robins, Carillon Hotel managing director and also president of the Atlantic Cruise Lines Inc., with a tale that Bright's wife had been ill, they wanted to sail the Caribbean and that Bright was squeezed financially, despite his $600 a week pay check.

After the cruise firm discounted the tickets, the Carillon Hotel paid the remaining roundtrip charge for Mr. and Mrs. Bright on the S.S. Bianca C. The AGVA contract with the Carillon Hotel was introduced in evidence, and it contained the signatures of both Baker and Bright. The contract predated the cruise.

Also last week, the subcommittee heard Clayton (Smiley) Hart, AGVA branch manager at Sarasota, Fla., until he quit and was fired simultaneously last April, swear that he had to make a $2,000 payoff to Bright after he was transferred from the Washington office to Sarasota.

Hart and his wife, Sonia, a former professional swimmer, also testified that Bright put the bite on Hart twice for campaign money to fight Penny Singleton's candidacy for the presidency of the union. Bright took $100 from Hart for the union campaigns in each 1959 and 1960, according to testimony.

Hart, who had been with AGVA since 1948, except for one interruption of two years, said he was assigned to Washington in April, 1958, earning $250 per week, when he told Bright it was "impractical" to keep him in D.C. at that pay rate, since it was no major centre of AGVA activity. Hart said he remarked "in jest" that it'd be worth $2,000 to him to be moved to Florida after suffering Washington's weather. Shortly thereafter, Hart went on, Bright phoned him saying he'd move Hart to Florida if Hart were serious about the $2,000.

'Where's the $2,000?'

Three weeks after he hit Florida, Hart said, Bright phoned again wanting to know where the $2,000 was. Bright instructed Hart to bring it in cash to a New York State meeting. Hart said he carried 20 $100 bills and handed them to Bright there.

Subcommittee counsel said no federal statute forbids payoffs between officials of the same union, but indicated the McClellan group may propose such legislation to Congress.

Hart said word about the $2,000 reached the AGVA executive council, and Bright tried to make Hart go before the council and deny he had given Bright the money. Hart said he made excuses so he wouldn't be put on the spot before the council, knowing he would have to tell the McClellan Subcommittee under oath that he had given it to Bright.

As Hart told it, Bright created multiple irritations for him in his job, including trimming down his salary to $100 a week. He finally quit, Hart said, although he received severance pay, suggesting he was simultaneously fired.

Raps Strip Joints

Among other witnesses heard last week, Daniel P. Sullivan, director of the Greater Miami Citizens Crime Commission, condemned strip joints as bolder replacements of the old houses of prostitution. He painted a matter of fact picture of their play-for-pay girls and hawking.

Details were filled in by Shelton Kemp and Floyd Golden, Florida State Beverage Department supervisors in Miami and Tampa, respectively, who told a snickering hearing room of the phony over-priced brandy and champagne which "B" girls drink to circumvent Florida's prohibition against their drinking alcoholic beverages with the customers.

Earlier in the week, the subcommittee had plenty of questions about the importation of young Canadian girls without dancing training or experience, to work in dives as exotic dancers, prostitutes and "B" girls. Some of them, the testimony revealed, were $15 a week waitress types. They were promised $125 a week and a life leading to show biz stardom. They became AGVA members.

But some of them, at least, were financially better off with the $15 they had been getting. The story was told of one girl from Montreal who went to the Chicago area at a $100 a week salary (testimony indicated not many of them earned the Chi AGVA minimum of $125). But after costs of her transportation, costumes, etc. were subtracted, her paycheck read $1.90 for the week.

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Tokyo: No. 1 Nitery Capital

Continued from page 46

quilt address system. The GIs tried to arrange a semblance of streets and boulevards and numbers. Tokyo is back to screwball abnormalcy. Cabdrivers, who are the original Tokyo cowboys—drive like crazy—have to have addresses given them by hotel porters and starters in Japanese, or else. And don't dismiss 'em until you're sure this is the right address. Cabs are dirt cheap, no tipping, and plentiful, but none the less it's a puzzlement.

A typical address, in this case the Tokyo Film Bldg., which is something of a landmark, reads No. 2, 3-chome, Higashi-Ginza, Chuo-ku, Tokyo. All this means the second house of the third compound in the Higashi-Ginza sector which is in the Chuo-Ku district. Tokyo is a series of cities within a city. You need a Japanese Eagle Scout to guide you—that's why something will have to be done to accommodate the Olympic visitors, be they Yank or any other *strangers*. (If you dig the language, which ain't easy, the subways are the best means to get around).

Hotels are a-building in anticipation of that influx. The posh new Okura Hotel, for a fee, also will show the visitor to the Baron Okura Museum, on the grounds, wherein are displayed the family heirlooms and the like. The Okura looms as one of the great hotels of the world.

American (and other) tourists already have spoiled the tipping situation in the Orient. In Tokyo and elsewhere there is a straight 10% service charge but the boys and girls seemingly will "take" if "coaxed" enough. (There have been instances to the contrary, but it's getting rarer now).

'It's Deductible!'

A foreigner introduced to a Japanese nitery, the type that caters to "the young business men with expense accounts," gets immediate credit. Little money changes hands in these spots—it all goes on tab and billed monthly.

The hostesses who are prime stock-in-trade of these operations are a basic 1,000-yen per hour (under $3) and they get a cut on their own "company" fees and the booze. Other than beer and sake, booze prices are stiff—from $1.60 to $3 for Scotch, and higher in some spots.

These niteries and bars are in actuality the Nipponese business man's "clubs" where they come to relax. They come as early as 6 p.m. on.

"The Akasaka strip," now rivaling the Ginza gulch for plusher brand of night life, was formerly the exclusive geisha district but now includes the Latin Quarter and Hanabasha niteries along with the Copacabana, plus some of the fancier eateries.

The U.S. service men's hotel, the Sanno, is within walking distance. The new Tokyo Hilton is a-building, and will be situated between the New Japan and the Sanno hostelries.

The Geisha Bit

The westernization of night life has not kayoed the geishas but has certainly minimized the time-honored traditional appeal. To begin with, even for the new-generation "young Japanese business man"—a euphemism heard constantly, especially in nitery circles, because of their liberal swindle sheets—the geisha bit is for "for their old man."

The Yanks, once exposed to it, find it (1) a strain on their sacroiliacs ("oh my aching back!" from sitting on mats that long); (2) an overly drawn-out procedure; (3) kinda bothersome, with all the fawning and "playing games" and out-of-tune (to the western ear) stringed samisen (or koto)—playing (A mugg would call it a bad road company of a Selmer banjo gone Oriental).

The formal tea ceremony, the tradition of the geishas' skill in flower-arranging (and that's a real art in itself); the classical dancing; the ability to make conversation, and all that goes with it, may in time become a vanishing tradition. Certainly, for the jet-age, quick-in-and-out flight visitor, along with the new-generation Tokyoans, seemingly the accent is more on the marathon of niteries with their nudes and strips.

The geishas themselves have realized this and moved with the times, and many have added golf, the cha-cha and even The Twist to their accomplishments.

(*A figure in Igor Oganesoff's survey of the same situation in a recent Wall St. Journal states that Japanese business firms ran up a $540,000,000 entertainment bill in niteries and geisha houses, up 18% over 1960; and that over 80% of all entertainment expenses can be deducted from gross income before the Japanese 38% corporate profit tax begins*).

'My Card!'

First thing you do when you come to Japan is get a flock of personal cards printed in both languages. You're naked without your card. With a flourish one hands cards to each other, the Japanese invariably reading the reverse translation of the name which, because of certain consonant endings, result in some weird phonetics. But, by and large, it's a reasonable facsimile, and it does tell the native who and what you are—and vice versa. It's much easier for the visiting Yank—try and mess around with Mizukami, Iwata, Ishizaka, Terajima, Hatano, Metori, Takasashi and the like.

The blend of the east and west is unique in Tokyo where the kimona-clad women seem quaint, by contrast, to the majority of western-attired men and women. Even the kimona and sandaled femmes compromise by sporting both western-style handbags along with their "furoshiki," the kerchief-encased, carry-all, for powdercase, lipstick, little packages, and the like.

'Lose Face'

Yank outlook on Tokyo is recognition that the Japanese refuse to "lose face," hence will not admit their errors, even when it is pointed up that their attempts at English-spelling are bizarre. A bilingual liaison in a major company will have "Inier Preter" (two words, just that way) on his lapel.

And when it is pointed out that "boy's" (for plural), "bycles" for rent" (for bicycles), "flesh juice for sale" ("flesh" for "fresh"), "fires times here" for "first time"), "women have fits here" (fitting room), "main bild." for bldg.) and the like, are incorrect, it is said that the Japanese will refuse to correct it as it would be a confession of ignorance, hence that "lose face" bit.

There are some weirdies in the local press where, phonetically, "I Love Lucy" comes out "I Rub Rucy"; "Cry Me a Liver" (for River); and Nat King Cole has been printed as "Napkin" Cole.

Marathon TV Baseball

Every one of Tokyo's four commercial tv stations seem to exceed the 10% timetable for plugs, or so it seems. In addition they go in for subliminal commercials by flashing trademarks off-and-on, with no specific regularity or timetabling, either when a drama or a ballgame is on.

Incidentally, Red Smith is credited with observing that baseball on Japanese television every day seems to run 100 innings, because of the marathon of ballgames telecast. So is sumo wrestling, but neither is apparently hurt at the gate by the prolific telecasts of either sport.

(In Bangkok, the Thai brand of feet-boxing, a la sabot, is restricted tv-wise. The Sunday matches are telecast and business is apparently off, because of that, and the major fighters are kept for the Tuesday and Thursday events and not videoed. Thailand is sending a team of 16 feet-fighters to the Seattle Exposition, along with the traditional native dancing troupe. It's a tourist must.)

Japanese prosperity is very evident despite the fact labor is still much cheaper than materials, as is the keynote of so much new building.

3c Phone Calls

Despite its general high prices, still cheap are the 3c phonecalls (there are openfaced phones along the boulevards) and 4c busfares. Taxis are 80 yen and go a long distance before the next drop, and if you give the remaining 20-yen to round out the 100 that's all of 28c albeit the tip is not expected. Subways are 8-15c, depending on the distance.

"Pachinko" is the poor man's Las Vegas here—for 100 yen (28c) the player receives 40 steel balls for the electronically-agitated pinball machines, called "Pachinko," which pay off in cash prizes. Many of the nitery proprietors started their fortunes with these machines.

As did Ken Cole, American long-time resident in Tokyo, w.k. host to show biz VIPs (Sinatra, et al.), who has a flourishing disk importing business in Japan and Hong Kong (Dot, etc.). He is a sort of "male Elsa Maxwell," big party-giver, et cetera.

Compared to the niteries, the straight restaurants are not too bad on the price structure, and that goes for the hotels where $15 double, in a top hostelry for top accommodations, may be considered inexpensive compared to the States or the Continent.

Food is excellent, whether Japanese, Chinese, tempura, sukyaki, western, or whatever. Also, as the tourist learns in Hong Kong, Bangkok and New Delhi, after leaving Tokyo, there are five different schools of Chinese cooking, all excellent. The Cantonese is more to the Yank taste; the northern (Peking) cooking has more oil, being from a colder region.

At the three soirees hosted by Masaichi Nagata, the head of Daiea Films, the groceries from each Japanese region, and of all types, were as much a highlight as the film stars.

VARIETY's Dave Jampel, whose Reiko will make him a father shortly adopted a VARIETY term, "Ginza Gulch," as the tag for his column in the local Tokyo Guide. There are several English-language dailies besides the Pacific Stars & Stripes. Jampel is working on "An American In Tokyo" book, keyed to the pre-1964 Olympiad. An American syndicate also wants to handle his "Ginza Gulch" column, especially in light of the increasing west-east tourist traffic.

House Review

Pavilion, Glasgow

Glasgow, June 19.

"The Lex McLean Show," with Lex McLean, Three Squires, Alexander Bros. (2), Melody Makers (4), Brian Budge, Margo Bentley, The Mistins (2), Dorothy Dunne, Carr & Vonnie, Ronnie Dale, 10 Maxon Girls, Billy Rose Orch.

Lex McLean, a comedian who can apparently do no wrong in his native Glasgow, heads this vaude layout and vigorously garners the yocks in gags and sketches. He makes much use of topical and impromptu asides, has no aim at subtlety and doesn't avoid the occasional risque joke. He has strong support from a femme foil, Margo Bentley, a brunette looker with a refreshingly simple style and smile, and from Jimmy & Vonnie Carr, and Ron Dale.

The Alexander Bros., in lilting Scot melodies, are best of the support bill. Guest act, The Mistins, mixed duo from Belgium, offer a clever musical novelty, the distaffer mounting rostrum to baton the orch while her male partner plays the xylophone on skates.

Brian Budge is a male warbler with a strong set of pipes, but he will have to improve in stage presentation. Musical routine's are lively from the Three Squires, and the Melody Makers, led by Ron Dale. Both acts exit to strong palming. Dorothy Dunne is a dark-eyed soubrette who does useful work throughout.

With brighter settings than in previous summers, and colorfully costumed, show is geared to local middle class tastes, with accent on McLean's earthy brand of comedy. Billy Dunlop stages, and Billy Rose batons the resident orch.

Gord.

TOBIAS' N.H. CHORE

Songwriter Henry Tobias has been signed as entertainment director of Wentworth Hall, Jackson, N.H. He was formerly at the Fontainebleau and Eden Roc Hotels, Miami Beach, in similar capacities.

Tobias was long an entertainment director in the Catskill hotel belt and also served as a CBS-TV producer.

CURRENT BILLS

WEEK OF JUNE 27

NEW YORK CITY

MUSIC HALL—Michael Maule, Colleen Cokre, Lila Gage, Conchita Clarke, Alan Cole, Militaires, Rockettes, Corps de Ballet, Raymond Paige Symphony Orc.

AUSTRALIA

MELBOURNE (Tivoli)—Sophie Tucker, Campo & Marvell, Dick Luby, Goofers, Drossos Et Tanta, Kon Tiki Quartet.

SYDNEY (Tivoli)—Edith Georges, Betty Pasco, O'Neill & Haigh, Avril Angers, Jacques Jordane, Raphael & Model, Dorene Kilmer, Les Fred Iles, Alan Randall.

BRITAIN

BLACKPOOL (Tower Circus)—Charlie Cairoli & Co., Bronleys, Hugh Forgie & Co., Circus Williams' Lions, Two Carmenas, Circus Knie's Norwegian & Legion Animals, Diors Sisters, Circus Knie's Animal Carousel, Four Soranis, Two Dominicis, Willem Lenz & Chimpanzees, Tibor Alexander's Canine Revue, Desmond & Marks, Circus Knie's Elephants, Dagenham Girl Pipers, Our Sammy, Little Jimmy & Circusettes.

WINTER GARDENS PAVILION — Arthur Haynes, Nicholas Parsons, Morris & Savage, Des Lane, Trio Reyros, Leslie Noyes, Johnny Hart, John Tiller Girls, Danny Williams.

OPERA HOUSE—Ken Dodd, Kaye Sisters, Eddie Calvert, C-Men, Raindrops, John, Three Houcs, Barbara Law, Derek Taverner, Singers, Malcolm Goddard Dancers, Jimmy Currie's Silver Cascade.

BRIGHTON (Hippodrome)—Helen Shapiro, Red Price Combo, Martin Grainger's Puppets, George Meaton, Gary Miller, Clifford Davis, Hillsiders, Dave Allen.

BRISTOL (Hippodrome)—Frankie Vaughan, Joe Church, Dorothy Wayne, A & R Mistin, Pan Yue Jen Troupe, Veronica Martell, Frankie's Jazzmen, Hetty King.

GLASGOW (Empire).— Andy Stewart Ian Powrie & Band, Dixie Ingram, Sally Logan, James Urquart, Barry Sisters, Volants, Max Kay, Eric Burns, Trio Vitalites, Arthur Blake Singers, Rosemary Manby, Leslie Robert's Silhouettes, White Heather Dancers.

LIVERPOOL (Empire)—Ballet, Rambert.

LONDON (Palladium)—Bruce Forsyth, Morecombe & Wise, Johnson & Carr, Eve Boswell, Fred Roby & Angela, Amin Bros., Ugo Garrido, Janet Mahoney, Angela Bracewell, Johnny Shack, Jimmy Lee.

MORECAMBE (Winter Gardens)—George Mitchell Minstrels, Stan Stennett, Penny Nicholls, Peter Crawford Trio, Two Pirates, Al Redding, Jeff Hudson, Eric Whitley, TV Dancers, Mitchell Maids.

VICTORIA (Palace) — George Mitchel Minstrels, Tony Mercer, Pat Francis, John Boulter, Leslie Crowther, Margo Henderson, George Chisholm & Jazzers, Schaller Bros., TV Toppers, Jackpots, Mitchell Maids.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM — Afro-Caribbean, Johnny Barracuda, Larry Bonito, Trade Winds.

BASIN ST. EAST — Mort Sahl, Oscar Peterson, Carmen McRae.

BON SOIR — Isobel Robins, Don Adams, Three Flames.

CHATEAU MADRID—Ximenez-Vargas Ballet, Pupi Campo Orc.

COPACABANA — Frankie Avalon, Georgia Kaye, Paul Shelley Orc., Frank Marti Orc.

EMBERS—Jonah Jones Four, Harold Quinn Trio.

HAWAIIAN ROOM — Rudy Adamo, Dennis Regor, Virginia Wing, Keola & Leimomi Beamer, Wailani Gomes, Joe Kekauoha, Liwai Toyo & Iona Ramirez, Ted Auletta Orc., Sam Makia Islanders.

HOTEL NEW YORKER—Milt Saunders Orc., Helene Aimee, Joe Furst.

HOTEL PIERRE — Phil Wayne Trio, Kathy Preston, Stanley Melba Orc.

HOTEL ST. REGIS—Jean Barleaza Orc., Chauncey Gray.

HOTEL ROOSEVELT—Gunnar Hansen Orc.

HOTEL WALDORF-ASTORIA — Joan Bishop, Hans Hansburg.

HOTEL SAVOY HILTON—Louis Bannet Trio, Ray Hartley.

JAZZ GALLERY—Lambert, Hendricks & Yolande, Ornette Coleman Orc.

LATIN QUARTER—Dennis Day, Novelites, Julie Gibson, Winged Victory Chorus, Wallenda Ballet, Jeanine Pivoteau, Tonelys, Jo Lombardi Orc., Irving Fields Orc.

LEFT BANK—Cal Bostic, Andy Harmon.

LIVING ROOM — Frank Vestry, Ann Merlin, Bob Ferro Orc.

NO. 1 FIFTH AVENUE—Hankinson & DeMaio, Stan Freeman, Don Drummond.

SAHBRA—Four Avalons, Esther Tobb, Leo Fuld, Badoc & Sharobi, Louis Bannett Orc.

TWO GUITARS—Alya Uno, Sasha Polinoff, Ivan Nepa & Sonia, Kostya Polianskv.

SQUARE EAST—"Second City," Alan Arkin, Howard Alk, Andrew Duncan, Lynda Segal, Eugene Troobnick.

UPSTAIRS & DOWNSTAIRS — Phil Brunet, Cell Cabot, Rex Robbins, Steve Roland, Donna Sanders, Mary Louise Wilson, Lovelady Powell, Freddie Webber, Jim Sheridan, Dick Riddle, Milrad & Colston.

VILLAGE BARN—Ralph Pope, Peri & Ray, Tex Fletcher, Becker Bros., Lou Harold Orc., Joe Shay Orc.

VILLAGE VANGUARD — Abbie Lincoln, Mal Waldron Trio, Bob Brookmyer, Clark Derry, Carol Sloane, Bill Rubenstein Trio.

CHICAGO

BLUE ANGEL—Christian Lamont Twist-Up Revue, Joi Dari, Carmen Hylton, Lord Montego, Petita, Charlotte Rae, Lord Carlton, Tito Perez Orc.

EDGEWATER BEACH—Arthur Lyman Orc., Don Davis Orc.

GATE OF HORN — Theo Bikel, Judy Collins.

LE BISTRO—Milt Trenier, Vic Cesaerio Trio.

LIVING ROOM — Ruth Olay, Ronnie Schell, Charlie Hughes Trio, Joe Parnello Trio, Sam DeStefano Trio.

LONDON HOUSE—Kai Winding Sextet, Larry Novak Trio, Jose Bethancourt Trio.

MISTER KELLY'S—Eartha Kitt, John Frigo Trio, Marty Rubenstein Trio.

PALMER HOUSE — Katyna Ranieri, Johnny Puleo & Harmonica Gang, Ben Arden Orc.

PLAYBOY CLUB — Jerry Van Dyke, Jackie Vernon, Lou Alexander, Boylan & Wald, Johnny Hartman, Irene Kral, Bobbi Martin, Carazini, Day, Dawn & Dusk, Tony Smith Four, Harold Harris Trio, Joe Iaco Trio, Phil Wright.

SECOND CITY — "My Friend Art Is Dead," Bill Alton, Del Close, Severn Darden, Mina Kolb, Dick Schaal, Avery Schreiber.

SAHARA INN — Jack E. Leonard, Joanie Sommers, Frank York Orc. Lounge: Joy & the Boys, Danny Long 3.

SHERATON BLACKSTONE — Hildegarde, Franz Benteler Orc.

SUTHERLAND LOUNGE—Gloria Lynn, Billy Wallace Trio.

LOS ANGELES

COCOANUT GROVE—Gordon & Sheila MacRae, Freddy Martin Orc.

CRESCENDO—Ella Fitzgerald.

DINO'S — Tasey Robbins, Jack Elton, Steve LaFever.

INTERLUDE—Troy Walker & Hustlers.

LE CRAZY HORSE — Tommy Noonan, Janine Caire, Tommy Roberts & Evelyn Freeman Combo.

MOULIN ROUGE—"West Side Story."

SLATE BROS. — Gary Crosby, Mitzi McCall & Charley Brill, Herb Dell Trio.

STATLER HOTEL — "Bring on the Girls" Revue, Skinnay Ennis Orc.

YE LITTLE CLUB—Vikki Carr, Ernie Shelby, Joe Felix Group (4).

LAS VEGAS

CALIFORNIA CLUB—Johnny Paul.

DESERT INN—Jimmy Durante, Helen Traubel, Eddie Jackson, Sonny King, Donn Arden Dancers, Carlton Hayes rc. Lounge: Alvino Rey, Dave Apollon, Les Femmes, Michael Kent.

DUNES — George Burns, Carol Channing Earl Barton Dancers, Bill Reddie Orc. Lounge: Al Hirt, "Vive Les Girls."

EL CORTEZ—Beatrice Kay, Dubonnet Trio, Erwin Bassett.

FLAMINGO—Joe E. Lewis, Gogi Grant, Nat Brandwynne Orc. Lounge: Billy Eckstine, Harry James.

FREMONT—Gents, Newton Bros, Lads, Fables.

GOLDEN NUGGET—Bob Wills, Novelords, Georgi Edwards, Bobbie & Smokey Coats, Billy Thompson.

HACIENDA — Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Lynne Davis, Grover Shore Trio.

MINT—Pat Moreno's "Artists & Models of '62," Bill Bird, Gil Lamb.

NEVADA—Jay Orlando, King Henry 4.

NEW FRONTIER — "Life Begins at Minsky's," Tommy Moe Raft, Carrie Finnell, Stunning Smith, Baby Bubbles, Maureen Diaz, Frank Sorrello, Murray Briscoe, Jack Mann, Dick Rice Orc. Lounge: Bob Crosby, Ink Spots, Sunny Spencer.

RIVIERA—"Bye Bye Birdie," Elaine Dunn, Pete Marshall, Kay Medford. Lounge: Sammy Kaye, Pep-Tones.

SAHARA—Shelley Berman, Mills Bros., Lounge: Louis Prima, Ruth Wallis, Freddie Bell, Arthur Ellen.

SANDS—Red Skelton, Saverio Saridis, Garr Nelson, Copa Girls, Antonio Morelli Orc. Lounge: Dave Burton, Danny Costello, Morry King, Ernie Iewart.

SHOWBOAT — Polly Possum, Rusty Isobel, Wade Ray, Craig's Chimps.

SILVER SLIPPER — Hank Henry, Sparky Kaye, Bobby Clark, Cindy Ember, Danny Jacobs, Red Marshall, Dolores Frazzini, Marge Elizarde, Slipperettes, Geo. Redman Orc. Lounge: Chas. Teagarden Orc., Jack Prince, Johnny LaMont.

STARDUST — "Lido de Paris," Eddie O'Neal Orc. Lounge: Roberta Linn, Happy Jesters, Diosa Costello, Micki Lynn, Jack Costanza.

THUNDERBIRD—"Flower Drum Song," Jack Soo, Arlene Fontana, Juanita Hall, Garwood Van Orc. Lounge: Sarah Vaughan, Dick Stabile, Ronnie Brown, Choo Choo Collins.

TROPICANA—"Folies Bergere of '62," Ray Sinatra Orc. Lounge: Sheeky Greene, Sylvia & Guido, Dubonnet Trio, Landis 3.

RENO-TAHOE

CAL-NEVA LODGE (Tahoe)—Celebrity Room: Frank Sinatra, Dave Madden. Lounge: Buddy Greco, Donnie Brooks, Linda Leigh-Kellie Greene Trio.

CRYSTAL BAY (Tahoe) — Novelites, Jack "Jive" Schafer with Rossi & Boyer, Micki Lynn and Jack Costanza.

HAROLDS — "Riverboat Follies," with Rusty Draper, Johnny Mann Singers, Andre Marot's Co., Delta Queens, Don Conn Orc.

HARRAH'S (Reno)—King Sisters, Salmas Bros., Interludes, Norm Dygon, Judy Lynn, Red Coty.

HARRAH'S (Tahoe) — South Shore Room: Lawrence Welk & Co. Lounge: Big Tiny Little, Dusty & Sylvia, Rocky Gunn, Joaquin Garay, Del Martins, Coquettes.

HOLIDAY — Four Lads, We Four, Harry Stevens, Charles Gould.

MAPES — Kay Stevens, Sandor's "Saucy Scandals," Joe Karnes, Ted Fiorito.

NEVADA LODGE (Tahoe) — Esquires, Abbie Neal and Ranch Girls.

NORTH SHORE (Tahoe)—Murray Arnold, Gloria Tracy, Manny Lopez Orc.

RIVERSIDE—Riviera Room: "Riverside Follies," with Davis & Reese, Marquis Chimps, Arden Dancers, Lou LeVitt Orc. Lounge: Jo Ann Jordan Trio, Nelson & Palmer.

SPARKS NUGGET—Circus Room: Dick Shawn, Ginny Tiu, Eddie Peabody, Moro-Landis Singers and Dancers. Lounge: Jack Teagarden, Sportsmen, Mariachi Los Camperos.

WAGON WHEEL (Tahoe)—Kay Martin, King's IV, Bobby Page, Town Pipers, Country Gentlemen, Ron Rose.

SAN FRANCISCO

BLACKHAWK—Miles Davis Orc.

BLACK SHEEP — Earl Hines Orc., Fred Washington.

EARTHQUAKE McGOON'S—Turk Murphy's Orc., Clancy Hayes.

GAY 90'S—Ray K. Goman, Bee & Ray Gorman, Carol-Jean Thompson, Dik Keegan Orc.

FAIRMONT — Patricia Morison, Del Courtney Orc.

HANGOVER — Ralph Sutton.

HUNGRY I—Dick Gregory, Gene & Francescor, Lightstone, Roberta Dave.

JAZZ WORKSHOP — Eddie Davis and Johnny Griffin.

NEW FACK'S — Lenny Kent, Sam Fletcher.

PURPLE ONION — Jack Clements, Sandy Sanders, Barbary Coastmen.

SUGAR HILL — Wynona Carr, Redd Foxx.

365 CLUB—French Follies Revue.

SAN JUAN

CLUB CARIBE—Lenny Welch, Hamilton Twins, Lucy Faberry, Miguelito Mirando Orc., Pepito Arvelo Five.

LA CONCHA — Harvey Stone, Lilyan Hayes, Noro Morales Orc., Nestor Torres Five.

LE CARROUSEL — Beatrice Grandet.

EL CONVENTO — Pepe Lara Orc., Rodriguez Olivo Five.

FIESTA ROOM — Los Galanes, Pepito Torres Orc., Barletta-Queralt Five.

OCHO PUERTAS — Gilberto Monroig, Mari Pacheco, Joe Valiente.

Copacabana, N.Y.

Frankie Avalon, Georgie Kaye, Dennis Bell, Lee Anne Morgan & Copa Line (8), Joseph Mele Orch, Frank Marti Band; $6-7 minimum.

When Frankie Avalon was given the New Act treatment in VARIETY, July 30, 1958, he was faulted for having a rock 'n' roll appeal for the Coke-and-frank set only. Now, four years later (and only 22 years old), Avalon shows that he's more than just a flash-in-the-juke with a substantial act that can meet with adult approval without losing any of its younger disk fans.

He's a pleasant chap with a "boy next door" charm that's unaffected and completely winning. Unlike most of his colleagues, Avalon is not brash or sassy. But he doesn't go to the humble extreme, either. His manner is easy and relaxed which puts the audience on his side from the start.

In addition to the sympatico in looks and deportment, he has a voice to back up the whole bit and he walks away after 50 minutes leaving the aud contented and appreciative.

His act has been neatly devised by Noel Sherman, who gets producer-stager-writer credit. It's made up mostly of solid standard stuff. The Stephen Sondheim-Leonard Brenstein "West Side Story" tune, "Something's Coming," opens the turn and from then on it's easy sailing right down to a nifty Irving Berlin wrapup.

In between there's a special material number titled "Will Success Spoil Rock 'n' Roll." This gives him an opportunity to shoot some lighthearted raps at the juve beat as well as to reprise some of his earlier disclicks: "Dee Dee Dinah," "Gingerbread" and "Venus." He does it all with a youthful innocence that's quite attractive.

The comic end of the bill is ably handled by Georgie Kaye. The 25-minute turn has its ups and downs but Kaye delivers 'em fast enough so the bad ones don't stick out too much and his timing is so that his good ones hold on for maximum laugh appreciation. Routines about psychiatry, femmes splitting a luncheon check and some current affairs jibes work out okay.

On opening night Thursday (21) he had on hand some pokes about the Bobby Kennedy swimming pool shenanigans. Since the story broke that Thursday morning, it shows that Kaye isn't the only comic around who reads the daily papers.

Dennis Bell is all right on some average tunes written for the Copa production by Paul Anka while Lee Anne Morgan, featured dancer among the Copa cuties, executes some nifty twirls and taps a la Eleanor Powell.

The Joseph Mele and Frank Marti musical groups provide the serviceable terp beat for those who want the ballroom spin.

Gros.

Living Room, Chi

Chicago, June 18.

Louis Armstong & All Stars, Sam Di Stefano Trio; $2.50 cover.

Louis Armstrong first came to Chicago from New Orleans an even 40 years ago when his mentor Joe Oliver sent him a telegram asking him to work for $30 a week at the Lincoln Gardens. It was here that he and Oliver invented the cornet duet break, and Armstrong pioneered the stop chorus and the scat-singing that used his voice as an instrument.

It's interesting to note that while a generation of traditional jazz fans think of Armstrong as primarily a showman, it was as a daring and experimental cornetist and trumpeter that he made his mark.

Armstrong's warm showmanship continues to grow, and the echoes of his technical virtuosity are still strong in his playing. However, at this point in his creative life Armstrong needs a virile assist from his combo and this is not fully forthcoming from his present group. Trummy Young occasionally cuts loose with some forceful trombone work, and Billy Kyle's piano work is thorough, but the sextet often has the anonymous sound of a collection of big band side men instead of the free-floating rapport of dixieland.

This leaves the bulk of the burden to Armstrong. He sings and plays in "When It's Sleepy Time Down South," "A Kiss To Build A Dream On," "High Society" and "Mack The Knife." Group makes some sparks with "Bucket's Gotta Hole In It," and clarinetist Joe Darensburg provides some interesting bass-viol sounds for "Yellow Dog Blues," but it is the tireless, alway grinning, and brow-mopping Armstrong who does the work that counts.

Armstrong also seems uncomfortable with Jewel Brown, his vocalist for the past year. She's an attractive thrush with a fine set of pipes, but her phrasing is strongly derivative of early bop stylists, a style that is not only outdated but one that Armstrong more than once has expressed his dislike for.

Mor.

Flamingo, Las Vegas

Las Vegas, June 14.

Joe E. Lewis, Gogi Grant, Don Kirk, Terry Olsen, Ashton Dancers (12), Nat Brandwynne Orch (17); presented by Morris Lansburgh; produced by Jackie Heller; choreography, Barry Ashton; $4 minimum.

Eight years ago Joe E. Lewis and Gogi Grant appeared on the same bill, and currently are reunited in the Flamingo Room. Nothing much has changed—Lewis still bellows his stories and songs with classic low-pitched Scotch-flavored tones; Miss Grant, labeled "the General's niece" by Lewis, is as pretty as ever, and still has the outstanding voice which puts her in the lofty "singer's singer" category.

Much of Lewis' new material is topical, dealing with astronauts, politics, and show biz. His introduction of longtime partner at the 88, Austin Mack: "He's been carrying a torch for ZaSu Pitts for 30 years."

Miss Grant's songalog includes "Sometimes I'm Happy," "The Day You Came Along," "Wayward Wind," "Make Someone Happy," a medley from incumbent Broadway shows, and a new twist on an oldie: "When They Begin to Twist the Beguine."

Barry Ashton, introducing his new crop of a dozen "Ashton Girls," comes up with two provocative and plush production numbers reminiscent of the Ziegfeld splashes. Show, backed with finesse by the Nat Brandwynne orch (17), is in until July 5, when Bobby Darin and Allan Drake open.

Duke.

Chateau Madrid, N.Y.

Ximenez-Vargas Ballet Espanol (14) with Roberto Ximenez, Manolo Vargas, Maria Alba, Roberto Cartegena, Pablo Candelas, Alonso Cano, Sara de Luis, Rini Roman, Chinin de Triana, Emilio Bonet, Juan Mejia, Pupi Campo & Carbia Orchs; $5, $6 minimums.

Angel Lopez apparently finds that established ballet troupes constitute the best artistic and b.o. Fodder for his Chateau Madrid. It's more expensive play, admittedly, but the gambit seems to be gratifying to New York's more affluent section of the Latin-American colony as well as aficonados of the Spanish dance.

The Ximenez-Vargas Ballet Espanol, with elements from Mexico and Spain, is a well integrated and disciplined group that dwells on flamenco and New World themes. Together it constitutes a highly interesting evening, with the most colorful sequences coming through in the sections devoted to the western hemisphere.

The group is topped by Roberto Ximenez and Manolo Vargas who have welded together a vivid and generally effective set of dances. While much of the flamenco is in the accepted groove, with little new or different expressed, the terping is performed spiritedly. However, there is a need for greater diversification for at times an apparent striving for concert effects takes away from the essential vigor of the dance.

But their "Suite Americana," with terps from Mexico, Peru and Argentina, shows a graceful abandon, an easy and charming alliance with the music and a gay spirit. It is, by far, the apex of their act.

The individual dancers, led by the troupe toppers, plus the efforts of Maria Alba, Roberto Cartagena, Pablo Candelas, Alonso Cano, Sara de Luis and Dini Roman, come off well. The guitarists, Emilio Bonet and Juan Mejia, provide excellent background. Chinin de Triana, who has been the singer for several similar troupes, serves well in this capacity with this unit.

The Pupi Campo band shows backs with assurance while Carbia does the Latin relief.

Jose.

Sahara Inn, Chi

Chicago, June 20.

Jack E. Leonard, Joannie Sommers, Frank York Orch; $2.50 cover.

Motel owners will have to take a second look at the possibility of a show room if Manny Skar's sumptuous new Sahara Inn motor hostelry is any criterion. Since it opened two weeks ago with Bobby Darin in its Club Gigi, the Sahara has had its 276 rooms and suites 100% occupied with a substantial daily turnaway, most of it drop-ins from nearby O'Hare International Airport.

While much of the business is attributable to the fact that the Sahara is new and plush, there's no doubt that the Club Gigi and its name entertainment and attendant publicity are key factors in the motel's early success.

The Club Gigi, which many trade observers thought would be a loss leader for the motel, is proving to be anything but that, Skar maintains. The 280-seat room was sold out for every show of Darin's 14-day stay, and reservations for Jack E. Leonard shape equally strong.

Leonard's whiplash wit wowed the opening night crowd, with ringsiding owner Skar beamingly taking the brunt of the comic's assault. Seemingly keyed-up by the setting and the packed room, Leonard's rapacious monolog kept the room in an uproar as he verbally bludgeons Skar about his business connections, his physical stature and his management of the hostelry.

From there, Leonard went on to scathing intros of opening night celebs and press, bringing his ad lib sharpshooting into full play. He slowed the pace for the last 20 minutes or so, to do some unsentimental reminiscing about his youth on the west side of Chicago, and to clown around with a few songs and some soft shoe numbers. Perhaps because it was opening night, Leonard's turn ran 55 minutes, which, for his high-powered humor, seemed a trifle long.

Curtain raiser Joanie Sommers, the voice of the Pepsi "think young" tv commercial, was nearly swallowed up by the Leonard-anticipating crowd. The petite thrush has a good set of pipes and an apparent understanding of her numbers, but she lacks the projection necessary for anything but an intimate room. She is given astute assistance by accompanist Lenny Stack and Frank York's able house orch.

Bill is in till July 4, followed by Vic Damone and Rip Taylor for two weeks.

Mor.

Town'n' Country, W'n'peg

Winnipeg, June 13.

"Hits of Broadway," directed and choreographed by Robert Simpson; featuring Leigh Roberts, Avsten Collyer, George Lee, Pat Leslie, Marc Melvin, Grehan Pearce, Mary Ann Colloton, Lynette Bennett, Raquel Miller; with Bill Cunningham at the piano and the Towers Trio; $1.50 cover.

In a noteworthy booking switch, the Towers nitery of this swank downtown restaurant has brought in "Hits of Broadway," fresh from a successful two-year run in Chicago and Milwaukee. Unfortunately, the showtunery, although inspired, does not overcome flaws on other counts.

The Robert Simpson-staged affair seems to be shorn of whatever production values it may have had by the cramped 20' x 20' dance floor, for which last-minute restaging had obviously taken place. Some topdrawer lighting would have compensated, but there too facilities are lacking.

On the plus side, there is some solid dancing by George Lee, and excellent vocalizing from distaffer Leigh Roberts, who has a charming stage manner and ably performs the difficult task of filling gaps between production numbers and costume changes.

Bill Cunningham, who travels with the troupe, does a firstrate job on piano. His presence is fortunate, for although the local combo labors adroitly, they have difficulty keeping their sound down. In spots, the chorus is difficult to follow, let alone the soloists.

The nine dancers-singers show amazing vitality, considering they are working two 60-minute shows nightly, and making their own costume and prop changes.

The songfest turns out to be a patchwork of familiar Broadway hit tunes, ranging from solos from "Carousel" to quartets from "Fantasticks" to production numbers from "My Fair Lady." Predictably, it's all capped by "Oklahoma," an assured audience rouser, but the impact is missing.

The show is fast-paced and well done, but the technical imperfections cause the dramatic muscle to be lost. Once the local surroundings become more familiar, and technical problems are ironed out, the production could be a winner for both director-choreographer Simpson and club owner Aubrey Galpern.

Show stays through June 30.

Hucal.

New Unicorn, L. A.

Los Angeles, June 14.

Bud Dashiell & The Kinsmen, Carlos Gonzales; no cover, $2 minimum.

This rejuvenated coffee house has ascended to the medium nitery class with an upgraded entertainment policy that brings together top talent and knowledgeable customers. Quality of opening program may have set a pace that will prove rough to maintain at nitery's current conservative tariff.

Bud Dashiell teams with The Kinsmen (Everett Herter and Bernie Armstrong) to provide a solid bill. Both sides of this merger have a strong fan following among record and college crowds. For the preem, Dashiell had to work with A Kinsman, however, as Armstrong had been stranded overnight in New Mexico due to an auto accident.

Despite necessary adjustment, the duo on hand showed no perceptible jitters and bill lost nothing in appeal despite absence of Armstrong's admittedly helpful tenor.

Act is subtly and soundly supported by Carlos Gonzales on a Mexican bass which resembles an oversized guitar but whose tones are deep and masculine. Dashiell, who resembles a youthful Ray Walston, was introduced opening night by folk singer-actor Theodore Bikel at first show and by KNX's Hugh Douglas at the repeat. His repertoire, liberally sprinkled with Latino numbers, is based primarily on folk songs and some showtunes that, standing the test of time, could become folk songs.

After his opening group comprising a Haitian religious song, Will Holt's "Raspberries and Strawberries" and Rodgers & Hart's "Too Good To Be True," Dashiell teams up for the remainder of the act with Herter on a solid "Paint Your Wagon" duo, "They Call The Wind Maria" and "I Talk To The Trees," a takeoff on rock 'n' roll which they call "music to steal hubcaps to," more Latino tunes, winding with a calypsoed "Yankee Gone, Sparrow Take Over Now." The numbers are introduced and bridged with some repartee that, on occasion, gets almost as strong as the coffee.

Act is in for three weeks.

Robe.

Frolic, Revere

Revere, Mass., June 15.

Ford & Reynolds, Yvonne Moray, Buddy Thomas Line (12), with Bob Warren and Norma Wallace, Cliff Natale Orch (6); $2.50 minimum.

Billed as the "laugh show of the year," the zany comedy musical team of Ford & Reynolds and diminutive comedienne Yvonne Moray are giving the Frolic a winning layout. Ford & Reynolds unveil some new gags and music for good rounds, but it's their w.k. bits, "Misty," "Tarzan," and impresh routines that score all the way. Both boys work hard with jokes clowning and battle of music in maximum effort.

Miss Moray, bubbling bundle of comic talent, swings from the mike, gags it up with the customers, crooning ditties and standing on their tables. She's solid with takeoff bits of Sophie Tucker, Mae West, Jimmy Durante, comic songs and patter with the customers.

Buddy Thomas has worked up two fine production numbers with Bob Warren piping in great voice while Norma Wallace leads the tall stemmed lovelies through "Manhattan Nights" and "Persian Gardens" terp. Cliff Natale backs the show in top style.

This layout holds through June 30. Joey Dee & the Starliters open Sunday, July 1.

Guy.

Latin Quarter, N.Y.

(FOLLOWUP)

Dennis Day, who opened at the Latin Quarter last week, is a fair cry from the middle of 1942 when the singer launched a new act in Chicago. The present Day, besides a versatile warbler, is a topflight mimic and has developed into a solid raconteur. He wins persistent applause, feet stomping and whistles.

Besides Day, this show continues about as it was two weeks ago. The only alteration is that the Novelites are no longer here while the Winged Victory Chorus appears to have some added numbers, all to the good.

Day is vocalizing in the same rich tenor that made him a name for 22 years on "Rochester's air show," as he described it. Of course, he does bring in the name of Jack Benny, whose radio and tv programs he has been on for years.

His current act is one that would click in any room. He's added just enough gags and stories to bridge the gap between his tunes and his stylish imitations. Moreover, Day has such timing and delivery that he appears to be having as much fun as the audience. From his initial tune, he swings into slick takeoffs of Charles Weaver and Lawrence Welk conducting his band. Latter is exaggerated just enough to draw laughs.

His reference to the wastelands of television prompts the intro of what international tv of the future would be like. This is the peg for bringing in British, Spanish, Italian, Japanese and Israeli announcers, comics and singers. Day's interpretation of an announcer for BBC in London and his typical Music Hall comic are priceless bits of mimicry.

The Israeli program, of course, permits Day to warble a typical Jewish ballad, which he does with the same aplomb as his other tunes. Windup of these tv routines is one from Tokyo, with Day faking the Japanese accent and twisting words with an ease that is startling.

On his recall, Day swings into an array of typically Irish ballads including "McNamara's Band" and "Irish Eyes Are Smiling." It's only natural that Day, no Owen Patrick McNulty, would be completely at home with tunes about the ould sod. His smooth playing act should garner lotsa engagements.

Surrounding show highlights the Tonelys, a trio of acrobatic comedians; Jeannine Pivoteau and the Wallenda Aerial Troupe, Julie Gibson and that magnificent chorus, plus the line of statuesque show girls. Jo Lombardi's orch cuts a sharp show and also provides most of the music for dancing patrons.

Gigi, who presides at the tape, should be busy for the two weeks Day is around.

Wear.

Palmer House, Chi

Chicago, June 17.

Katyna Ranieri, Johnny Puleo & His Harmonica Gang, Ben Arden Orch; $3 cover.

The Empire Room is holding the Johnny Puleo Harmonica Gang over for the entire month of June and changing headliners at midmonth. New lure is Katyna Ranieri, a red topped looker from Italy and one of the most impressive imported songstresses to hit the Windy City in many moons.

Miss Ranieri has a voluptuous figure and a huskily seductive voice. Her whispery Italo-accented intros are charmingly sexy and her patter is both sophisticated and fresh. Her stage presence is easy and assured while her showmanship touches are topnotch.

Standout items in her international songalog include the familiar "Non Dimenticar," a whimsical handling of "Never On Sunday" in Greek, a sultry version of "Jealousy," a wide-open rendition of "Volare" and a nicely nostalgic treatment of "Arrivederci Roma." Miss Ranieri does exceedingly well in creating a feeling of intimacy in the spaciously plush Empire Room.

The Johnny Puleo group continues in fine form with its mayhem and mouth organ music. The diminutive Puleo's sight gags and pratfalls are surefire, and the group's harmonica work is expert. Ben Arden's accompaniment of Miss Ranieri is topflight and his dance music is, per usual, of the first rank.

Bill is in till July 2.

Mor.

Second City, Chi

Chicago, June 20.

"My Friend Art Is Dead," with Bill Alton, Del Close, Severn Darden, Mina Kolb, Dick Schaal, Avery Schreiber, Dennis Cunningham. Producer by Bernard Sahlins, Paul Sills and Howard Alk; staged by Sills; music composed and performed by William Mathieu; scenario by Sills; Dialog improvised by the company; $2 admission weekends, $1.50 weeknights.

The bite of Second City satire has gotten so strong that sometimes it isn't funny. There are moments in the new revue, "My Friend Art Is Dead," which are just plain ironic and no more laugh-provoking than an intended elbow in the belly.

That this new program of sketches doesn't consistently go after the funnybone may disappoint some of the cabaret's regulars and perhaps lose it some of the see-and- and third-time around trade. But it is possibly the troupe's most mature and significant offering to date.

The sketches this time are hinged together thematically, and there is even a trace of storyline. Except for some doubling, the characters maintain a single identity through all the scenes. In the middle of a pacifist-militarist polarity is the hapless title character, Art Random (an idle pun on a local vidshow), who is a union steward in a munitions factory.

He has a gabby, fizz-brained wife who is unfaithful, and an unemployed brother-in-law who is a habitual peace picket with a political career in mind. Other running characters are a Pentagon general, his public relations counsel (who shows up occasionally as an NBC on-the-spot reporter), a plain-clothes cop, and an associate peace picket who sings folk songs.

What comes out of the crucible is a sometimes comic, but always barbed, commentary on the extreme viewpoints in the nuclear arms race, the motives and the hypocrisy, with some sidebar satirical excursions into marital infidelity, the suburban mentality and tv discussion shows (e.g., a Pentagon general has to debate Lill St. Cyr). Incidentally, the ban-the-bomb marchers no less than the militarists catch the intellectual pie-in-the-face.

The performances are comedically skillful, although Del Close and Mina Kolb too often are given to unnecessary grimacing and mugging for the broad caricature. Avery Schreiber, Severn Darden and Bill Alton contribute potent satirical portraits, and Dick Schaal is excellently funny as the earnest but obtuse policeman - turned-lover. Dennis Cunningham is okay in support. The lines, improvised in rehearsals by the company, are sharp and often devilishly witty.

Les.

Ben Soir, N.Y.

Don Adams, Isobel Robins, Three Flames with Tiger Haynes; $5 minimum.

Nat Sackin, since taking over the Ben Soir, has returned to the club's old policy of specializing in comedy. He apparently operates under the firm belief that there cannot be too much laughter in any one bill, which is a premise similar to that held by many of the oldtime vaudeville bookers. The policy seems to be working out artistically and financially.

The major acts this session are Don Adams and Isobel Robins, both of them repeaters here, and of course, the omnipresent Tiger Haynes topping the Three Flames, a turn that sets the pace for the entire mood of the show. Haynes, operating from his amplified guitar, has an assured line of zanyisms that make good.

Adams, who headlines, offers humor wrapped in a studious mien. He discourses on a variety of matters, most of them heard in previous seminars. But his lines retain freshness and his imagery sets up a series of rewarding illusions. He faulted on opening night by staying beyond optimum limits, but he nonetheless got an appreciative exit.

Miss Robins is a delightful sprite. This petite blonde is a skilled singer as well as a comedienne. She blends special material and pops nor normally heard. An easy yet telling delivery, combined with asides and gestures, heightens every comedic move.

Now that Sackin has cut down to two acts, plus Haynes, the temptation by the performers is to go overboard regarding time. Restricting themselves to their normal floor turn wound be beneficial not only to the talent, but also to the management—turnover, you know.

Jose.

Grinzing, N. Y.

Larry Mitchell, Garde & Freddie Davidson, Gina Valdi, Carlo Matvary, Bela Villanyi, Harry Warrenger; $5 minimum Sat. only.

Larry Mitchell, from the cast of "Camelot," gives the current layout at this established eastside room a solid lift. Tall, personable tenor dominates the scene with four ballads, three of which are aud pleasers. The fourth, "Donkey Serenade," is somewhat questionable—it isn't everyone's cup of tea.

Mitchell, handsome and possessing a voice, has the makings of a top act. Opening with "Grand Night For Singing," he goes into the ballad, "If Ever I Would Leave You," for strong returns, caps his appearance with a smooth handling of "Granada."

Carlo Matvary, who emcees in easy style, belts out foreign tunes in solid fashion with his baritone voice. He's a fixture, having been here for years. Garde and Freddie Davidson also are longtime holdovers at this spot. Song and piano combo click nicely with its comedy numbers. Gina Valdi, comely warbler, does her with "Call Me Prima."

Violinist Bela Villanyi, who, with Harry Warrenger, piano, backs the show, also scores with his strolling about the room playing Hungarian tunes.

Wear.

Blackstone Hotel, Chi

Chicago, June 18.

Hildegarde, Fred Bonafede Orch; $1.50 cover, week nights, $2 weekends.

Hildegarde was the opening act in the Bonaparte Room when it switched to an entertainment policy a little over a year ago. Since that time the room has continually increased in importance and popularity as a show room under the astute stewardship of Sheraton-Blackstone g.m. Doug Boone.

As in her debut in the room, Hildegarde remains one of the most potent draws for the Bonaparte. She's in top fettle this outing, superbly gowned, looking fit, and more effervescent than usual, if that's possible. Her songalog includes a bright array of new numbers in addition to her more familiar repertoire.

From her bubbling "Live It Up" opener she segues to a nostalgic self-accompanied version of "Tea Leaves" and a charmingly wicked "They All Want the Same Old Thing." In answer to requests, she does her familiar "Mademoiselle from Paris," "Jenny" and "September Song." She also scores nifty with "There's No Other Place Like Chicago."

Hildegarde gave Franz Bentler's able house orch a few bad moments by changing her program at mid-show, but the audience seemed to ignore the slip-ups and willing to go along with the songstress' party spirit. She's in till June 30, thereafter the room will be showless.

Mor.

Bolero, Wildwood, N. J.

Wildwood, N.J., June 13.

Paul Landon, Gloria Dee; no minimum.

With wide-eyed boyish good looks, a mop of blond hair and a flair for showmanship, Paul Landon coaxes a variety of tempos from an organ ranging from "Peppermint Twist" to "Preacher's Walk."

Formerly with Bill Haley's Comets and the Frankie Brent combo, Landon has turned single. He sings in a pleasant voice and is especially smooth on ballads. He also plays piano, drums and saxophone, displaying versatility and experience which belie his years.

Gloria Dee, formerly with the Matys Bros. combo, has a powerful and compelling voice. In the 39th week of her engagement, she sells songs with emotional impact. Some of her better offerings are "Misty," "Summer Love" and "Volare." In the dimly lighted Bolero Matador room, her tunes set a pleasant romantic mood.

Landon is in for 16 weeks.

Math.

Harrah's, Lake Tahoe

Lake Tahoe, June 18.

Lawrence Welk Show (37) with the Lennon Sisters (3), Norma Zimmer, Jo-Ann Castle, Myron Floren, Bobby Burgess & Barbara Boylan, Joe Fenney, Jack Imel, Jim Roberts, Larry Hooper, Aladin, Bob Lido; produced by Bob Vincent; $3 minimum.

Lawrence Welk's transition from his ABC-TVer to nitery work was as simple as one-uh, two-uh, three-uh—as evidenced by the one-hour, 20-minute package he's debuting in this Harrah's date, his first club booking in 13 years.

And it's apparent he can cram more appeal and individual showcasing into a nitery show, what with no attention given to the camera or commercials. Welk also exhibits more personality and freedom on a saloon stage than before the television camera. In this session, his stage manner indicates he's having a ball. He admits he is considering the Tahoe booking "a three-week vacation."

The entire Welk troupe is along, including all the regulars on his weekly tv show, and auditors react to full appreciation. His seven years on the home screen have given him much exposure, and fans are flocking to Harrah's for an in-person look-see. He commands one of the heaviest advance reservations in the club's history, proved by the fact the dinner shows were sold out for the entire period before he opened, and only few seats left for the midnight shows. Club's radio ads note that no reservations are accepted by phone or mail for any of the Welk performances.

For the nitery package itself, take a typical Welk vidshow, expand the time, throw in more music, more time for the individual talents, and add a couple specialties—and there you have it. Some schmaltz, some newies, some evergreens, some semiclassics, some Dixie, some jazz, and even a bit of r&r.

Welk, with baton in hand and the bubble machine much in evidence, parts the curtain with selections from "My Fair Lady" by his 27-piece orch. First solos are taken by tenor Jim Roberts vocaling "No Other Love Have I," followed with a smooth dance routine by the youthful and talented Bobby Burgess and Barbara Boylan. The Lennon Sisters segue with one number from a side auxiliary stage, then move front and center for "Whoop-Te-Do" and a bit of polka.

On the more serious side, Joe Livotti is featured on violin solos, followed by bass Larry Hooper essaying "Minnie the Mermaid." Norma Zimmer, displaying the same impressive tones that have won her an enviable spot on the Welk tv show, shows her talents on "Stars In My Eyes." Others in solo spots are Jo-Ann Castle, who has the looks to match the talent, with back room honky-tonk 88 stylings; Dick Dale from the band singing "Little Bitty Tear," top accordion work by Myron Floren and Miss Castle; Aladin on an "Old Rivers" menalog with the Lennons background, Charlotte Harris from the band on cello solo, Miss Zimmer and Roberts dueting to "Loveliest Night of the Year," Jack Imel from the band winning good palm for his tap dancing, vocalist Bob Lido in a specialty number, and tenor Joe Fenney rating the superlatives for a selection of titles from the semi-classic and Irish catalog.

In an admitted pitch for the teen set, Welk with an assist from the Lennons, Miss Zimmer and the young dance team gets the most from "Mashed Potatoes." Exit is natch, "Goodnight Ladies." Leader is upstage for all but minutes of the hour-plus show. There's some distraction by his continuous up-front presence, particularly during the period of serious individual solos when the baton takes the eye and attention away from the spotlighted performer.

Tabler reaction should assure the Welk troupers their talents are as much appreciated in a saloon as on tv. The big full arrangements have obviously been given much attention, and the Welk format includes just the right variety (including a Dixie group, a barbershop tour, and a two-guitar and bass trio culled from the band) to hit all bases. It's a class package for any swankery.

With Leighton Noble and band in hiatus for this session, the predinner music is offered by Arturo Romero and his Magic Violins from the Villa Fontana in Mexico City, and more recently of the Dunes in Vegas. The 10 violins, two pianos and one sting bass work from an auxiliary stage, from the main stage, and also stroll through the audience for 45 minutes of highly listenable tunes skillfully executed and well rehearsed. The Dorothy Dorben Singers and Dancers also are on vacash during the Welk engagement.

Mitzi Gaynor comes in July 9.

Long.

New Acts

CLEBANOFF STRINGS IN STEREO
Instrumentals
45 Mins.
Flamingo Driftwood Room, Las Vegas

Norman Clebanoff has introduced something to the Vegascene which is being closely watched by Strip hotel bookers. They want to know if a 21-piece orch, predominantly stringed, and presented with the newest stereophonic equipment will do biz for a lounge.

From the reaction to his sets on opening night, it looks as if Clebanoff has a winning gimmick. The rich, colorful sounds coming from four strategically placed speakers got warm applause from firstnighters, and even had players in the casino looking up from the tables.

Clebanoff just completed an eight-week tour of the western states on which he did 47 concerts, all clicking with the critics, but this is the first time a project on such a large scale, enhanced by electronics, has been attempted in a hotel lounge. A technician backstage supervises the stereo mixing, which gives lounge patrons a feeling of being surrounded by a blanket of beautiful sound.

In his group, solo violinist Lebanoff has 15 other strings, two percussions, one accordion, one harp, and one piano. Preem audience heard such numbers as "Am I Blue?" "Golden Earrings," "Love Look Away," "Maria," "Moonglow," "Picnic," "From This Moment On," "In The Mood For Love," "Midnight In Moscow," "Fascination," "Millionaire Hoedown" and "Hava Nagila."

Clebanoff is skedded for two weeks.

Duke.

FRED MACKENZIE
Songs-Guitar
45 Mins.
Ranch House Inn, Phoenix

Fred MacKenzie is much better looking than a 25-year-old young man is entitled to be. Baritone is an indefatigable performer with a pleasant "want to please attitude" and, apparently, an inexhaustible catalog.

On the night caught a bevy of ladies from the AFW-Auxiliary spilled into boniface Make Troup's inn and, cooing, clucking and applauding, — held MacKenzie onstage for a gruelling 95-min. stint. He rewarded the matrons with a properly diversified songathon of folk, pop and show tunes. Singer's distaff lure can only be described as huge.

MacKenzie's future is bright. Tv credits include the Faar show, Welk and ABC's "New Talent and Top Tunes" show, but chanter-guitar is a cinch for the intimate niteries.

O'Haf.

TU-SHIU-NI
Chinese Universal Act
14 Mins.
Moulin Rouge, Vienna

Tu-Shiu-Ni's single is one of those generally liked Chinese contortionist and plate-rotating acts but she unveils a brand new personality. She does practically all the work of a troupe with a remarkable versatility. Miss Tu-Shiu-Ni offers all those routine tricks plus some of her own invention and she throws all of her nicely-constructed self into those click stints.

She is inked for the entire summer season at the Moulin Rouge. Act is solid for any club or lounge and a natural for tv.

Maas.

Mister Kelly's, Chi

Chicago, June 18.

Jackie Mason, Frank D'Rone, John Frigo Trio, Marty Rubenstein Trio; $2.50 cover.

In his Chi bow, comic Jackie Mason acquits himself as a sharp and self-aware monologist with a great sense of timing and a more than ample supply of fresh material. His anecdotes are craftily structured for maximum laugh-getting, and he uses the tools of the jester trade with a virtuoso touch.

Fortunately (and with the exception of a few lapses), Mason works within the long tradition of Jewish humor with taste and understanding rather than the narrow province of racial stereotype. He has a canny feel for the humor in self-derrecation ("You can imagine what a smash I was in New York if I had to come out here for a living") and the technique of inversion ("The last show I did, the guy on the bill before me was so bad that the audience was still booing during my act"). Firstnighter reaction was enthusiastic, and a sizeable crowd waited outside for the second show.

Frank D'Rone broke into the nitery bigtime at this same club in 1956, and has since gone on to other major niteries and many tv appearances. A good song salesman and an able guitarist, he tears off with swingy renditions of "The Trolley Song" and "But Not For Me," and lends a nice light touch to "Thank Heaven for Little Girls."

Next at Mister Kelly's is Eartha Kitt for three weeks beginning Monday, July 2.

Bor.

Dino's Lodge, L.A.

Los Angeles, June 19.

Tacey Robbins, Jack Elton & LaFever; no cover, no minimum.

Tacey Robbins, in only a few months as a pro, has developed the polish and assurance to set her apart from the usual pretty little girls who frequent Dino's spotlight. In her return engagement, songstress proves highly capable with a variety of tunes delivered in a soft ballad style that touches on swing but sticks generally to a straight, solid style devoid of gimmicks or extra arrangements.

"Deed I Do" and "It's Over" fit the sweet, moody reaction she projects, with "By Myself" getting into soft belting. Singer hasn't the power of a big belter, but her velvet tones can torch and she shows full control of every note to gain the most from what she does.

Singer now gowns for sophistication, complementing her dark beauty with a new almost sultry appearance that gives her an added dimension.

Jack Elton, piano, and Steve LaFever, bass, continue their top-in-the-show music and back the singer with security.

Show is in two weeks.

Dale.

Le Cabaret, Toronto

Toronto, June 19.

Donna Miller, Jack Lander Trio; $1.75 cover.

On her first engagement at the posh Le Cabaret, Donna Miller tossed a pot-pourri of old pops and current faves at the customers that failed to register opening night.

Clad in mauve sheath with sequins when caught, Miss Miller opens her 35-minute stint with "You Make Me Feel So Young" and segues into "When Your Lover Is There," plus "Cuddle Up a Little Closer" and "Melancholy Baby."

She turns to comedy with "I Love to Love," then does a Jolson medley and her Paris melange, plus a "Smiles" medley and a "Bill Bailey." She switches tempo to "Misty" and "Some of These Days." (Arrangements are by Ray Jessel, Johnny Dale and Bill Britto).

Apart from her sultry "Misty" and "Moon River," Miss Miller didn't score on first night opening show, with the redhead comedienne no longer exhibiting that three-octave range she's noted for. Maybe, she had a night off.

McStay.

SHERMAN TO MIAMI BEACH

Vet producer Noel Sherman is shifting his headquarters from New York to Miami Beach. He has produced acts for niteries as well as water shows and touring groups for South America.

Sherman, in New York for 36 years, will continue to maintain his N.Y. office.

Shakespeare Festival Reviews

Stratford, Ontario

Macbeth

Stratford, Ont., June 19.

Stratford (Ont.) Shakespearean Festival Foundation presentation of revival of drama in three acts, by William Shakespeare. Staged by Peter Coe; costumes, Brian Jackson; sword fight staging, Patrick Crean. Opened June 18, '62, at the Stratford Shakespearean Festival Theatre, Stratford, Ont.; $5 top.

Witches ..... Amelia Hall, Pat Galloway, Rita Howell
Bloody Sergeant ..... Al Kozlik
Duncan ..... Joseph Shaw
Malcolm ..... Anthony Zerbe
Donalbain ..... Gary Krawford
Lennox ..... Max Helpmann
Menteith ..... Mervyn Blake
Gaithness ..... Len Birman
Ross ..... John Vernon
Angus ..... Larry Zahab
Macbeth ..... Christopher Plummer
Banquo ..... William Hutt
Old Siward ..... Nelson Phillips
Macduff ..... Bruno Gerussi
Seyton ..... Claude Bede
Porter ..... Eric Christmas
Doctor ..... Joseph Rutten
Old Man ..... John Horton
Murderers ... Al Kozlik, James Peddie, Gary Krawford
Lady Macbeth ..... Kate Reid
Lady Macduff ..... Martha Henry
Gentlewoman ..... Mary Savidge
Fleance ..... Bob Nisbet
Macduff's Son ..... Donald Shipley
Messengers ... Louis Negin, Lewis Gordon, James Peddie
Servants ... Dinah Christie, Gordon Pinsent, Florence Schreiber

Others: Dan Baran, Len Carious, Lewis Gordon, Garrick Hagon, Ted Hodgeman, Gary Krawford, Louis Negin, Adrian Pecknold, James Peddie, Nelson Phillips, Gordon Pinsent, Joseph Rutten, Al Skowby, Toby Small, John Watts, Bill Webster.

For its 10th season, the Stratford (Ont.) Shakespearean Festival has recruited an all-Canadian company and is offering productions of "Macbeth," "The Taming of the Shrew" and "The Tempest," in repertory at its home base, the Festival Theatre. It will add its third annual Gilbert & Sullivan production, "The Gondoliers," opening July 6 at the local Avon Theatre. There will be no new Canadian plays, perhaps reflecting the negative reaction to last year's "The Canvas Barricade," by Donald Lamont Jack.

During the winter, the Festival stage has been reconstructed, with expanded playing area, a slight elevation of the distinctive balcony and reduction of the number of pillars supporting it, as well as rearrangement of the setup of entrances from the wings and from be' v. The change seems to be an improvement, with an impression of slightly better accoustics. The three-quarter stage extending out into the audience area still apparently presents a tricky problem for directors and actors, and it takes considerable getting used-to.

However, unfamiliarity with the theatre is not the basic trouble with this year's opening production, "Macbeth." This is one of those gimmick, or novelty versions of Shakespeare, applying a psychological interpretation at the sacrifice of directness, clarity and entertainment quality. The idea appears to have been that the bloody Scottish warrior was a man of three different phases. As it turns out in performance, they're not cogently related.

Peter Coe, imported from England to stage the revival, seems to have been too engrossed with the special psychological approach to attend to such rudimentary matters as audibility and intelligibility. Compounding the difficulty, he was evidently baffled in this first tussle with the tricky problems of the Festival stage layout.

The result is a show likely to bore or possibly irritate general audiences, provide Shakespeare buffs with material for theorizing and perhaps mild debate, and give the Festival management reason to beat the promotional drums to overcome poor word-of-mouth comment. Incidently, the production is not likely to enhance the reputation of Coe. However, he's been asked back to direct an unspecified play next summer.

As extravagantly portrayed by Christopher Plummer, the title character of this exacting drama is first seen as an overgrown schoolboy hysteric, laughing wildly and pointlessly at the original prophecy of the witches, then rushing tearfully to a mortherly Lady Macbeth for borrowed courage to embark on his murderous course.

Although unable to carry out the first slaying on his own, Macbeth becomes in the second act the gory plotter who coldly arranges whatever killings he thinks necessary for his grasp and retention of power, while in the third and final act he's suddenly aged, philosophical and almost indifferent. While any or all of these interpretations may have a degree of plausibility, they're not inter-related in this production, and the overall effect is dramatically muddled. Significantly, there was frequent coughing during the opening performance.

Presumably Plummer and Coe agreed on the triple-aspect interpretation of the Macbeth character, and it seems fair to hold both responsibile for the actor's unrestrained playing, notably the initial wild laughter at the weird sisters, the groveling and sobbing to Lady Macbeth and the shrieking and epileptic-like writhing at the sight (invisible to anyone else, including the audience) of Banquo's ghost.

In the matter of Plummer's hurried readings, inevitably resulting in unintelligibility, Coe's direction must shoulder the blame, for many if not most of the other players are repeatedly guilty of the same thing. With a poet of Shakespeare's genius, it would seem to be basic that the words, the beauty and meaning of the verse, is all-important. In this edition of "Macbeth," however, much of the sense and at times the rhythm are lost.

Exceptions are William Hutt as Banquo, Amelia Hall, Pat Galloway and Rita Howell as the witches, Bruno Gerussi as Macduff, Martha Henry as Lady Macduff and, to some extent, Kate Reid as Lady Macbeth. In the case of Miss Reid, her sleepwalking scene is reasonably eerie, but her habit of massaging her loins has become a distracting mannerism.

The idea of presenting Lady Macbeth as a farm woman, making her first appearance with a butter churn, is in line with the production concept of the play as a grim drama of a dour land. Doubtless it can be justified historically, but the entire costuming in dull browns and drab greens and greys tends to sacrifice color and theatrical brightness, especially in a three-quarter stage production necessarily without scenery.

"Macbeth" is noted as one of Shakespeare's more difficult plays, but it needn't be forbidding and at times silly. *Hobe.*

The Taming of the Shrew

Stratford, Ont., June 20.

Stratford (Ont.) Shakespearean Festival Foundation presentation of revival of comedy in two acts, by William Shakespeare. Staged by Michael Langham; costumes, Tanya Moiseiwitsch; music, John Cook. Opened June 19, '62, at the Stratford Shakespearean Festival Theatre, Stratford, Ont.; $5 top.

CHARACTERS IN THE INDUCTION

Christopher Sly ..... Hugh Webster
Hostess of the Inn ..... Mary Savidge
Host ..... James Peddie
Lord ..... Leo Ciceri
Huntsmen ... Al Kozlik, Anthony Zerbe
Grooms ... Len Carious, Ted Hodgeman, Gary Krawford
Footmen ... Gordon Pinsent, John Watts
Chambermaids ..... Dinah Christie, Angela Fusco

CHARACTERS IN 'TAMING OF THE SHREW'

Lucentio ..... Garrick Hagon
Tranio ..... Bernard Behrens
Biondello ..... Lewis Gordon
Baptista ..... Mervyn Blake
Katharina ..... Kate Reid
Bianca ..... Toby Robins
Baptista's Servant ..... Louis Negin
Gremio ..... William Needles
Hortensio ..... Peter Donat
Petruchio ..... John Colicos
Grumio ..... Eric Christmas
Petruchio's Other Servants ... John Vernon, Gary Krawford, Louis Negin, Joseph Rutten, Ted Hodgeman, Len Carious, Adrian Pecknold
Pedant ..... Joseph Shaw
Haberdasher ..... James Peddie
Tailor ..... Al Kozlik
Vincentio ..... Norman Welsh
Widow ..... Mary Savidge
Musicians ... Terry Helmer, Eli Kassner, Earl Biener
Choirboys ... Paul Davey, Cleave Harris, Tommy Murray, Murray Scott, Pat Shaw, Donald Shipley

Others: Len Carious, Dinah Christie, Angela Fusco, Ted Hodgeman, Gary Krawford, Louis Negin, Adrian Pecknold, Joseph Rutten.

Since Michael Langham had resigned as artistic director of the Stratford (Ont.) Shakespearean Festival, effective at the end of this 10th season, this captivating revival of "The Taming of the Shrew" was to have been his final staging assignment here, at least as resident creative head of the operation.

However, he has been persuaded to continue as artistic director, at least through the spring of 1964. That's when this Canadian enterprise has been invited to send a production to Australia and then to England for presentation by the Royal Shakespeare Co. at the Aldwych Theatre, London, for a short engagement including the anniversary date of Shakespeare's 400th birthday.

This edition of "The Shrew" is the first repeat of a Shakespeare play at the Stratford fest, although Tyrone Guthrie's revival of "Oedipus Rex," originally done in 1954, was brought back in 1955. As it happens, Guthrie also staged the previous local "Shrew" in 1954. It was a broadly farcical version with a late 19th century Texas locale.

Although Langham's approach to the play is more traditional, it's properly antic, with inventive business and generally clean, brisk, articulate performance. It apparently includes a few bits from non-Shakespearean, contemporary versions of the traditional farce story. Above all, it is a funny show, and the opening night audience responded with frequent applause and laughter, and a genuine ovation at the finale.

As brightly and humorously costumed by Tanya Moiseiwitsch, "The Shrew" is generally a decorative standout. Langham has not been able to avoid a letdown in the first part of the second act, where the involved plotting about Bianca and her various dissembling suitors occurs, but when the focus returns to the main theme of the tumultuous romance of Petruchio and Katharina, interest quickens and the spell is maintained until the droll windup.

To non-classicists whose consciousness of the original play may have been blunted by the success of the still-popular "Kiss Me, Kate," the Cole Porter-Sam and Bella Spewack musical comedy adaptation, this revival should restore "The Shrew" to its proper prominence. The play-within-a-play form is still emphasized, and the Induction prolog and epilog are not only diverting in themselves, but give added flavor to the basic story of the taming of the termagant.

Although the title part in the show is feminine, the actors tend to overshadow the acresses in this revival. Kate Reid, playing the rambunctious Katharina, a striking switch from her Lady Macbeth of the previous night's opening, gives a credible and strong performance.

(Continued on page 58)

FUND SPENT $380,133

Stage Charity Helped 10,296 Needy Cases Last Year

The Actors' Fund of America spent $380,133 on 10,296 needy performers during the fiscal year ending last April 30. Those figures were revealed at the organization's recent annual meeting in New York.

Vinton Freedley was reelected president. Also named were incumbents Gilbert Miller, first vice-president; Katharine Cornell, second veepee; Herman Bernstein, treasurer, and Warren P. Munsell, secretary and general manager.

London Shows

(Figures denote opening dates)

Affair, Strand (9-21-61).
Afore Night Come, Arts (7-7-62).
Beyond Fringe, Fortune (5-10-61).
Blitz, Adelphi (5-8-62).
Blow Horn, Prince Wales (2-27-62).
Boeing-Boeing, Apollo (2-20-62).
Bonne Soup, Wyndhams (10-23-61).
Chips With, Vaudeville (4-27-62).
Cigarette Girl, Duke York's (6-19-62).
Every Night, Palladium (6-1-62).
Four to the Bar, Criterion (2-21-62).
Glad, Sorry Season, Piccadilly (6-27-62).
Guilty Party, St. Martin's (8-17-61).
Judith, Her Majesty's (6-20-62).
Jungle Cities, Royal E. (6-14-62).
Lock Daughters, Mermaid (5-17-62).
Midsummer Night's, Open Air (6-4-62).
Minstrels, Vic. Palace (5-25-62).
Mousetrap, Ambassador (11-25-52).
Mrs. Puffin, Duchess (7-18-61).
Music Midnight, Westm'r (5-4-62).
My Fair Lady, Drury Lane (4-30-58).
Oliver, New (6-30-60).
One For the Pot, Whitehall (6-2-61).
Period Adjustment, Royal Ct. (6-13-62).
Photo Finish, Saville (4-25-62).
Private: Public, Globe (5-10-62).
Repertory, Aldywich (12-15-60.
Sail Away, Savoy (6-21-62).
Signpost, Cambridge (2-9-62).
School for Scandal, Haymarket (4-5-62).
Sound of Music, Palace (3-16-61).
Stop the World, Globe (7-20-61).
Two Stars, Garrick (4-4-62).
War & Peace, Phoenix. (Transferred from Old Vic, 6-27-62).
Write Me a Murder, Lyric (3-28-62).

CLOSED

Castles in Sweden, Piccadilly (5-23-62; closed last Saturday (23) after 38 performances.
Little Mary, Comedy (3-17-62); closed last Saturday (23) after 44 performances.

SCHEDULED OPENINGS

Women, Beware Women, Arts (7-4-62).
Genius & Goddess, Comedy (6-28-62).
Plays for England, Royal Ct. (7-19-62).

1961-1962 West End Shows

(June 1, 1961 to May 31, 1962)

Key to parenthetical designation: (C) Comedy; (D) Drama; (CD) Comedy-Drama; (R) Revue; (MC) Musical Comedy. Asterisk denotes show is still running.

Hits (14)

* Stop the World—I Want to Get Off (MC)
* Goodnight Mrs. Puffin (C)
* One for the Pot (C)
* Guilty Party (D)
* The Affair (D)
* Signpost to Murder (D)
* Boeing-Boeing (C)
* Four to the Bar (R)
* Come Blow Your Horn (C)
* Two Stars for Comfort (D)
* Photo Finish (CD)
Luther (D)
Lord Chamberlain Regrets (R)
Heartbreak House (D)

Status Not Yet Determined (11)

Write Me a Murder (CD)
Bonne Soupe (C)
Music at Midnight (D)
England Our England (R)
Blitz (MC)
Private Ear, Public Eye (CD)
Everything in the Garden (D)
Little Mary Sunshine (MC)
Castles in Sweden (C)
Black and White Minstrel Show (R)
Lizard on the Rock (D)

Failures (21)

Dazzling Prospect (C)
The Celebration (CD)
Bad Soldier Smith (D)
Bye Bye Birdie (MC)
Hamlet (D)
On the Avenue (R)
You Prove It (C)
Wildest Dreams (MC)
Fantasticks (MC)
Whistle in the Dark (D)
Caesar and Cleopatra (D)
Counterpoint (CD)
Do Re Mi (MC)
Teresa of Avila (D)
Big Killing (D)
Critics Choice (C)
My Place (D)
Not to Worry (R)
Scapa (MC)
Play with a Tiger (D)
Thurber Carnival (R)

Holdover Shows From Previous Seasons, Since Close

Hits (17)

Billy Liar (CD)
Young in Heart (R)
Miracle Worker (D)
One Over the Eight (R)
Rehearsal (C)
Irregular Verb to Love (C)
Irma la Douce (MC)
Armorous Prawn (C)
Fing Ain't Wot They Used T'be (MC)
Watch It Sailor (C)
Ross (D)
West Side Story (MC)
Bride Comes Back (C)
Simple Spyman (C)
World of Suzie Wong (CD)
King Kong (MC)
On the Brighter Side (R)

Failures (6)

Music Man (MC)
Bird of Time (CD)
Progress to the Park (D)
Belle (MC)
Time and Yellow Roses (D)
Tenth Man (D)

Holdover Shows From Previous Seasons, Still Running (5)

Mousetrap (D) (1952-53)
My Fair Lady (MC) (1957-58)
Oliver (MC) (1960-61)
Beyond the Fringe (R) (1960-61)
Sound of Music (MC) (1960-61)

Australian Shows

(Week Ended June 23)
(Figures denote opening dates)

MELBOURNE

Hedda Gabler, Little (6-7-62).
Miracle Worker, Comedy (5-18-62).
My Fair Lady, Her Majesty's (4-21-62).
Saint Joan, Tivoli (6-5-62).
Sound of Music, Princess (10-20-61).
Summer 17th Doll, Russell (6-4-62).
Would-Be Gentleman, Emerald (5-16-62).

SYDNEY

At It Again, Phillip (3-28-62).
Five Finger, Ensemble (4-13-62).
Gondoliers, Her Majesty's (6-22-62).
Grotto, Independent (6-13-62).
Man for All Seasons, Palace (6-5-62).
Opera Repertory, Elizabethan (5-30-62).
Sentimental Bloke, Royal (6-20-62).

Off-Broadway Shows

(Figures denote opening dates)

Anything Goes, Orpheum (5-15-62).
Blacks, St. Marks (5-4-61).
Brecht on Brecht, de Lys (1-3-62).
Cats Pajamas, Sheridan Sq. (5-31-62).
Fantasticks, Sullivan St. (5-3-60).
Hostage, One Sheridan Sq. (12-12-61).
Kumquat, Bowery (6-18-62).
Little Mary, Players (11-18-59).
Oh Dad, Poor Dad, Phoenix (2-26-62).
Portrait-Monks, Martinique (5-28-62).
Premise, Premise (11-22-60).
Rosmersholm, 4th St. (4-11-62).
Wilder Plays, Circle in Sq (1-11-62)

SCHEDULED OPENINGS

Raisen Hell, Provincetown (7-2-62.
We're Civilized, Jan Hus (11-8-62.

Seek 75-100G Bankroll For 3 Off-B'way Tuners

A three-in-one project is planned for off-Broadway during the 1962-63 season by Lance Barklie's Theatre Unlimited. Capitalization of from $75,000 to $100,000 is being sought by Barklie for the production outside the Times Square area of three musicals, "South of Heaven," "The Lady Killer" and "Sitting Ducks."

The setup provides for the backers and management to share equally, after the investment in each show is recovered, in 10% of the weekly gross on the musicals. That percentage is to be handled as an operating expense. "Heaven," an all-Negro presentation, originally announced for production last season, has book and lyrics by Tom O'Malley and music by Dolph Traymon and Robert Strum.

O'Malley and Traymon are also responsible for "Killer" and with Strum have contributed to "Ducks," a revue for which material has been supplied by Danny Logan.

LONDON SEASON HAD 14 HITS

London Critics Batter 'Sail Away', But Give Raves to Elaine Stritch

London, June 26.

Noel Coward's musical, "Sail Away," had an enthusiastic first-night reception but a mixed press when it opened at the Savoy Theatre last Thursday (21). There was all out praise for its star, Elaine Stritch.

Most of the criticism came from those who found the show old fashioned and Coward's sentimental ditties not up to his former standard. The book was also criticized as being thin.

David Nathan, of the Daily Herald, wrote, "I have seen better plots than the one for 'Sail Away' written in small print on the back of railway tickets. Without Elaine Stritch the show would fall apart. With her? It just about makes port." John Higgins, of the Financial Times, regarded "the second act of the show just about the most enjoyable in the West End. It is completely undemanding."

Donald Zeo, of the Daily Mirror, rated the tuner as musically trite and scenically uninspired. "I found the voyage long, tedious and, for the most part, gloomily becalmed," Said W. A. Darlington of the Daily Telegraph, "The show won't lose Coward his old friends. Whether it will make him any new ones is doubtful."

"This is Coward in poor form," wrote Philip Hope-Wallace in the Guardian. "I'd far rather have sat through 'Operette' or 'Bitter Sweet' again." On the other hand the anonymous Times critic described "Sail Away" as "extremely, lively and well disciplined." It has Miss Stritch and Miss Stritch is novelty enough, with the force of a land mine."

Herbert Kretzmer, of the Daily Express, raved about Miss Stritch, but thought that the show was an old fashioned charade. He tossed bouquets to Joe Layton, who staged the numbers and dances, and to the rest of the cast. "The man who fails us is Noel Coward," added Kretzmer, but concluded that "Sail Away" deserves to sail for quite a while, if only for the nice and pleasant people who look and dance so prettily in it."

On the other hand, Robert Muller, of the Daily Mail, described the show as "evoking the era of the early Hollywood material. Were it not for Elaine Stritch, 'Sail Away' would not stand a chance. With her in charge success is conceivable." Fergus Cashin of the Daily Sketch thought that "Elaine Stritch gave a solo show that saved the night."

Advance bookings are good.

Littler Uses Stock Vote To Oust David Leapman From Stoll Group Board

London, June 26.

Prince Littler and fellow directors of the Stoll Group used 8,009,670 special management votes that they control to get David Leapman off the board. Leapman lost out by 9,234,420 votes to 314,786. He had been brought in by Littler in 1960 to help defeat a takeover bid, and has been fiercely critical of the board's policy.

At a stormy annual general meeting of Stoll Theatres, chairman Littler had been outvoted on many counts by a show of hands. He then used the directors' prerogative to take the problems of accounts, dividend, capital distribution and reelection of retiring directors to poll. Leslie Macdonnell was elected to the board, and T. F. Birch and Oswald Stoll were reelected by big majorities.

Trading profit for the group, before taxation, amounted to $1,380,892 as against $1,501,794 for the previous year. That was rated "satisfactory considering the difficulties of the year." The board recommended a dividend of 10% on the ordinary and management stock together with a distribution cut of capital profits of 5%, tax-free.

Retain David Crandell At Pasadena Playhouse

David M. Crandell has been reelected to a second term as chairman of the board of trustees of the Pasadena (Cal.) Playhouse.

Robert Rence, acting president since 1961 and dean since 1958 of the Pasadena Playhouse College of Theatre Arts, has been granted a leave of absence, effective next Aug. 31, to do graduate studies.

'Forum' on Way To Payoff By Fall

"A Funny Thing Happened on the Way to the Forum" is headed for an end-of-August pay off. That's providing the musical, which has been moving at a strong pace, doesn't get tripped up by the general summer slowdown. The show, currently in its eighth week at the Alvin Theatre, N.Y., is figured to have thus far recovered more than half of its $300,000 investment.

It's estimated it will take around nine more weeks of healthy business for the tuner to recoup the balance of its capitalization. As of a June 2 accounting, the Harold Prince presentation had a deficit of $176,693. That amount is figured to have been reduced to around $125,000 during the subsequent three weeks ended last Saturday (23).

During the period covered in the audit, the weekly operating profit on the musical went as high as $17,099 on a $62,367 gross at the Alvin. That was with an exceptionally heavy ad-publicity expenditure of $5,803. However, contributing to that hefty operating profit was a waiver of half royalties by the authors, directors, choreographer and star, all of whom are taking the 50% cut for the first 12 weeks of the New York run. They also took a similar reduction on the musical's four-week out-of-town tryout.

The tuner, for which Burt Shevelove and Larry Gelbart wrote the book and Stephen Sondheim the music and lyrics, stars Zero Mostel. It was staged by George Abbott and choreographed by Jack Cole. The cost of producing the offering was $192,500. An operating loss of $29,769 was registered on the hinterland warmup, thus bringing the tab of opening the production in New York to $222,269. Another $12,671 was dropped by the presentation on a gross of $21,831 for seven preview performances at the Alvin. The operating profit for the following four weeks of regular performances through June 2 was $58,247.

The production has thus far repaid its backers 20% of their investment.

MORE NAMES SET FOR 5TH VANCOUVER FEST

Vancouver, June 26.

Still more names have been lined up for the fifth International Festival here, opening next Monday (2). Some of the talent was previously booked for the Seattle Fair.

Newly signed are Lawrence Welk, the Roy Rogers Show, "My Fair Lady," Mexican Folklorica, D'Oyly Carte Opera Co., Katherine Dunham Dancers, Royal Scots Greys and Argyll & Sutherland Highlanders, Uday Shankar and Dance Co., and the Foo Hsing Theatre from the Republic of China. Home grown talent will also be prominent, with Vancouver's Theatre Under the Stars in a six-week season. The opening show will be "Wonderful Town," followed by "Can-Can" and then "South Pacific." Barbara Jay will co-star with Toronto's Jan Rubes, most recently in the Seattle Civic Symphony production of "Aida."

46 PRODUCTIONS; 21 FLOPS SO FAR

By HAROLD MYERS

London, June 26.

A substantial drop in the number of established hits in the West End theatre is shown in VARIETY's end-of-season survey, covering the year ended last May 31. Of 46 new productions, only 14 are in the black. 21 have already folded as financial failures and the status of the other 11 is not yet determined. In the previous season there were 20 hits and 28 failures.

The survey embraces regular West End theatres, but excludes the Old Vic, the Royal Court Theatre, the Royal Shakespeare Theatre, etc., where plays are presented either for a limited run or are put into repertory. Transfers from these theatres, and from nabe situations like the Lyric, Hammersmith, and the Theatre Royal, Stratford (East London), are, of course, included.

Of the 11 shows not yet officially classified, at least three are figured failures. "Lizard on the Rock," for example, folded June 2 after a run of 12 performances. "England Our England" was withdrawn June 9 after a month, and "Everything in the Garden," which transferred to the Duke of Yorks from the Arts, came off June 16, after little more than a month.

The most spectacular result among the hits is chalked up by Peter Ustinov's "Photo Finish," which recouped its entire $28,000 investment within 15 days of its opening April 25. The Trevor Howard starrer, "Two Stars for Comfort," has also moved into the black, though it was launched in early April.

Only one American import, "Come Blow Your Horn," figures in the current list of hits, though several Broadway shows are among the failures, notably several big musicals. "Bye Bye Birdie," "Do Re Mi," "A Thurber Carnival" and "Fantasticks" are among the musical flops, and "Critics Choice" didn't pay off, despite a six-months run at the Vaudeville. "Music Man" and "Tenth Man," both holdovers from the previous season, nevertheless failed to pay off.

The total of hits in the holdover category is somewhat higher than the previous year, the score being 17 as against 13. There was only a slight dip among the failures, from seven last year to six.

Still dominating the long running holdovers from previous seasons, i.e. pre June 1, 1960, is Peter Saunders' presentatio nof Agatha Christie's "The Mousetrap," which will reach its 10th birthday in November. Next on the list, though still more than five-and-a-half years behind, is "My Fair Lady," which continues to fill the Drury Lane theatre.

Two other musicals, "Oliver," which is about to go to Broadway, and "Sound of Music," imported from Broadway, together with "Beyond the Fringe," the revue slated for the Golden Theatre, complete the list of long runners. The total five is exactly half those listed in the same category last year.

Ski Op's Strawhatter

Joe Tso, managing director of the Mt. Cathalia Ski Center, Ellenville, N.Y., is branching out into summer theatre production. The Mt. Cathalia Playhouse, a new 300-seater, will be opened by him for a nine-week season of stock beginning next Tuesday (3) with "Under the Yum-Yum Tree." A cocktail lounge and two restaurants, The Sky Room and Trail's End Lodge, will also be operating at Cathalia this summer.

Both restaurants will offer luncheon-theatre packages at $3 and dinner-theatre packages at $4 weekday nights and $5 weekend eves. An Equity company is to be employed at the theatre.

Character Men a Vanishing Breed With Fading of Repertory, Stock

By VINCENT CANBY

Since character actors are no longer being developed by television, repertory theatres (including the Yiddish) or Hollywood, where are the character actors of tomorrow going to come from? Question was asked the other day by David Opatoshu, who, after 26 years in the theatre, is just now getting a publicly known name, though he's been working steadily ever since his personal success in the legit "Silk Stockings" (1955).

Currently appearing in New York in the legit tuner, "Bravo Giovanni, and perhaps best known to pic audiences as the leader of the Israeli terrorist organization in "Exodus," Opatoshu noted that he had entered the theatre when he was 16 and had more or less made a career of playing roles older than he himself really is. He's now 42 and just getting around to acting his age "from time to time."

For lack of a better phrase, Opatoshu will go along with the use of the term "character actor," but he insists on pointing out that all actors should be concerned with creating character, whether they're wearing beards, berets or bobby-sox. "An actor is an actor, period." He suggests that the "character actor" term is really a holdover from the old legit days when a company had a matinee idol star, a leading actress, a juvenile and an ingenue, plus a couple of "character actors."

Recalling his own early days, he tells the story of being sent over to see Jules Leventhal, whose "Subway Circuit" gave actors a lot of touring work back in the 1930s. "Whats this?" Leventhal

(Continued on page 58)

Slate 'Dogtown' Tryout At Robin Hood Theatre

"Saturday Night in Dogtown," by Peter Harrison Keene, is to begin a tryout Aug. 29 at the Robin Hood Theatre, Ardentown, Del. The spot, taken over by Pirie MacDonald and William Woodman, begins a 10-week season next Friday (29) with "The Matchmaker," featuring Dorothy Sands, Donald Harron and Dorothy Whitney.

Jeb Schary, son of playwright-producer-director Dore Schary, is stage manager for the Ardentown operation.

Name Heavy Fare At Greek in L.A.

Los Angeles, June 26.

A summer of varied fare, beginning with a pre-season three-performance outing tonight (Wed.) to Friday (29) of Victor Borge's "Comedy in Music," will mark the 10th season of the Greek Theatre here. The regular semester gets underway next Monday (2) with a one-week presentation by the N. Y. City Ballet of "A Midsummer Night's Dream." The terp troupe will offer a program of other works the following frame.

Tyrone Guthrie edition of "H.M.S. Pinafore" is scheduled to follow its recently-concluded engagement at Her Majesty's Theatre, London, with a July 16-22 stand at the Greek Theatre. Danny Kaye will headline his own show for 13 performances July 23-Aug. 4, followed by 10 performances Aug. 6-15 of the Nat King Cole show. "Lights and Sounds" set for Aug. 17-25 is the Comedie Francaise presentation of "Le Bourgeois Gentilhomme" "The Would-be Gentleman".

Maurice Chevalier will appear in a one-man show Aug. 27-Sept. 2 as the closing entry of the regular season. However, two additional offerings are scheduled for the Greek Theatre after the Chevalier engagement. They're Al Hirt and Andy Williams in "Sounds of the Sixties" for six performances Sept. 3-8 and Johnny Mathis with The Roberto Iglesias Ballet Espanol for seven performances Sept. 10-16.

The theatre is run by the Greek Theatre Assn., a civic non-profit corporation, of which James A. Doolittle is general director.

25-YEAR SUMMER RUN OF 'THE LOST COLONY'

Manteo, N.C., June 26.

Two anniversaries will be observed and celebrated during "The Lost Colony" season beginning in new Waterside Theatre at Fort Raleigh on Roanoke Island July 1. It will be the 25th birthday of the Paul Green drama which has outlived all other outdoor productions. It will also be the 275th anniversary of the 16th century's "lost colony" around which Playwright Green wove the play.

New Waterside Theatre, just completed and built by the National Park Service at a cost in excess of $100,000, is modeled after an Elizabethan village in the New World wilderness.

The technical staff of The Lost Colony Company have been on the scene and making ready for the new season since early June. Director Clifton Britton and almost 100 cast members, many new for this season, were arriving last week for rehearsals which began yesterday (Mon.).

Luther Hodges, U.S. Secretary of Commerce, will speak at the drama's premiere on July 1.

Jerry Stamberger has been set for a featured role in "Mr. President."

Set $230 Base Pay For Cast of 'American Bell' At Independence Hall

The minimum salary was $230 apiece for the actors whose recorded voices will be heard in "The American Bell," opening next Saturday (30) in the square opposite Independence Hall, Philadelphia. That figure, set by Actors Equity, applies to the first two weeks of operation for the presentation, which will mark the initial application in the U. S. of the sound and light technique developed by Paul Robert-Houdin 10 years ago in France, where it's known as Son et Lumiere.

The $230 payment for the two-week period was based on Equity's Broadway minimum of $115 weekly. After the initial fortnight, the actors, who recorded their parts in about two days, are to receive $10 weekly for the balance of the offering's run. "Bell" was produced and directed by T. Edward Hambelton, cofounder and comanaging director of the Phoenix Theatre, N. Y., for Lumadrama Inc., an organization formed to produce sound and light spectacles in the U. S.

There are no live performances in the Lumadrama production, which uses only recorded voices and music meshed with lighting effects. "Bell," narrated by Fredric March, has a script by Archibald MacLeish and music by David Amram. The sound and light technique is designed to recreate historical events and the presentation deals with the Liberty Bell and the events that led to the signing of the Declaration of Independence.

"Bell" is scheduled for after-dark presentation twice-nightly through October. The audience will be seated outdoors in the square facing Independence Hall and an admission fee of $1.50 for adults and 75c. for children is to be charged. Besides March, the "Bell" talent lineup includes E. G. Marshall, J. D. Cannon, Donald Madden, John Heffernan, Franklin Cover, William Smithers, Robert Geiringer, Frederick Warriner, Patricia Falkenhain, Patrick O'Shaughnessy, Thomas Pyle, Thomas Sawyer and Dana Eclar.

Off-Broadway Reviews

The Merchant of Venice

N. Y. Shakespeare Festival presentation of Joseph Papp revival of drama in two acts, by William Shakespeare. Staged by Joseph Papp; codirector, Gladys Vaughan; scenery and lighting, Ming Cho Lee; costumes, Theoni V. Aldredge; music, David Amram. Opened June 21, '62, at the Shakespeare Theatre, Central Park, N.Y.; free admission.

Cast: Albert Quinton, Robert Kidd, Michael Lombard, Lee Richardson, Richard Jordan, Ben Hayes, Nan Martin, Bette Henritze, Mart Hulswit, George C. Scott, James Earl Jones, John Call, Frank Croseclose, Ken Jenkins, William Devane, Jane McArthur, Gerald E. McGonagill, James Dimitri, Midhat Serbaci, Anne Gordon, Wayne Wilson, John Battista, Alan Becker, Art Berwick, Suzanne Brockman, Raymond Carlson, Andrea Cloak, Walter Julio, Harry Kaiserlian, William Larkins, Robert Minton, Mitchell Nestor, William O'Smith, Joetta Stevenson, Gwynne Tomlan, Karl E. Williams.

A memorable performance by George C. Scott as Shylock is the distinguishing feature of "The Merchant of Venice," the first of three plays to be presented in Central Park this summer. The production as a whole is uneven in cast and concept, but Scott's characterization is brilliant.

At first, Shylock is almost a buffoon, mocking his Christian neighbors by his fawning, and masking his seething hatred for them with protestations of love. But there is also in Scott's performance a sense of dignity, which emerges in his scenes with Jessica, his daughter.

In his own home, Shylock is the Old Testament father, expecting complete obedience and offering unqualified trust in return. When he is betrayed by Jessica, he is stripped of his dignity and his pride. His nerve-ends are laid bare, and he is driven by hurt and shock to the edge of hysteria.

Here Scott creates a heart-breaking figure, a human being, not a stereotype, and his subsequent demand for revenge becomes, if not condonable, at least understandable. Scott's delivery is at times too gutteral, and his anguish is once or twice effusive. But it is a huge performance; a many-faceted, fascinating characterization.

No other aspect of the production approaches the quality of Shylock's scenes, although there are moments that are delightful. Nan Martin is an excellent comedienne, and her rendering of Portia's acidly witty lines is fine. Her scenes with her assorted suitors from abroad are entertaining, her trial scene is good, and the business of the wedding rings is a pleasure. But the love scenes are unsuccessful. Miss Martin is too saccharine and arch, Lee Richardson is a colorless Bassanio, and Joseph Papp's direction of these romantic scenes is excessively schmaltzy.

Some of Papp's staging is excellent. The young men of Venice, for instance, described as "masked" by Shakespeare, wear long white gowns and hoods in this production, and they sweep across the darkened stage bearing torches. They descend into the pit, and then rise to taunt Shylock in a scene that is chillingly effective in its Halloween-like eeriness.

But such use of the large stage is rare. And many of Papp's innovations fall flat. In one scene John Call as the clownish Launcelot Gobbo is assigned a bit of pantomime in which he seems to be pulling a reluctant donkey. It is a puzzling and unamusing sequence, and its inclusion is ill-advised.

Best of the supporting players is Bette Henritze, an amusing and lovable Nerissa. Richard Jordan is just right as Lorenzo, but Albert Quinton is unable to make the audience care for his Antonio. Ben Hayes and Gerald E. McGonagill do not do justice to the humor inherent in the respective roles of Gratiano and the Prince of Arragon. Although she makes a fetching Jessica, Jane MacArthur does not have a voice suited to Shakespeare.

Worthy of high praise are the sets by Ming Cho Lee and the costumes by Theoni V. Aldredge. They are both colorful and appropriate, and the trial scene in particular is visually striking against the background of Belvedere Lake and the trees beyond. The music by David Amram, used not only between scenes but also to highlight certain speeches, is an asset.

"The Merchant of Venice," with its ugly anti-Semitic theme, was certainly not the ideal choice to open the Shakespeare Festival's season. But the new Delacorte Theatre is comfortable, the atmosphere pleasant, the audience refreshingly enthusiastic, and there is the bonus of the superb performance by Scott. *Kenn.*

A Portrait of the Artist as a Young Man and The Barroom Monks

Paul Libin & Round Table Review, in association with Madeline Lee, presentation of dual-bill of "Portrait," adapted from James Joyce's "Stephen Hero" and "A Portrait of the Artist as a Young Man," by Frederic Ewen, Phoebe Brand, John Randolph, and "Monks" by Joseph Carroll. Staged by Phoebe Brand; scenery and lighting, Peter Wexler; costumes, Ann Roth; music, Irma Jurist; production stage manager, Robert Moss. Opened May 28, '62, at the Martinique Theatre, New York; $4.50 top Fridays and Saturdays, $4 weeknights.

Cast: Neil Fitzgerald, Frank Hamilton, Clayton Corzatte, Michael Kane, Sarah Cunningham, Allen Swift, Thomas Hawley, Martin J. Cassidy, Bill Robinson, Robert Brown, Margaret De Priest.

The two plays at the Marinique are full of fine sounds, but add up to very little. Joseph Carroll's "The Barroom Monks" is half a play, and "A Portrait of the Artist as a Young Man" is virtually none at all.

In "Monks," Carroll's first produced work, the characters are believable and the dialog rings true. The whiskey priest, the scholarly young Irish immigrant and the sympathetic bartender are familiar figures, but they are treated with originality and are likable additions to the well-stocked company of Irish-American stage types.

But what is seen on the three-quarters stage of the Marinique is just the first act of what might be a good three-act play. Why is the priest, played with insight by Michael Kane, so weak? Can the young student, ably portrayed by Clayton Corzatte, help his friend overcome this weakness? The questions are posed, but there are no answers.

"Portrait" is a hodge-podge held together by narration. Although some of James Joyce's word mastery shines through, the pieces exist as separate units, some interesting, some dull. There is an irritating note of falseness. Stephen, for instance, is referred to as being near-sighted and wearing glasses, yet Robert Brown, who plays the role, doesn't wear them.

Phoebe Brand's direction lacks focus. The costumes are realistic, yet the props are stylized, and the pantomime is somewhere between realism and stylized movement. The entire production suffers from inconsistency. *Ster.*

A Mime's Eye View

Program of mime sketches starring Tony Montanaro; flutist, Suzanne Fellman Butterfield; lighting, Peter M. Forward. Opened June 12, '62, at the Gramercy Arts Theatre, N.Y.; $3 top.

Tony Montanaro, a student of Marcel Marceau, proves in his new one-man show that he is a talented mime. He is an ingratiating performer, with fine control of his body and putty-like face and a keen sense of the humorous aspects of everyday life.

As a timid lion-tamer, a nervous bridegroom and a body-builder who has a great deal of trouble with the gym equipment, Montanaro is amusing. His best number, however, is a sketch called "Games," in which he portrays a youngster playing soldier, and then shows the anguish of that same boy when he is called upon to fight in actual combat. Another striking scene is "Rehearsal for a Dictator," depicting the various stages in a despot's career.

Several of the pantomimes, however, are unimaginative and uninteresting. A sketch about a burglar who diapers a baby in the house he is robbing is saccharine, not moving. A seashore scene and one featuring a corpse are both tedious and pointless. But the fault here is with the material, not the performance. Montanaro is a talent worth watching. *Kenn.*

The Cat's Pajamas

P. G. J. Productions presentation of revue in two acts. Directed by Herb Sufrin; musical direction, Arthur Siegel and Monte Aubrey; settings, James A. Taylor; lighting and sound, Gigi Cascio. Opened May 31, '62, at the Sheridan Square Playhouse, N.Y.; $3 top.

Cast: Richard Libertini, MacIntyre Dixon, Sylvia Lord.

The closing number of "The Cat's Pajamas" is a sharp and funny skit about children's television programs. As the manipulators of two puppets, Richard Libertini and MacIntyre Dixon are very amusing, and they make a strong comment on the "vast wasteland" in the process.

That last bit is the only genuinely successful one of the entire evening, however. Libertini and Dixon are good mimes and talented comics, but the revue lacks clever material. Even the better numbers, such as the sketch concerning an overly-dedicated tie salesman and the one parodying the ceremonies held on the steps of City Hall, are overlong. And most of the others are unfunny and pointless.

Sylvia Lord, the third member of the cast, sings several sultry ballads between the comic routines. But although she is an attractive girl, Miss Lord's overdone tremolo and her self-conscious attempt to be devastatingly sexy make her numbers monotonously similar. *Kenn.*

Down in the Valley and Look at Us

Fred Martin-Leo Brody presentation of a dual-bill, comprising a folk musical in one act with music by Kurt Weill and book by Arnold Sundgaard, and a musical revue of original songs, "Down in the Valley," directed by Jeff Warren; musical direction, Philip Ames-Fein; piano accompaniment, Benjamin Oren, Philip Hagamen. "Look At Us," staged by Michael Wright; musical direction and arranging, Lorenzo Fuller. Opened June 5, '62, at the Actors Playhouse, N.Y.; $3 top weeknights, $3.50 weekends.

Cast: G. Brad Smith, Charles Baird, Mary Jane Van Hecke, Bill Mount, Cathi Romano, Ed McDonald, Glenn Maggio, Jimmy Dove, Norman Lind, Bettye Voorhees, Didi DuBois, Rich Samuelson, Bonnie Snyder, Ray Ramirez, Sara Clark, Cathie Chem, Joni Theme, Judy Gallagar, Dorothy Cunningham, Danny Avalone, Andy Goodman, Ed Lambuth, Linwood Lucas.

Most of the players in the musical double-bill at the Actors Playhouse are making their off-Broadway debuts, and their lack of experience is obvious. The inadequacies of the cast, and the inept direction, make the Kurt Weill-Arnold Sundgaard folk opera, "Down in the Valley," painful to watch. The tenderness and beauty of the work is lost, and only Charles Baird as the hero is passable.

In "Look at Us," a potpourri of new songs, the youngsters attempt to be chic and sophisticated, and although the revue is less trying than "Down in the Valley," the result is not much better. A few of the songs are amusing, but none is especially clever or melodious. Sara Clark, a pretty girl with a sweet voice, stands out, and Ray Ramirez makes a couple of peppy numbers entertaining. *Kenn.*

The Kumquat in the Persimmon Tree

George Lenin & Charles Copenhaver, in association with the N.Y. Repertory Co., presentation of musical comedy in three acts, by William C. Curtis, with music by Bruce Haack and Ted Pandel. Directed by George Lanin; choreography, Mamie Jones; sets, Charles Copenhaver; lighting by Susin. Opened June 18, '62, at the Bowery Theatre, N.Y.; $3.50 top weeknights, $4.50 weekends.

Cast: Cynthia Belgrave, Caroline Culbertson, Lawrence Dukore, Marie Hoff, Helen Honkamp, Adam Kilgour, Ken Lloyd.

The producers of "The Kumquat in the Persimmon Tree" have chosen to bill their entertainment as a "vaudeville," citing the dictionary definition of the word as "a theatrical piece, usually comic, consisting of dialog or pantomime intermingled with light songs and, sometimes, dances." A more appropriate word, from the spectator's point of view, would be "torture: something that causes agony or pain."

The play, or at least the first act, is a wretched mixture of nonsense and vulgarity, centering around adulterous and avaricious characters, all nutty. The actors are called upon to wrestle with each other, to fall flat on their faces, to shriek at the top of their lungs, and, of all things, to pretend to enjoy themselves. One actress addresses the audience directly, asking them to please smile. Fat chance. *Kenn.*

Geo. Abbott Hits 75

George Abbott, whose career in legit as a director, producer and playwright has spanned 103 productions in 49 years, celebrated his 75th birthday Monday (25).

He's currently represented on Broadway as stager of two clicks, "A Funny Thing Happened on the Way to the Forum" and "Take Her, She's Mine."

Chicago's Second City company cancelled its three-play Shakespeare Festival at Ravinia this summer because of the unavailability of several New York actors who were to have been featured.

Shows Abroad

Period of Adjustment

London, June 18.

English Stage Co. and Peter Bridge with Greville Poke; presentation of a comedy in three acts by Tennessee Williams. Staged by Roger Graef; decor, Seamus Flannery; lighting, Robert Ornbo. Stars Bernard Braden, Collin Wilcox and Neil McCallum; features David Bauer, Tucker McGuire and Betty McDowall. At Royal Court Theatre, London, June 13, '62; $2.50 top.

Ralph Bates ..... Bernard Braden
Isabel Haverstick ..... Collin Wilcox
George Haverstick ..... Neil McCallum
Susie ..... Carmen Munroe
Mr. McGillicuddy ..... David Bauer
Mrs. McGillicuddy ..... Tucker McGuire
Police Officer ..... Bill Mitchell
Dorothea Bates ..... Betty McDowall

A Tennessee Williams comedy is quite a theatrical event in itself, and that may well be the determining factor in the eventual London success of "Period of Adjustment." The author's obsession with sex is all too evident, but with sterling work by the starring trio it looks a natural for an eventual transfer and for a moderately profitable run.

It is very funny at times, particularly in the opening act, but the action and the dialog sag lamentably in the second, and there are many serious overtones in the final act. Viewer is left with the impression that Williams has tried to treat a serious problem in light-hearted style, and partially lost his way in the process.

Most of the more obvious weaknesses in construction are, however, glossed over by the superb performances of the starring trio. Collin Wilcox, a newcomer to these shores, makes a standout impression as the virginal bride, revealing a fine sense of comedy and a delicacy for handling difficult and, at times, embarrassing dialog. Here is a faultless and appealing interpretation of a controversial but sympathetic role.

Not to be overlooked, however, is the sterling acting by Bernard Braden, the longtime resident Canadian actor, who sustains the difficult role of the husband, deserted by his wife, with comfortable assurance. He's hardly off stage for the three acts, and his major scene with the frustrated bride is a model of restraint. His reputation, already high in these parts, is bound to soar with this performance.

Also on the plus side is Neil McCallum's edgy performance as the groom, afflicted with the shakes and, despite his air of bravado and yarns of previous conquests, has an ingrown fear of his own masculinity. It is a vital and acceptable study of a man with deep psychological problems, and the final moment of apparent reconciliation with his frustrated bride is handled with considerable delicacy.

Whatever the faults of the play, the author has penned some interesting and controversial parts, and the opportunities are well and truly seized by the cast. Betty McDowell gives an expressive contribution as the wife who returns home to husband, not caring too much about the humiliation she may have to suffer; and David Bauer and Tucker McGuire play her parents with a calculated determination to be obnoxious. Two bit roles are suitably filled by Carmen Munroe as an obedient colored maid and by Bill Mitchell as a no-nonsense cop.

Roger Graef's smooth and authoritative direction has the stamp of experience, and an apartment set designed by Seamus Flannery makes subtle use of the limited facilities of the Royal Court stage. *Myro.*

Enrico '61

Rome June 5.

Pietro Garinei & Sandro Giovannini presentation of a musical comedy in two acts, with book and lyrics by Garinei and Giovannini, music by Renato Rascel. Stars Renato Rascel; features Gianrico Tedeschi, Clelia Matania, Renzo Palmer, Gisella Sofio, Ombretta de Carlo, Pierpaola Bucchi, Claudio Figna, Luciano Melani, and with Gloria Paul, dancers (24). Sets and costumes, Coltellacci; dances, Ralph Beaumont. At Sistina Theatre, Rome; $6.50 top.

Cast: Renato Rascel, Gianrico Tedeschi, Clelia Matania, Renzo Palmer, Luciano Melani, Gizella Sofio, Ombretta de Carlo, Pierpaola, Claudio Figna, Gloria Paul, dancers (24).

Writing rave notices for Garinei-Giovannini enterprises has become a welcome local habit in recent years, and the writing team has another winner (their "Rinaldo in Campo" represented Italy at the Paris Theatre Festival) in this item, a nostalgic glance at the past 100 years of Italian history, exemplified by the life of Enrico Venutti, one who has lived through it all.

Flashback effect allows plenty of colorful reminiscing, for political barbs indicating how little changes though governments come and go, for various dance crazes, costumes, etc. Physically, it's accomplished by means of an imaginative sliding stage technique for some functional as well as elegantly effective trickery.

Modernly used stage asides likewise bridge gaps, and the pace is rapid throughout. The writing and direction are intelligent, all material, including production numbers being at the service of the story. Another Italian rarity: none of the numbers is overlong.

Renato Rascel does an outstanding job in the duplicate role of father Venutti and son, with the role of the 100-year-old allowing him some thespian highjinks, which he brings off to top effect. Rascel's songs for the show may not all be immediately catchy or momentous, but all are functional and possessing of charm.

There is no leading lady, but Ombretta de Carlo, a dancer with good voice and stage presence, is sparsely used and could easily have filled the bill. She looks a comer. Gloria Paul, a statuesque British dancer, likewise has little to do, but makes a striking most of it.

The main assists are in male hands. Gianrico Tedeschi is excellent, especially in a hilarious waltz lesson number with Rascel. Renzo Palmer and Luciano Melani give solid support, as do Clelia Matania, Gisella Sofio, and others.

There are not many dance numbers, but they are well staged by Yank choreographer Ralph Beaumont. The sets and costumes by Coltellacci are an outstanding asset of show. *Hawk.*

Tania

Paris, June 4.

Theatre De France presentation of Le Grenier De Toulouse production of four-act comedy by Leo Tolstoy, adapted by Maurice Sarrazin. Staged by Sarrazin; sets and costumes, Yvon Henry. Opened June 1, '62, at the Odeon-Theatre De France, Paris; $3 top.

Grigori ..... Maurice Sarrazin
Tania ..... Simone Turck
Vassili ..... Andre Widmer
Sergueï ..... Rene Kieffer
Feodor ..... Jean Hort
Iakov ..... Pierre Coussolle
Peasant ..... Robert M. Aubry
Leonid ..... Pierre Taverna
Elisavetha ..... Claude Sarrah
Anna ..... Bernadette Laffon
Marta ..... Germaine Risse
Grossmann ..... Louis Granville
Vladimir ..... Jean Bosquet

Leo Tolstoy's turn-of-the-century comedy satirizing the slothful Russian upper classes and the budding servant and peasant restlessness appears a trifle old fashioned today. It still has disarming color, pace and wit, however, and the play has possibilities to have this for stock or off-Broadway.

An ineffectual superstitious landowner and his hypochondriac wife, presumably representing the Czar and Czarina, are outmaneuvered by their ignorant but canny servants. That's the gist of the plot, but, Maurice Sarrazin has given it a sprightly adaptation and staging, and the characters emerge in performance as properly larger than life. The sets and costumes by Yvon Henry capture the baroque aspects of the times. *Mosk.*

ALSWANG AS PACKAGER

Combines Al Hirt and Pat Suzuki For Seattle

Broadway scenic-lighting designer Ralph Alswang is packaging a revue, costarring trumpeter Al Hirt and singer Pat Suzuki, for presentation the week of Sept. 10 at the Seattle World's Fair. He'll be represented the previous week at the Greek Theatre, Los Angeles, as stager and lighting designer of "Sounds of the Sixties," a musical program in which Hirt and vocalist Andy Williams will appear.

Alswang, who coproduced the 1957 Broadway production of "The First Gentleman," is readying a new Main Stem project. It's "Is There Intelligent Life on Earth?", a musical in which the "living screen" technique of combining film and live action will be utilized. Michael Brown is the lyricist-composer for the venture, which Alswang intends unveiling early next year.

Road: 'Molly' $37,826 (9), San Diego; 'Mary' $38,096, L.A.; 'Irma' $33,142, S.F.

The road was in fine shape last week, except for "The Unsinkable Molly Brown," which played to disappointing business in San Diego. "Carnival" continued as the top-grosser in the second week of its Los Angeles stand. It was trailed by "My Fair Lady," with a powerful take in the third and final week of its repeat Detroit stand. "Mary, Mary," the only touring straight play, did okay in its second L. A. frame.

New to the road lineup this week is the touring production of "Come Blow Your Horn," opening last night (Tues.) at the Fisher Theatre, Detroit, with Keefe Brasselle, Fred Clark and Benay (Mrs. Clark) Venuta costarred.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deduction of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

CHICAGO

Sound of Music, Shubert (MD-RS) (32d wk) ($5.95-$6.50; 2,100; $72,000). Previous week, $56,334. Last week, $53,041.

DETROIT

My Fair Lady, Fisher (MC-RS) (3d wk) ($6.50; 2,081; $70,500) (Ronald Drake, Caroline Dixon). Previous week, $70,499. Last week, $75,104.

LOS ANGELES

Carnival, Philharmonic (MC-RS) (2d wk) ($5.90-$6.64; 2,670; $83,400) (Anna Maria Alberghetti). Previous week, $79,410 with Civic Light Opera subscription.

Last week, $81,171 with CLO subscription.

Mary, Mary, Biltmore (C-RS) (2d wk) ($5.50-$6; 1,636; $55,000) (Teresa Wright, Scott McKay, Tom Helmore). Previous week, $28,847 for six performances and two previews with Theatre Guild-American Theatre Society subscription.

Last week, $38,096 with TG-ATS subscription.

SAN DIEGO

Unsinkable Molly Brown, Russ (MC-RS) (Tammy Grimes). Previous week, $61,118, Civic Auditorium, Pasadena.

Last week, $37,826 for nine performances.

SAN FRANCISCO

Irma La Douce, Geary (MC-RS) (1st wk) ($5.95-$6.50; 1,483; $40,000). Previous week, $36,353, National, Washington.

Opened here June 18 to one endorsement (Knickerbocker, Chronicle), one lukewarm review (Eichelbaum, Examiner) and one thumbdown (Speegle, News Call Bulletin).

Last week, $33,142 with TG-ATS subscription.

Song of Norway, Curran (MC-RS) (2d wk) ($6.25-$6.90; 1,758; $65,000) (Patrice Munsel). Previous week, $53,342 for seven performances with CLO subscription.

Last week, $62,078 with CLO subscription.

VIRGINIA PAGEANT

450 in Costume July 16-21 For Celebration

Charlottesville, Va., June 26.

Outdoor historical pageant with a costumed cast of 450 will be the dramatic centerpiece for the 200th anniversary celebration of the founding of Charlottesville.

"Let Freedom Ring!", a professionally written and produced spectacular, will re-create 30 memorable scenes of the two centuries of history of the city and surrounding Albemarle County. It will be staged nightly from July 16-21 at Lane Stadium.

The 90-minute panoramic drama will re-enact such dramatic highlights of local history as the narrow escape of Thomas Jefferson and the Virginia Legislature from British Col. Tarleton's raid.

Zoe Caldwell Back Home, But Goes Abroad Again

Melbourne, June 26.

Aussie actress Zoe Caldwell, who returned for star billing in "Saint Joan" after playing lead roles in Stratford-on-Avon, England, and Stratford in Ontario, is to follow up her Aussie stint by appearing in two new plays by novelist Patrick White.

One is "The Ham Funeral," which was previously played by an amateur group in Adelaide, and will now be done at the Palace in Sydney by the Australian Elizabethan Theatre Trust. The other play is "Season at Sarsaparilla."

After that Miss Caldwell will play the lead in "The Skin of Our Teeth" at the Union Theatre Repertory Co. in Melbourne for John Sumner, who presented her when she was a beginner. The actress will later go to the U.S. for an off-Broadway production, and then to Canada for a television appearance.

Bard Festivals Open To $54,646 For 7 In Ont., $26,767 For 11, Conn.

The two Stratford Shakespeare festivals in Connecticut and Ontario have gotten off to diverse starts. In Connecticut the American Shakespeare Festival repertory of "King Richard II" and "Henry IV, Part One" registered a mild take for its first 11 performances. The situation in Canada was better, with the repertory of "Macbeth," "The Taming of the Shrew" and "The Tempest" scoring 92½% of capacity for its first seven performances.

Business at a sampling of other spots ranged from weak to good.

Estimates for Last Week

Parenthetical designations for stock refer, respectively, to top prices (where two prices are given, the higher is for weekend evening performances and the lower for weeknights), number of seats, capacity gross and stars. Prices include 10% Federal tax and local tax, if any, but as on Broadway and the road grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

DALLAS

State Fair Music Hall ($4; 4,120; $84,000). **Wildcat** (Peggy Cass) (1st wk). $38,490 for seven performances.

Current bill, same.

NEW HOPE, PA.

Bucks County Playhouse (2d wk) **Advocate** (James Daly). Tryout of Robert Noah play grossed $16,513 for two-week stand ending last Saturday (23). Numerous cuffo tickets were given by Playhouse producer Michael Ellis to prospective backers of his planned Broadway production of the drama. A pitch for investment coin was made by Ellis from the stage before each performance.

Current bill, **Write Me a Murder** (Margaret Phillips).

PHILADELPHIA

John B. Kelly Playhouse in the Park ($3-$3.50; 1,437; $27,044). **Critic's Choice** (Jack Carter). $19,530.

Previous week, **Garden in the Sea** (Ina Balin, Cathleen Nesbitt, John Baragrey), $10,100 for second week of tryout's fortnight run. First week's take was $13,890.

Current bill, **Happy Time** (Luther Adler, John Baragrey).

STRATFORD, CONN.

Shakespeare Festival ($3.50-$4). **King Richard II** (Richard Basehart, Hal Holbrook). **Henry IV, Part One** (Hal Holbrook, Eric Berry) (1st wk). $26,767 for 11 performances.

Current bill, same.

STRATFORD, ONT.

Shakespeare Festival ($5; 2,258; $67,176). **Macbeth—The Taming of the Shrew—The Tempest** (1st wk). $54,646 for seven performances.

Current bill, same.

TORONTO

O'Keefe Centre ($3.75; 3,211; $60,100). **Guys and Dolls** (Anita Gillette, Sid Stone, Cathryn Damon, Bob Romann) (1st wk). $43,872.

Current bill, same.

Legit Bits

A production by **Houson Brummit** of "Raisin' Hell in the Sun," an all-Negro play by **Hal Dewindt** and **Reni Santoni**, is scheduled for a July 2 opening at the Provincetown Playhouse, N.Y. under Dewindt's direction.

Carol Channing has been set for a straight dramatic starring role in a new comedy by **Anita Loos**, "The King's Mare," which **Fred Coe** and **Arthur Cantor** plan producing on Broadway next winter.

Professor **Robert W. Corrigan**, recently named Andrew Mellon Professor of Drama, has been appointed successor to **Theodore Hoffman** as head of the department of drama at Carnegie Institute of Technology, Pittsburgh, effective July 1.

Alexander H. Cohen has added **Roger Hirson's** "Journey to the Day" to his Broadway production roster for next season. The play, previously under option to **Fred Coe** and **Arthur Cantor**, was tried out last summer at the Westport Conn.) Country Playhouse.

Five new entries on **David Merrick's** production schedule include "Film of Memory," **Paul Osborn's** dramatization of **Max Druon's** "La Contessa," "French Street," **Norman Krasna's** workover of **Jacques Deval's** "Romancero," "Mrs. Arris Goes to Paris," a musicalization by **Howard Teichmann, Arthur Schwartz** and **Howard Dietz** of **Paul Gallico's** book; a musical version of the film, "Casablanca," the writers of which are still to be set, and another tuner, to be based on "King of Paris," **Guy Endore's** fictionalized biography of **Alexandre Dumas** and his illegitimate son. Involved in the presentation of all five properties will be the Seven Arts film company.

Joleen Fodor has succeeded **Margaret Hall** in the title role of the long-running off-Broadway production of "Little Mary Sunshine."

Broadway set designer **David Hayes** will teach a six-week course in stage design at the Circle in the Square Theatre, N. Y., beginning early July.

Marian Rich has withdrawn as head of the voice and speech department of the Musical Theatre Academy of N. Y.

Mark Leonard has joined the cast of the off-Broadway production of "Rosmersholm," succeeding **Donald Woods**, who withdrew from the presentation for the principal male assignment in "There Must Be a Pony."

Mimi Turque has been set for a featured part in "La Belle Helene."

Glenn Kezer has left the Broadway cast of "My Fair Lady" to succeed **Donald Stewart** in "Camelot."

Buzz Halliday, Pat Harrington Sr. and **Ralph Dunn** have been set for featured roles in "Foxy," the musical in which **Bert Lahr, Larry Blyden** and **Bill Hayes** will costar beginning next Monday (2) when it's unveiled at the restored Palace Grand as the opening of the Dawson City Gold Rush Festival in the Yukon.

An off-Broadway production of **Julia Davis'** "The Anvil" is planned for next fall by **Charles Wood**, producer-director of last summer's presentation of the play in Charles Town, West Va., where it was recently revived, again under his management and direction.

Paul Stevens has been set for the role of Prospero in the N. Y. Shakespeare Festival production of "The Tempest," scheduled for cuffo-admission presentation July 16-Aug. 4 in Central Park, following "Merchant of Venice."

Leading roles at the Elitch Gardens Theatre, Denver, which began its 71st season June 18 are being played the first five weeks of the 10-week semester by **Maria Powers** and **Charles Braswell** and the last five weeks by **Tom Palmer** and **Holly Harris**. **John Holden**, who was stage manager last season and director of the closing week's presentation, is stager this year.

Jan Leighton will appear opposite **Blanche Thebom** in "The Merry Widow" at the Keweenaw Playhouse, Calumet, Mich., beginning July 17.

Susan Willis will play the part of Mezzeppa in "Gypsy" July 9-14 at the Cape Cod Melody Tent, Hyannis, Mass., and July 23-28 at the South Shore Music Circus, Cohasset, Mass.

B'way Down, But 3 Shows SRO; 'Wholesale' $31,929, 'Bravo' $25,183, 'Milk' 48G, 'Take' 26G, 'Iguana' 20½G

Business was down last week on Broadway. For some entries, particularly those which suffered substantial drops, the likelihood of summer survival appears dim.

The sellouts last week were "How to Succeed in Business Without Really Trying," "A Man for All Seasons" and "No Strings." Edging the capacity mark was "A Funny Thing Happened on the Way to the Forum," which had been in the SRO groove the previous two weeks. "My Fair Lady," which had been scheduled to close July 7, has been extended to Aug. 4.

The only regular offering to close last week was "Subways Are for Sleeping," which folded Saturday night (23). "Fiorello," the last of the N.Y. City Center Light Opera Co.'s three spring-season musical revivals, ended its two-week run Sunday (24).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net; i.e., exclusive of taxes.

Grosses have been reduced by commissions where theatre parties are mentioned.

Asterisk denotes show had cut-rate tickets in circulation.

Bravo Giovanni, Broadhurst (MC) (6th wk; 41 p) ($9.40; 1,214; $66,000) (Cesare Siepi). Previous week, $32,983.

Last week, $25,183.

Camelot, Majestic (MC) (81st wk; 649 p) ($9.40; 1,626; $84,000) (William Squire, Patricia Bredin, Robert Goulet). Previous week, $58,889.

Last week, $59,336.

Carnival, Imperial (MC) (63d wk; 500 p) ($8.60; 1,428; $68,299). Previous week, $36,189.

Last week, $35,336.

***Come Blow Your Horn,** Atkinson (C) (70th wk; 557 p) ($6.90-$7.50; 1,090; $42,522). Previous week, $14,391.

Last week, $14,330.

Funny Thing Happened on the Way to the Forum (Alvin (MC) (7th wk; 55 p) ($8.60-$9.40; 1,334; $65,096) (Zero Mostel). Previous week, $65,526.

Last week, $64,409.

How to Succeed in Business Without Really Trying, 46th St. (MC) (37th wk; 289 p) ($6.90; 1,342; $66,615). Previous week, $67,482.

Last week, $67,513.

***I Can Get It For You Wholesale,** Shubert (MC) (14th wk; 108 p) ($8.60; 1,461; $60,000). Previous week, $38,370.

Last week, $31,929.

Man for All Seasons, ANTA (D) (31st wk; 245 p) ($6.90-$7.50; 1,214; $49,600) (Paul Scofield, Thomas Gomez, George Rose). Previous week, $49,492.

Last week, $49,509. Emlyn Williams succeeded Scofield Monday (25).

Mary, Mary, Hayes (C) (68th wk; 540 p) ($6.90-$7.50; 1,139; $43,380) (Barbara Bel Geddes, Barry Nelson, Edward Mulhare). Previous week, $38,051.

Last week, $35,890.

Milk and Honey, Beck (MC) (37th wk; 295 p) ($8.60-$9.60; 1,280; $62,805) (Robert Weede, Mimi Benzell, Molly Picon). Previous week, $49,066.

Last week, $48,003.

***My Fair Lady,** Broadway (MC) (327th wk; 2,601 p) ($8.05; 1,900; $72,311) (Michael Allinson, Margot Moser). Previous week, $49,654 with Rosemary Rainer subbing for the vacationing Miss Moser, who returned to the cast June 18.

Last week, $47,915. Run, originally scheduled to end July 7, has been extended four weeks to Aug. 4.

Night of the Iguana, Royale (D) (26th wk; 204 p) ($6.90-$7.50; 999; $42,000) (Margaret Leighton, Shelley Winters, Alan Webb). Previous week, $23,249.

Last week, $20,455.

No Strings, 54th St. (MC) (15th wk; 116 p) ($9.20; 1,434; $66,700). Previous week, $67,401.

Last week, $67,088.

Shot in the Dark, Booth (C) (36th wk; 285 p) ($6.90-$7.50; 807; $32,400) (Julie Harris). Previous week, $21,562.

Last week, $19,910.

***Sound of Music,** Lunt-Fontanne (MD) (130th wk; 1,036 p) ($9.60; 1,407; $75,000) (Martha Wright). Previous week, $51,972. Miss Wright, who exits the cast next Saturday night (30), will be succeeded temporarily by Jeannie Carson, who's to play the lead in the bus-and-truck company which begins rehearsals Aug. 27 for a Sept. 17 opening in Hershey, Pa.

Last week, $55,250.

Take Her, She's Mine, Biltmore (C) (27th wk; 212 p) ($6.90-$7.50; 936; $40,108) (Art Carney, Phyllis Thaxter). Previous week, $26,357.

Last week, $25,989.

Thousand Clowns, O'Neill (C) (12th wk; 92 p) ($6.90-$7.50; 1,076; $44,730) (Jason Robards Jr.). Previous week, $37,483.

Last week, $34,783.

Closed Last Week

Fiorello, City Center (MC) (2d wk; 16 p) ($4.35; 3,090; $84,000) (Sorrell Booke, Art Lund, Dody Goodman, Lola Fisher, Barbara Williams). Previous week, $51,071.

Last week, $58,495. Ended limited two-week stand Sunday (24).

***Subways Are for Sleeping,** St. James (MC) (26th wk; 205 p) ($8.60-$9.40; 1,615; $69,500) (Sydney Chaplin, Carol Lawrence). Previous week, $24,848.

Last week, $26,114. Closed Saturday (23) at an estimated $60,000 loss on its $400,000 investment.

Vivien Leigh Will Get Cut of Gross and Net From Musical 'Tovarich'

The deal for Vivien Leigh to costar with Jean Pierre Aumont in the planned Broadway musical version of "Tovarich" provides for the actress to share in both the gross and potential profits. She's to get a minimum of $3,000 weekly against 6% of the gross. In addition, the star is to put up $1,000 as a limited partner for a 10% interest in the production. A regular backer would have to put up 100,000 for a similar share in the project.

Capitalization for the musical has been set at $451,000, including the $1,000 to be put up by Miss Leigh. Thus, the regular backer investment is to total $450,000. That amount will be equivalent to a 45% interest in the presentation, which means an investment of $10,000 is equal to 1%. The budget for the presentation also provides for 10% overcall, which, if exercised, would bring the total investment to $496,100.

The management is to share equally with the regular backers. Thus, any profits are to be divided 45% to the producers, 45% to the backers and 10% to Miss Leigh. Abel Farbman and Sylvia Harris are coproducing the musical based on Jacques Deval's original French play and the English adaptation by Robert E. Sherwood.

A film version of "Tovarich," which incidentally, is the tentative title for the Broadway project, was produced by Warner Bros. in 1937. The film rights were subsequently assigned to United Artists Associated Inc.

David Shaw is the adaptor of the book for the musical edition, for which Lee Pockriss and Ann Croswell are composer and lyricist, respectively. Delbert Mann is to direct the show, for which Monty Shaff is general manager. The weekly office expense is to be $400.

Fran Sharon has succeeded **Jean McClintock** in "Take Her, She's Mine."

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Carnival" (MC). Producer, David Merrick (264 W. 44th St., N.Y.; LO 3-7520). Parts available for tenors and sopranos. Contact Linda Otto above number.

"Gift Wrapped" (C). Producer, David Kitchen (118 W. 79th St., N.Y. 24, N.Y.). Parts available: femme, mid 20s, attractive, leading lady; man, early 40s, comedian; character femme, early 40s; femme, maid, 30-40; three femmes, mid 20s, attractive, bright-sharp types; three men, early 40s, handsome, sophisticated. Mail photo and resume to Ed Douglass at above address.

"Little Me" (MC). Producers, Cy Feuer & Ernest Martin (205 W. 46th St., N. Y.; JU 6-5555). Available parts: femme, 60's, Ann Southern type, legit voice; femme, 60's, Sophie Tucker type, must sing; male, mid 30's, Rhett Butler type, baritone with popstyle. Do not mail photos and resumes or call. Weekly auditions will be held by casting director, Michael Kasdan, through agents only.

"Moon Besieged" (D). Producer, Lorin E. Price (152 W. 42d St., N.Y.; LA 4-6666). Available parts for men, late teens-early twenties, who can play the accordian, recorder or bango and can act. Casting thru agents and accepting photos and resumes by mail ony. Do not phone or visit. Mail to producer at above address.

"Nowhere To Go But Up" (C). Producer, Kermit Bloomgarden (1545 Broadway, N.Y.; JU 2-1690). Auditions set for tomorrow (Thurs.) and Friday (29) at the Winter Garden Theatre, have been cancelled. Open call July 9 for male dancers who sing, at 11 a.m.; and open call July 10 for femme dancers who sing, at 11 a.m.—both at the Winter Garden Theatre (B'way & 52d St., N.Y.).

"Oliver" (MC) Producer, David Merrick (264 W. 44th St., N. Y.; LO 3-7520); casting director, Michael Shurtleff. Parts available for boy sopranos, 7-10. Contact casting director by phone at above number.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices: characters. Mail photos and resumes to above address.

"Widow Paris" (MD). Producer Melvin Parks (1425 Madison Ave., N.Y.). Casting to begin in November. A mixed cast of Negro and white singers-dancers-actors. Accepting photos and resumes by mail only. Do not phone or visit.

OFF-BROADWAY

"Best Foot Forward" (MC). Producers, Arthur Whitelaw & Buster Davis (38 Overlook Terrace, Roslyn Heights, Long Island, N. Y.). Available parts for young prep-school types in their teens must sing-dance and act. Auditions scheduled after receiving photos and resumes. Mail to producers c/o above address.

"Mianie" (MC). Producers, Edward Brophy (145 Sullivan St., N. Y.) & Donal Currie. Available parts: leading lady, soprano, sultry, attractive in bathing suit; femme, dancer-singer, attractive; femme, middle-age, regal, mezzo soprano, male dancer, young, strong, muscular; character man, early 40's bass; leading man, 25-30, light baritone or tenor, all-American boy, femme singer-spoiled debutante, soprano; character woman, middle-age, mezzo-soprano, Margaret Rutherford type; character man, middle-age, comedian, slim; man, handsome, English playboy, heavy features. Complete cast must sing and have some dance experience. Mail photos and resumes to "Mianie Company" above address.

"Portrait of the Artist as a Young Man" & "Barroom Monks" (DB). Producer, Paul Libin (c/o Martinique Theatre, 32d St. & Broadway, N.Y.). Seeking replacements for the double bill. Mail photos and resume including telephone number to producer c/o theatre. Appointments will be made after receiving mail. Do not phone or visit.

"We're Civilized" (MC). Producers, Rendell Productions (1545 Broadway, N. Y.; CI 6-7140). Available parts: man, Negro, old, withered, fanatic; femme, Negro, withered, repulsive; man, Negro, active, intelligent, mute; femme, white, late teens: man, 30-40, white, tall, distinguished Bostonian, movie director; femme, white, good natured actress, likes men, sings well; femme, white, leading lady replacement, self centered, good singer-dancer; man, white, pilot, Harvard football star; man, rangy Texan, outdoor virile type, good singer, drawl; man, co-pilot, amateur magician, young, good-natured, sings; several native dancers-singers. Mail photo and resumes to Dave Lipsky c/o producers at above address. Do not phone.

OUT OF TOWN

Musical Comedies (titles not selected). Producer, David Kitchen (118 W. 79th St., N.Y. 24, N.Y.). Various musicals for late summer opening, to play night clubs and hotels. Equity performers only. Actors, singers and dancers mail photos and resumes to Ed Douglas at above address; do not phone or visit. Also needed are Oriental types for "World of Suzie Wong."

WASHINGTON, D.C.

Children's Dance Theatre. Director, Erika Thimey (Dance Theatre, 2322 30th Drive, Astoria 2, N.Y.). Auditions Friday (30), at 11 a.m., for male and femme dancers with modern dance experience to perform stories in mime and dance for young people. Auditions at Michael's Studios (743 Eighth Ave., N.Y.) or mail photos and resumes to above address. Tour starts July 31.

TOURING

"Around the World in 80 Minutes" (R). Producer, World Productions Inc. (314 E. 78th St., N.Y.; LO 4-3250). Producer-director, Andre Villon. Parts available for several girls, 18-24, attractive, dancer, replacement. Show tours the country's clubs and will have some tv exposure. Contact producer for audition appointment. Planned for Broadway this fall.

"Autumn Fancy" (C). Producers, Justin-Leigh (c/o Showcase Theatre, 425 W. 57th St., N.Y.; CO 5-0538). Available part for leading man, 35-50. Phone Jill Miller at above number from 12 noon-9 p.m. Monday thru Friday.

"Carnival" (MC). Producer, Lee Guber, Frank Ford & Shelly Gross (40 W. 55th St., N.Y.; LT 1-3250). Bus and Truck tour to open in October. All parts available. Mail photos and resumes to Judy Eiseman, c/o the producers. Do not phone or visit.

"Jigsaw" (C). Producers, Justin-Leigh (c/o Showcase Theatre, 425 W. 57th St., N.Y.; CO 5-0538). Parts available for leading man, 35-50 and several men and femme character, juveniles. Phone Jill Miller at above number Monday-Friday from 12 noon-9 p.m.

Music Fairs. Producers, Lee Guber, Frank Ford & Shelly Gross (40 W. 55th St., N.Y.; LT 1-3250). Available parts for male and femme singer-dancers as replacements in various stock tuners. Mail photos and resumes to Judy Eiseman, c/o above address. Do not phone or visit.

Time of Dowling's Life Set for East Hampton

Theatrical highlights in the life of actor-director-producer Eddie Dowling will be the subject of "In the Time of My Life," to be presented July 3-Aug. 4 at the John Drew Theatre, East Hampton, L. I. Dowling, who'll direct the theatre's tryout presentation Aug. 13-18 of Dick Perry's "Go From Me," will appear in "Time" with Julie Haydon and Claire Luce.

The title for the Dowling biog is obviously a twist on "The Time of Your Life," the William Saroyan play which Dowling was connected with on Broadway as associate producer, costager and male lead. Miss Haydon had the key femme role in the Main Stem presentation.

Carnegie Studes Muster At Swan, Uniontown, Pa.

Pittsburgh, June 26.

Alumni of the drama department of Carnegie Tech here, in association with actors, directors and designers whose work has been seen at the Pitsburgh Playhouse and other summer theatres, have organized a new strawhat operation at the 250-seat White Swan Playhouse, Uniontown, Pa.

The group is headed by actor Howard Stein, director H. Peter Moreau and business manager Burton Greene.

Concert Reviews

Casals Festival
(Carnegie Hall, N. Y.)
(First Night)

Flying up from Puerto Rico where they had just performed, the soloists, orchestra and chorus of the 1962 Casals Festival put on a two-night stand. It was the first performance of the group outside the island.

Thursday (21) program was a well-balanced, well-attended and well-played fest of Brahms, Schubert and Beethoven, with a brief highlight—the premiere performance of a short and sweet Casals-written motet, "O Vos Omnes," composed in 1912 and never published or played before. Like the Schubert Mass in G Minor, this was skillfully conducted by Robert Shaw and beautifullly sung by some 120 members of the Cleveland Orchestra Chorus.

Concert opened with the Brahms Symphony No. 4 led by Alexander Schneider (Casals conducted in Puerto Rico.) It was a crystal-clear, if limpid, reading, enhanced by the togetherness of the orchestra. Concert concluded with the Beethoven "Emperor" concerto, played with militant power by that angry young man at the piano, Eugene Istomin.

Audience, throughout, was full of wonderfully spontaneous and affectionate response. This was especially manifest during Casals' only appearance onstage opening night, when he accepted the first Carnegie Hall Award for Services to the Arts and Humanity from August Heckscher, cultural consultant to the White House. When the mike was finally turned on, half-way through Casals' speech, his words came through clearly and forcefully. *Lere.*

His Oratorio

Pablo Casals, surely a venerated musician, if there is one, conducted his own oratorio, "El Pesbre" (The Manger) at Carnegie Hall last Friday (22) as the second of two evenings called "Festival Casals." It was an event at $6 top which crowded the premises, bringing out great numbers of Spaniards. The Cleveland Orchestra Chorus, as trained by Robert Shaw was a standout contribution as was the bass voice of William Warfield, one of several soloists.

Casals at 85 is a brave and lovable figure, a master. This was his first public date in the States since his self-imposed exile from all countries recognizing Franco. In the interim he has taught classes in the Cello at the U. of California, and played the instrument at the White House, and resided and played in Puerto Rico, which he apparently exempted as not part of U. S.

The only trouble with the "Festivals Casals" event, presented as his gesture to the cause of peace, was the obvious disappointment: Casals never laid bow to cello either evening. *Land.*

Shakespeare Festival Reviews

Continued from page 54

The Taming of the Shrew

but her weight is evidently a problem the actress has not overcome, and a plump Shrew misses some of the romantic appeal vital to the story.

The other femme principal, Toby Robins, is a stunning looking actress, but wears an unbecoming blonde wig for the innocuous role of the deceptively amiable Bianca. The men come off better, partly because the male roles tend to be more positive and direct, and also because the costuming shows them to advantage.

John Colicos is a handsome, dashing and persuasive Petruchio, combining ardor with an engaging touch of humor. His readings have admirable cadence and clarity. Other excellent performances are given by Eric Christmas as Grumio, William Needles and Peter Donat as Bianca's duped suitors, Bernard Behrens as Lucentio's chief servant and impersonator, Garrick Hagon as Lucentio, Leo Ciceri as the prankish aristocrat in the Induction scene and Hugh Webster as the befuddled Christopher Sly.

"The Shrew" is plainly the standout audience click and likely to be the big boxoffice draw of the Stratford season, and one of the most amusing Shakespeare revivals seen anywhere in memory. *Hobe.*

The Tempest

Stratford, Ont., June 21.

Stratford (Ont.) Shakespearean Festival Foundation presentation of revival of comedy in two acts, by William Shakespeare. Staged by George McCowan. Costumes, Desmond Heeley; music, John Cook; choreography, Alan and Blanche Lund. Opened June 20, '62, at the Stratford Shakespearean Festival Theatre, Stratford, Ont.; $5 top.

Boatswain	Bernard Behrens
Master	Nelson Phillips
Alonso	Max Helpmann
Ferdinand	Peter Donat
Gonzalo	William Needles
Antonio	Leo Ciceri
Sebastian	John Horton
Francisco	Al Kozlik
Adrian	Len Birman
Stephano	Norman Welsh
Trinculo	Hugh Webster
Prospero	William Hutt
Miranda	Martha Henry
Ariel	Bruno Gerussi
Caliban	John Colicos
Iris	Pat Galloway
Ceres	Dinah Christie
Juno	Amelia Hall

Others: Dan Baron, Claude Bede, Len Cariou, Lewis Gordon, Ted Hodgeman, Gary Krawford, Louis Negin, Adrian Pecknold, Gordon Pinsent, Joseph Rutten, Larry Zahab; John Watts, Karen Austin, Barbara Collier, Miranda Davies, Frances Dunn, Angela Fusco, Florence Schreiber, Lucy Warner, Paul Davey, Cleave Harris, Tommy Murray, Murray Scott, Paul Shaw, Donald Shipley.

The subtle pitfalls of "The Tempest," one of Shakespeare's most difficult plays, are skillfully avoided in this third and final production of the current Stratford (Ont.) Festival. If it is not quite a brilliant revival, it is unmistakably ingenious, tasteful, generally satisfying and occasionally moving.

Although the Illusion of an enchanted island is rarely projected in this staging by George McCowan, the principal characters emerge as dimensional people, even in the cases of the elfin Ariel and the sub-human Caliban. The shipwreck scene is impressively done and the lavish banquet scene is beautiful, especially considering the limitations imposed by scenceryless three-quarter staging.

Prospero has undoubtedly been more authoritatively portrayed in other editions of this late-Shakespeare comedy, but rarely with more plausibility, simplicity and clarity than William Hutt brings to the role. Ariel is played with commendable deftness and spirit by Bruno Gerussi, and even the usually-preposterous Caliban is convincingly enacted by John Colicos in a startling turn-about from his Petruchio in the preceding night's opening of "The Taming of the Shrew."

Martha Henry is believable and touching as the ardent Miranda and Peter Donas minimizes the sappiness of the Neapolitan prince, Ferdinand. Max Helpmann, Leo Ciceri and John Horton glower properly as Italian noblemen whose conspiratorial bent survives even shipwreck and exile on a remote island, and Hugh Webster is deftly diverting as an errant jester.

Desmond Heeley's elaborate costumes enhance the colorful flavor of the show, while John Cook's incidental music and the dances arranged by Alan and Blanche Lund are extra assets.

Although it hardly rates as a masterpiece, this "Tempest" under McCowan's direction is a pleasure to see and a worthy repertory item for Stratford's 10th season. *Hobe.*

Character Men

Continued from page 55

later complained to Opatoshu's Group Theatre bosses, "I need an old man and you send me a student!" But that's how Opatoshu gained most of his early experience, playing old and middle-aged men, first in the Yiddish Theatre, then with the Group Theatre and finally, in the early days of television, in that then-exciting (for actors) medium.

Most of today's best character actors actually came out of television—"out of that era when you might be playing a drama about the Mau Maus one week and 'Redemption' the next." Rod Stieger and Ernest Borgnine are two examples he thinks of. The problem today is that television, like films and Broadway legit, has settled down into a sort of unexciting, safe respectability, where kids play kids, young men play young men and old people are on hand to essay the ancients ("and sometimes not very well").

While Opatoshu would like to see some kind of Federal subsidy of the arts, a system which might allow for a national theatre to develop and experiment with talent, he doesn't think character actors are disappearing. He suggests that, largely as a result of the Actors Studio (of which he is not a member) and of the influence of strong directors like Elia Kazan, a new type of leading man is developing—the Marlon Brandos, Anthony Quinns, etc.—who are much more versatile than the leading men of a couple of decades back. The best of the new stars are also character actors.

Still, there is not much place for the offbeat actor to develop. He told of just having read a Saturday Review review of a Brecht production at Carnegie Tech. The critic cited for special honors a couple of students who, in the critic's estimation, gave outstanding performances as a couple of elderly gents. "What's going to happen to those kids?" Opatoshu asked. If they also happen to be handsome young juvenile types, they might be able to go on in the professional theatre. But if they aren't, no matter how good actors they are and despite all their potential, their chances of continuing are slim.

Opatoshu himself, after having had pretty much of an uphill struggle for almost 20 of his 26 years in the business, is now riding the crest. In addition to his current stint in "Giovanni" (and he adds parenthetically that people who are surprised to see him singing and dancing obviously don't remember him in the Yiddish Theatre's "If I Were Rothchild"), he has three films completed and awaiting release: the British-made "Act of Mercy" in which he plays a deposed Latin American dictator; and two Italo pix, "Best of Enemies" and "Black City," in both of which he plays Italians. The latter two roles were quite flattering to him since he doesn't even speak Italian.

A wellrounded sort of guy, Opatoshu right now is also working on a film treatment of one of his late father's (Yiddish novelist Joseph Opatoshu) novels about the uprising of the Jews against the Romans not quite 2,000 years ago. Jules Dassin is interested. The actor also wrote a book (in Yiddish) of short stories about his experiences in the South Pacific in World War II—"Midst Sea and Sands." Why in Yiddish? He doesn't really know, since because of the subject matter there often weren't Yiddish words or phrases to cover the matters at hand.

Among the stories he recounted one that was true: about the night when his bunkmate, a fullblooded Iroquois Indian suddenly went berserk, pinned Opatoshu against the wall, and shouted "You took my land from me!" Opatoshu protested that he lived in the Bronx. "Your grandfather then," threatened the Indian. "My grandfather!" Opatoshu cried. "My grandfather was back in Poland with a beard down to here!"

Legit Followup

The Sound of Music
(SHUBERT, CHICAGO)

Chicago, June 4.

Despite its flaws as a musical drama, "The Sound of Music" seems indestructible as a boxoffice click. Several recent cast changes have weakened the overall performance by the touring company but seems not to have diminished audience acceptance. The striking thing at the recent performance when most of the cast changes took place was that the customers were no less under the Rodgers & Hammerstein spell than at the opening night some 30 weeks ago, when Florence Henderson was the star in both name and deed.

Barbara Meister, who has succeeded as femme lead, is an attractive Maria, both visually and vocally, but she is manifestly a city girl and is never wholly convincing as the simple lass from the mountains. She appears to have given more attention to a mastery of the songs than to her acting, and as a result her spoken lines seem unspontaneous and her movements practiced. Nevertheless, the audience believes her.

Marthe Erolle, who has succeeded Lynn Brinker as Capt. von Trapp's intended, plays the part more haughtily and less sympathetically than did her predecessor, and she makes up for a lack of patrician poise with mannikin posturing in some dazzling gowns.

All but two of the seven von Trapp children have been replaced, and on the whole they are more precocious than charming. Also, their ensemble singing is ordinary and it requires total suspension of belief to accept them as worthy of a professional concert, as the storyline requires.

Jane Zachary handles the role of Liesl, oldest of the children and the secondary love interest, well enough although she does not give the character the sense of post-adolescent unrest that her predecessor, Imelda de Martin, did so well. The most successful of the replacements is Helen Noyes as the housekeeper, but hers is not an important role.

Where previously Miss Henderson was the mainspring of the show, her leading man John Myhers now is the steadying influence. He continues to give a strong performance as the reconstructed autocrat, von Trapp. Others from the original touring company who buoy the performance level of the present cast are Jack Collins and Peter van Hattum. *Les.*

Jack Landau will direct the **Albert E. Lewin-Burt Styler** comedy, "The Gift Horse," which **John Lotas** intends opening on Broadway next October with **Bert Wheeler** as star.

Toledo Books Shows

Toledo, June 26.

The Toledo Civic Playgoers' Assn. has announced its 1962-63 season of four plays, together with the opening of its campaign for renewal of memberships for its fifth year. The shows will again be presented in the Rivoli for two-night stands, as follows:

"Mary, Mary," Oct. 22-23; "Sound of Music," Nov. 12-13; "Shot in the Dark," in January, and "Carnival," late March or early April.

Touring Shows

(*Figures cover June 24-July 8*)

Carnival (2d Co.)—Philharmonic, L.A. (25-7).

Come Blow Your Horn (2d Co.)—Fisher, Det. (26-7).

Irma La Douce—Geary, S.F. (25-7).

Mary, Mary (2d Co.)—Biltmore, L.A. (25-7).

My Fair Lady (2d Co.)—Auditorium, Grand Rapids (26-30); Auditorium, St. Paul (3-7).

Song of Norway—Curran, S.F. (25-7).

Sound of Music (2d Co.)—Shubert, Chi (25-7).

Unsinkable Molly Brown—Opera House, S.F. (26-7).

Scheduled B'way Preems

La Belle, Plymouth (9-18-62).
Affair, Miller's (9-20-62).
There Must Be a Pony, Cort (9-27-62).
Banderol, Music Box (10-9-62).
Man of the House, Belasco (10-15-62).
Mr. President, St. James (10-18-62).
Night Life, Atkinson (wk. 10-21-62).
Fun Couple, Lyceum (10-22-62).
Beyond the Fringe, Golden (10-27-62).
Calculated Risk, Ambass. (10-31-62).
Step on a Crack, Barrymore (11-7-62).
Nowhere to Go, Winter Gard. (11-10-62).
D'Oyly Carte, Center (11-13-62).
Harold, Longacre (11-29-62).
Counting House, Biltmore (12-12-62).

Stock Review

A Garden in the Sea

Philadelphia, June 12.

Evelyn R. Thrasher presentation of drama in three acts by Michael Dyne, based on the Henry James novel, "The Aspern Papers." Staged by George Keathley; settings and lighting, Charles Evans; costumes, Marie Wohl; production associate, Paul E. Stoudt. Stars Ina Balin, Cathleen Nesbitt, John Baragrey, Joseph Buloff; features Salem Ludwig. Opened June 4, '62, at the John B. Kelly Playhouse in the Park, Philadelphia.

First Ragamuffin	Rusty Parker
Second Ragamuffin	Sal Lombardo
Felice	Joseph Buloff
Tina Bordereau	Ina Balin
Van Heush	Salem Ludwig
David Nazeby	John Baragrey
Juliana Bordereau	Cathleen Nesbitt

"Garden in the Sea" is the second play version of Henry James' "The Aspern Papers" to reach here this season. Like Michael Redgrave, author of the initial drama (which had an unprofitable stand on Broadway), "Garden" is the work of an English actor-writer, Michael Dyne.

Dyne has approached the James novella with a very free as well as a heavy hand. His major contributions to the vintage story are transferring the action to the outdoor garden, a sensible move for an in-the-round production, and introducing a touch of homicide.

By playing up an elderly retainer (Joseph Buloff) and a duo of ragamuffins, Dyne has generated some action in the mouldering Venetian palazzo inhabited by two eccentric and fading ladies. But he has also sacrificed the leisurely Victorian mood of the Redgrave opus and removed all the Jamesian elegance of language in favor of theatrical cliches and purple poesy.

It is questionable also how well the murder theme will sit with knowledgeable admirers of Henry James. The character of Juliana Bordereau, the woman (of 80) who treasures in secret the unpublished poems and letters of the long-ago poet who was once her love, was taken by James from a real life lady, Claire Clairmont, the mistress successively of Byron and Shelley. Her life was exciting enough without making it a whodunit.

Cathleen Nesbitt is a standout as the bitter oldster, who has to pass on to her niece (Ina Balin) the playwright's frayed message that love is fleeting and of man's life a thing apart. John Baragrey has the part of the American literary adventurer, who wheedles his way into the household by pretending an interest in gardening. He is not above stealing or even causing a death to get the priceless papers, but balks at marrying the over-sheltered niece.

Miss Balin seems too fulsome and spirited to have been hiding in a decrepit old building all those years. Buloff is a thorough student of the Italian art of gesture. Baragrey plays his noble cad as though he didn't believe in him either. *Gugh.*

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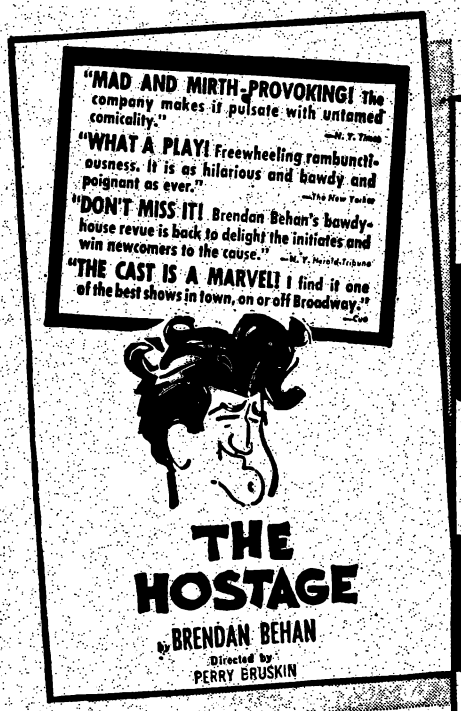

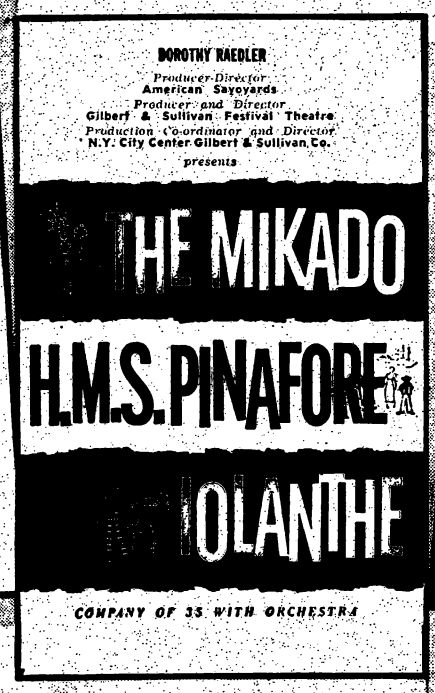

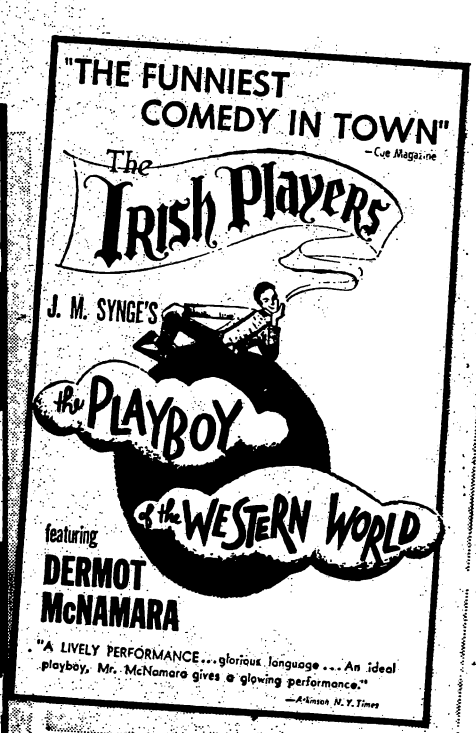

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Los Angeles.

Editor, VARIETY:

Thank you for 40 years of giving my side of the various molehills that I feared would become mountains.

Please correct one error in the resignation story. I did not tell your reporter that the Los Angeles Herald-Examiner was deleting anything. The fact is that George Hearst Jr., grandson of the Hearst Empire, told me he would publish the column as it appeared in the N. Y. Mirror since the Hearst lawyers and Mirror editors give it the green light.

I now know that Mr. Thompson, of King Features Syndicate, was merely carrying out orders and doing his duty as a good Hearst man. The source for the deletions is a Ideleted—Ed.l. Will be more explicit on the phone.

I am more sad about VARIETY omitting my column from the Chatter page. It was never received last week—Ed.l.

I have many offers from newspapers around the country and syndicates, including the N. Y. Post Syndicate. How's that for a laugh? The offer came from Bernard P. Gallagher of Gallagher Reports, New York.

Please make clear that Glenn Neville, my editor on the Mirror, has always been most understanding and tolerant of my state of mind, comolaints, etc., and many times has kept me from making a national joke of myself with his expert editing.

Have offers from two New York newspapers, one of the most important papers in L. A., and messages from many editors and publishers whose theme is: "You're not mad at us, are you? We haven't done anything to you. Want you to continue with us no matter what syndicate you sign with."

I do not want to leave the Mirror. I simply must get away from King Features Syndicate.

In brief, I have no quarrel with any Hearst executive, none of whom I can get on the phone, by the way, to tell my tale of woe. I simply can't understand—nor can many of my editors and publishers—why the Syndicate makes Leftv deletions of my fight against Commies and Administration Pinks after the Hearst lawyers, Mirror lawyers and editors give it the A-Okay. All Systems Go!

Pardon my windiness but I thought VARIETY would want to know my state of mind and heart.

The situation is brightening. My Mirror editor said: "We are not letting you go. Your quarrel is not with us. It is with the Syndicate." I have a handshake deal with John Wheeler to go with his Syndicate which is Bell. This is the Syndicate that handled Will Rogers, O. O. McIntyre, Irvin S. Cobb and many other journalistic greats. Mr. Wheeler has been asking me to go over to his Syndicate for 40 years and when he called the other day I said It's a deal. I will get 75% of the royalties.

Walter Winchell.

McCall's Random House Deal

Whereas formerly aloof to each other, the mags and book publishers seem to be ever more avid to go arm-in-arm. Latest evidence is the collaboration between McCall's and Random House, whereby the Bennett Cerf establishment will distribute the mag's expanding line of books teeing off with the "McCall's Cookbook."

The book-mag flirtation reportedly also has Doubleday ardent to acquire troubled Curtis Publishing, and some reports say the deal is just about fait accompli. Time-Life is another mag umbrella with expanding book interests. It previously set up its own book division, and recently went another step by acquiring Silver Burdett Co., textbook publisher.

More Show Biz Books

Putnam is bringing out "The Lonely Life," Bette Davis' memoirs, in August.

"Kup's Chicago," by Chi Sun-Times syndicated columnist Irv Kupcinet is also an August item, via World.

Harpers has slated "Opera As Theatre" by RCA v.p. and g.m. George R. Marek, as a follow-up to his "World Treasury of Grand Opera" (foreword by the Met's Rudolf Bing); Bernard Taper's bio on "Balanchine"; and Helene Hanff's "Underfoot In Show Business," saga of a Shubert Alley aspirant. Donahue & Coe veen Samm Baker's "Creative Ideas (How and Where To Get Them)" and John Gunther's "A Fragment of Autobiography" are also on the Harper lists.

Little, Brown will soon publish Agnes de Mille's "To A Young Dancer"; playwright Gore Vidal's book of opinions, "Rocking The Boat"; sister Marcelline Hemingway's reminscences of "At The Ernest Hemingways"; French film director Jean Renoir's memoir of his famed artist-father, (Pierre Auguste) "Renoir, My Father"; gourmet-author Joseph Wechsberg's salute to restaurateur Henri Soule, "Dining At The Pavillon."

Random House's show biz books include Dore Schary's memoir, "For Special Occasions"; playwright William Inge's "Summer Braves and 11 Short Plays."

RH also distributes Bernard Geis Associates' books, and the fall list includes "Brendan Behan's Island: An Irish Sketchbook" by the playwright; Steve Allen's first novel, "Not All of Your Laughter, Not All of Your Tears"; "If I Knew Then," by film star Debbie Reynolds (with Bob Thomas), directed at teenagers; Art Linkletter's sequel, "Kids Sure Rite Funny!"

Alexander King also switches to a juvenile, "The Great Ker-Plunk" which Simon & Schuster will bring out. S&S also will publish Stephen Longstreet's novel, "The Flesh Peddlers," frankly backgrounded by MCA, William Morris etc.; Leonard Bernstein's "Young People's Concerts (For Reading and Listening)"; "The Lerner & Loewe Song Book"; Harold ("Carpetbaggers") Robbins' new novel, "Where Love Has Gone"; Albert E. Kahn's "Days With Ulanova" (Russian ballerina), with introduction by Arnold L. Haskell; "Pete Martin Calls On . . .", by the Satevepost associate editor (interviews with Hollywood personalities); and "The Player," by Lillian Ross and Helen Ross, wherein Hardwicke, Zero Mostel, Joan Crawford, Sophia Loren, Patty Duke, Kim Stanley, March, Signoret speak about their craft.

Pantheon has "Opera: Origins, Development, Performance" by Wallace Brockway and Herbert Weinstock listed.

Vallee's Biog

Rudy Vallee, in collaboration with Gilbert McKean, has written his memoirs, "My Time Is Your Time," his longtime lyric identification, which Ivan Obolensky is to bring out.

It's a recap of his career from radio to his current vector comeback on Broadway via the "How to Succeed" comedy-tuner.

Prentice-Hall's Peak

Latest report to Prentice-Hall stockholders is glowing, on basis of claim that first four months chalked up the best profits in the company's history. Chairman Richard P. Ettinger asserts, "There is every reason to believe that 1962 will set new highs in both sales and profits."

Report notes the company's overseas momentum via organization of foreign companies. Two are already established in Japan and Australia.

CHATTER

F. Richard Anderson, editorial director of Metropolitan Sunday Newspapers, has resigned to devote full time to a syndicated newspaper column.

Ralph Schoenstein starts a once-a-week column in the N. Y. Journal-American as of June 26. He previously columnized for the Newhouse papers. His novel, "The Block," was published by Random House.

Kares Pub. Co., New York publishers of children's books, filed under Chapter 11 of the Bankruptcy Act in N. Y. Federal Court, listing $108,500 in liabilities and $156,070 in assets of June 15.

The Strathearn Herald, Perthshire, Scotland, which celebrated its centenary six years ago, has celebrated another centenary — its control by the same family since 1862, when the sheet was bought by David Philips, a native of Crieff, Scotland.

Viking Press bringing out Stanley Walker's "Texas," saga of his native state to which the former N. Y. Herald Tribune city editor retired some years ago. He now resides in Lampasas, Texas.

Marvin Barrett, ex-Newsweek covers the '20s and '30s in "The Years Between" for Little, Brown publication Nov. 1. Book stems from CBS: "The 20th Century" series.

David Dodge, author of "The Poor Man's Guide to Europe," has "The Rich Man's Guide to the Riviera" on the Little, Brown list for October.

Harlem nitery, Small's Paradise, is the offbeat locale for a literary cocktailery tomorrow (Thurs.) hosted by Dial Press in honor of Negro author James Baldwin's "Another Country," his first new novel in five years.

James Bassett, an editor of the Los Angeles Times, is author of a 250,000-word novel, "Harm's Way," naval drama with a Pearl Harbor background, on which World is going all-out with advertising and promotion for its Nov. 22 publication date.

Publishing Stocks

(As of June 26, closing)

Allyn & Bacon (OC)	18½	—2
American Book (AS)	43¾	—2¼
American Heritage (OC)	8¼	
Book of Month (N.Y.)	20	—1¼
Conde Nast	7½	—½
Crowell Collier (N.Y.)	19¾	—2½
Curtis Pub. (N.Y.)	6	
Ginn & Co. (N.Y.)	17¾	—2¾
Grolier (OC)	25	
Grossett & Dunlap (OC)	10¼	—¼
Harcourt Brace (OC)	22	—2¼
Hayden Pub. (OC)	5½	
Hearst (OC)	23	+½
Holt, R&W (N.Y.)	21½	—4¼
L.A. Times Mirror (OC)	29	
Macfadden Bartel (AS)	2	—¼
McCall (N.Y.)	17	—1¼
McGraw-Hill (N.Y.)	21½	
Nat'l Periodical Pub.	8	—¼
New Yorker (OC)	72	+2
Pocket Books (OC)	7¾	—1
Prentice Hall (AS)	25⅞	+⅞
Ran'm House (N.Y.)	14	—2¾
Scott Foresman (OC)	15½	—1
H. W. Sams (OC)	32	—3
Time Inc. (OC)	60	—3
Western Pub. (OC)	30	

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

Spoleto

Continued from page 2

Washburn, Jerome Max. Players to appear include Mildred Dunnock, Hermione Baddeley, Zachary Scott, Ruth Ford, Paul Roebling, Leora Dana.

Roberto Rossellini, the Italian film director, makes his legitimate theatre debut as a stager with Benjamino Joppolo's new full-length work "The Policeman."

Another novelty of 1962 is a course for European actors in "The Method" professored by Lee Strasberg of New York.

First time for sculpture at Two Worlds will load the squares and streets of the mountain town with some 72 invited works of 53 contemporary artists, eight of them from the United States. Latter are: Alexander Calder, Herbert Ferber, Jacques Lipschitz, Seymour Lipton, Beverly Pepper, James Rosati, Jason Seley, David Smith.

These are the feature films to be shown during the June 21-July 22 period:

United States: "Strangers in the City" (directed by Rick Carrier).

Italy's "Smog" (dir. by Franco Rossi) and "Francis, The Singer of God" (dir. by Roberto Rossellini).

France's "The Enemies" (dir. by Molinaro), "Jules and Jim" (dir. by Truffaut) and "Napoleon" (dir. by Abel Gance).

Britain's "The Damned" (dir. by Joseph Losey).

Holland's "The Knife" (dir. by Fons Rademakers).

Hungary's "Half-time in Hell" (dir. by Zoltan Fabri).

Mexico's "The Young One" (dir. by Luis Bunuel).

Roumania's "They Stole a Bomb" (dir. by Ion Popescu-gopo).

Brazil's "Bahia De Todos Os Santos" (dir. by Trigueirinho Neto).

India's "Apa Rajito" (dir. by Satyajit Ray).

West German's "Love 47."

Van Cliburn

Continued from page 2

warm greeting from Muscovites, and throughout his stay was copy for the Russian press. Pravda, which ran a picture of him, hailed him as a "wonderful artist" and said he was a more mature personality this visit.

His concert audiences showered him with flowers. Pianist also played at a festival of modern Russ music staged in Gorky. Reports here say Cliburn spoke to top Soviet composer Dmitri Shostakovitch about writing a concerto for him to introduce in the U.S.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

To the oldie that those who can, do and those who can't, teach must be added those who have, and no longer can, now tell how it was done. Of these Henry Wadsworth Longlivers by far the most helpful to young writers is a vol entitled "Author! Author!" by P. G. Wodehouse, now 80 years old. The "P.G." stands for Pelham Grenville. His nickname is Plum.

When he wrote for Frank Crowinshield's Vanity Fair in 1914 Wodehouse used all these names as well as J. Plum, C. P. West, P. Brookes-Haven and J. Walker Williams.

Another, though his prose is not nearly as light as Wodehouse's, is Herbert Gold. In "The Age of Happy Problems," just published by Dial, Gold tells of a television producer who said to him, "No, Mr. Gold, I don't think you understand what we want. We want happy stories, about happy people with happy problems."

In their youth, both Wodehouse and Gold tried out Greenwich Village for the solution of their happy and unhappy writing problems.

Wodehouse went to school with a guy named William Townend (That's right, Townend, not Townsend.) The place was Dulwich, not far from London. Mickey Powell, the ace British director, went there around 1925.

They must have had a prof there with a pixie sense of humor, a sort of lunatic irresponsibility which seemed to know exactly where it was going. Powell had it in his youth. It has never left Wodehouse.

Townend, who became a writer chiefly of sea stories, does not seem to have picked up much of this waggish prose, but his writings show some. ("Once or twice Plum got a short story into the Strand Magazine, which for a young writer in England in those days was equivalent to being awarded the Order of the Garter.")

He and Wodehouse began corresponding after leaving school and the letters, of Wodehouse at least, have been preserved. Those from 1920 when Wodehouse was living at Great Neck, Long Island, to 1961 when Jeeves's Boswell was living at 1,000 Park Avenue, New York, form "Author! Author!"

Most of the people Wodehouse writes about, notably Flo Ziegfeld, Charlie Dillingham, Ray Comstock, Marilyn Miller, Gertrude Lawrence (he calls her "Gertie," a name few people knew she hated), Jerry Kern, George Gershwin, George Horace Lorimer, H. G. Wells, Rudyard Kipling and Ferenc Molnar are dead, but Guy Bolton, of the old Princess team of Bolton, Wodehouse & Kern, is still alive.

While working in a bank, Wodehouse began contributing quips to a London evening paper called the Globe. In 1902 he was offered the job of running its humorous colum. The salary was "stupendous," three pounds ($15). He was through work by noon (real bankers hours) and cruised around London meeting editors. His extra efforts landed now and then in Punch and the Strand. As early as then he had a yen to go to America. Globe staffers got vacations of five weeks. Wodehouse took his to New York by slow boat.

Returning to London he was now the man who knew all about America. By 1906 his income from writing was the equivalent of about $2,525. In 1909 he tried another trip to New York and in one day sold a story to Cosmo for $200 and another to Collier's for $300. At best they would have brought him $50 a piece in London. So who could blame him for writing the Globe he wasn't going back to London? Townend wasn't doing anywhere nearly as well prospecting in the Mojave Desret, working on tramp steamers and otherwise trying to be the Conrad of his time.

After making 500 bucks in one day Wodehouse married. He and Ethel are still married but have no children. Cats, dogs, parrots and other sublimations have taken much of their attention and have given them as much trouble as kids might have.

As often happens in a writer's life, the first big splash was followed by a dry season which seemed destined to run into years.

Then the Post bought a frothy novel called "Something New" and followed that by buying three more, the fourth being "A Damsel in Distress" which took Wodehouse out of distress because Lorimer paid $10,000 for it.

Plum's part in the Bolton, Kern & Wodehouse musicals was to wait around till Kern had whipped up some tunes and then write lyrics to fit them. W. S. Gilbert said this was the way to write bad lyrics and it does seem that his have outlived Wodehouse's.

Even so this trio once had five shows on Broadway at one time. Two were hits, one a near-miss and the other two, "Rose of China" and "Miss 1917," were about "the most colossal flops in the history of the stage." Wodehouse wrote Townend. "The trouble was that we took on too much work and did it much too quickly."

Whenever Wodehouse had a plot he didn't think he could handle he would pass it on to Townend and vice versa. He thought there ought to be an Ideas Exchange where authors could send plots and anybody could buy one that suited his style. His "Uncle Fred Flits By" and "The Amazing Hat Mystery" were from plots supplied by Townend. He gave a rat plot to Townend that paid off for Townend.

Wodehouse says he wrote 10 books for boys, one for children, 47 novels, 469 articles, 315 short stories. This doesn't seem like so much in 60 years, but the surprising thing is, with all the jumping around he did, how he could keep a record of them.

He received a degree of doctor of letters from Oxford on June 21, 1939, and the applause of Jeeves, Bertie, Psmith, Tupoy, Gussie Fink Nottle, Threepwood, Sam the Sudden, Empress and Lord Emsworth, Stinker Pinker and all the other Wodehouseans must have been still ringing in his ears when a few months later he walked with starryeyed wonder into the hostile arms of the Nazis at Le Touquet, not to be heard from again by his friend Bill Townend till Feb. 5, 1945.

No one else heard from either until the summer of 1941, he was conned by the krauts into broadcasting some cheerio, nice-place-you-have- here sort of greetings from the Hotel Adlon, Berlin. It looked as if he had traded the allied cause for a mess of braunschweiger mit kartoffelsalad.

Oddly, the British were more forgiving in this betrayal than the Americans. George Orwell defended him, writing that the comic's "indiscretion" gave a good propaganda opening to the leftwingers because it was a "chance to expose a wealthy parasite."

"Had it ever occurred to you Wodehouse," wrote Townend when their correspondence was renewed, "that is how authors are regarded in England? You, me, Shakespeare, all of us just parasites. (Have you read any good parasites lately?)"

But Americans thought he was just a dope, with no greater understanding of what the world conflict was all about than his fictional characters.

You learn, however, from "Author! Author!" that first and last he was just an author. He wrote two novels while in Nazi jails, "Money in the Bank" and "Full Moon." In one camp he was president of the library. Fellow prisoners gave lectures. "All I know of Beowulf I owe to these lectures," he wrote Townend. "While other prisoners played table tennis," Wodehouse wrote. "On an average morning I would get from 10 to 20 pingpong balls on the side of the head as I sat molding my prose. It made it a little hard to concentrate at times."

These letters show a sustained good humor from beginning to end, a rare quality among humorists.

"Advise me, Jeeves, what shall I do for the best?" he asks near the end.

"I fancy it might be judicious for you to exit, sir."

And so he exits. Smiling of course.

Broadway

Hotel Drake managing director Max Blouet off to his native France on holiday.

TransAtlantic ship bookings suddenly jammed because of the threatened plane strikes.

Variety Club Tent 35 tossing a membership rally feed at Toot Shor's on Tuesday, July 10.

Big Waldorf-Astoria luncheon shindig tomorrow noon in honor of composer Dick Rodgers' 60th birthday.

Radie Harris to the Coast with her mother to celebrate latter's 85th birthday on July 4 with other kin.

Vet agent Bernard Burke returned to his office following a long illness resulting from a heart attack in Miami Beach.

Paris (soon-to-be Washington) columnist Art Buchwald tees off all his personal correspondence with "Everything you say is true, but . . ."

Judith Carol Temple, daughter of Herman B. Temple, a partner in the Kaiser, Sedlow & Temple advertising agency, engaged to Moss Alan Jackson.

Death of Sir Eugene Goossens created openings in Lewisohn Stadium concert conductor assignments. Substitute will be Joseph Rosenstock of Met.

Negro comedian Dick Gregory's "From the Back of the Bus" is on the Dutton book list for October, with intro by Playboy's editor-publisher Hugh M. Hefner.

George Fenmore, former publicity director for Ideal Toys and publicity director for the Blaine-Thompson Co., has joined the George Bennett's p.r. office.

Dean Carpenter, a Hilton Hotels v.p. director, is now also travel and special promotions director for the chain's eastern territory. His base remains the Statler-Hilton.

Lower Eastside Neighborhoods Assn. openair concert series start again July 3. This year conductor is Leonard de Paur. Opening soloist: violinist Alan Grishman. Concerts are free.

Exhaustion which felled Richard Tucker, the tenor, has been cured by two weeks in the Long Island Jewish Hospital. Tucker will be able to record July 10 for RCA Victor in Rome.

Ted Shawn will give his annual opening-of-the-season party at Jacob's Pillow, near Lee, Mass., June 28, for the press and other guests. It is a curtainraiser before opening of the Jacob's Pillow Dance Festival.

Ex-N. Y. Journal American staffer Michael A. Segarra, now p.r. for El San Juan Hotel, Puerto Rico, and Susan Ann Heiblim-Herner will honeymoon in Spain following their wedding in P.R. next July 8.

American Council of Judaism, the anti-Zionist group, took sides against N.Y. Board of Rabbis' attitude against the CBS broadcast of the Central Park production of "Merchant of Venice," which many consider anti-Semitic.

Syd (NBC) Eiges' daughter Marilyn and her college classmate houseguesting with the Michael (ex-NBC, ex-CBS) Hortons in their Zurich home. Horton is currently p.r. for Corn Products Intl., headquartered in Switzerland.

Bob Miller now the major domo of the Mermaid Tavern in the Stratford (Conn.) Inn since Alan Lewis has shifted his base to Divonne-les-Bains, the French spa-resort-casino-hotels operation which Restaurant Associates bought recently.

Publicist Francis E. Kaye has sold her business to retire with her husband, gagsmith Gig Henry (Bob Hope). They bought a house in Sherman Oaks, Calif., where they will hq. Miss Kaye's flackery accounts were taken over by Don Simmons.

Margaret and John B. Spires (MGM-TV) back to his Paris base following homeoffice huddles. Spires, ex-major film distribution exec, says "MGM-TV is selling now in Europe where it never did before." He's in charge of Continental sales.

Attorney Leon Kellman, ex-William Morris, now with American Guild of Authors & Composers, flabbergasted last week when his 11½-year old Jerry tore them to tatters in a "farewell address" to his generation at the Davis elementary school in New Rochelle.

Selections of Miss N.Y. State in the Miss Universe contest to take place Friday (29) at Grossinger's. Judges will be Frank Farrell, World-Telly columnist; Art Ford, NBC; Norman Rosemont, general manager of Lerner & Lowe Enterprises; actress Virginia Graham and Danny Welkes, MCA.

Charles Schlaifer, ad agency topper, arrives today in L.A. for a stay of several weeks at his firm's Coast office. Schlaifer agency is also among the largest buyers of radio and television spots on the Coast and he will spend several days in San Diego, San Francisco and Sacramento on that phase.

Michael Sean O'Shea, ex-aide to Frances E. Kaye, joined legit p.a. Howard Atlee Associates on "Brecht on Brecht" at Theatre de Lys and "Anything Goes" at downtown Orpheum. O'Shea begins fifth year, incidentally, as "Celebrity Corner" byliner for the weekly Atlantic City Boardwalk Reporter beginning tomorrow (Thurs.).

Leon J. Bamberger, ex-RKO, on last lap of globetrot, departing Athens for New York. While in Capri he and his wife were startled to hear his name called out in the public square; it was Boston theatre man Seth Field, Vet publicist Bamberger has been away so long (82 days) that his wife accuses him of "talking broken English now."

Ed Sullivan and Mike Wallace are chairmen of a national committee of the American Friends of the Hebrew University in Israel to establish the Rodgers & Hammerstein Wing for research in cancer. O. Roy Chalk, Mrs. Oscar Hammerstein 2d, Irv. Kupcinet, Charles Revson, Richard Rodgers and Spyros P. Skourás are on the executive committee.

Arlene Francis became divergent newsmaker last week. On the sunnyside, she was named to the board of Bonwit Teller—not because she's a celeb, chairman W. Maxey Jarman noted, but because "she's a knowledgeable and intelligent woman who gets around." She also made the gazettes with husband Martin Gabel via an out-of-court $175,000 settlement to the widow of a man killed by a dumbbell dislodged last year from the couple's Park Ave. apt. (Ritz Tower) by their maid. The hotel also paid 10G in settlement.

The Hamptons

By Dorothy Ross
(East 4-1888)

Producer Viola Rubber ("Night of the Iguana") visited with Bunty Pendleton in Montauk.

Earl Blackwell feted with a cocktailery at the Southampton manse of Magda Gabor and Tony Galucci Saturday (23).

"Schizo," film written and directed by East Hamptonite Frank Warren, will be distributed in the U. S. and Canada by Joseph Brenner.

Songwriter Jerry Lieber ("Hound Dog") and actress-wife Gaby Rogers entertained for director-photographer John Wulp at their Bridgehampton beachhouse.

Producer-director Vincent J. Donahue hosted a do for Hoffman and Julie Hays in East Hampton. Hoffman Hays is the anthropologist who authored "Apes And Angels."

Additions to the theatrical colony in East Hampton are Eli Wallach and wife Anne Jackson. Ditto agent Bret Adams for the Amagansett tribe.

Helping Congressman Otis G. Pike (Suffolk County) cut the ribbon which officially opened East Hampton House, first de luxe motor resort lodge in the area, this past Saturday (23) were such natives as Dina Merrill, Eva Gabor, Hurd Hatfield, Ruth Hasely, Anthony D. Duke, Evan Frankel, et al.

Frank Farmer makes stage debut as one of the leads in "The Last Goodbye," new play by Joel Friedman which Neil McKenzie will direct for a pre-Broadway try-out at East Hampton's John Drew Theatre week of July 9. He's a nephew of stage and screen actress Frances Farmer. Joan Wetmore has femme lead.

Hylan Chesler's Dune Deck in Westhampton Beach swung wide open with a cuisine that promises to duplicate his last season's Palm Beach culinary success. Opener was the Barry Harris Trio and the rest of the bookings include Teddy Wilson (who usually opens and closes season) when he returns from the Benny Goodman Russian tour, Carol Sloane, Bernard Peiffer, Freddy Cole (Nat's brother), et al. Music from cocktail hour on, including Sunday matinees. Kay Norton is again in charge of bookings and publicity.

London

(HYDe Park 4561/2/3)

Max Youngstein in over the weekend for confabs with Cinerama exec.

Emile Littler paging Patrick McGoohan for a new thriller, "To Kill Two Birds."

Mack Millar hopped to Paris for a quickie before heading for N. Y. and Hollywood.

Comedienne Bobbi Baker in London prior to going on to fill cabaret dates in Germany.

Director Martin Landau planning to go into legit production both solo and with Anna Deere Wiman.

Andrew Filson, general secretary of the Federation of British Film Makers, weekended at the Karlovy Fary Film Fest.

John Whiting's "Penny For A Song" to be revived in the Royal Shakespeare Company's rep at the Aldwych on Aug. 1.

Ernest Blake, former chairman and managing director of Kodak in Britain, who died last summer, left more than $270,000.

Clifford Stanton, currently topper at Quaglino's and the Allegro, heads for a South African tour at the end of his engagement.

Arthur Allighan, ad-pub topper for the Disney Organization in London, planing out to Hollywood next weekend for publicity confabs.

Sir John Gielgud's $50,400-plus production for "School For Scandal" will have its limited run at the Haymarket stretched to the late fall.

Members of "Little Mary Sunshine" cast clubbed together and for $840 have bought a piece of the show to help tide it over a sudden heatwave.

Henry Rogers, pres of Rogers & Cowan, here on the final leg of a European tour which took in Paris, Rome, Zurich, Hamburg and Berlin.

Cy Feuer and Karl Malden in last week on the Queen Mary, while Billy Marsh of the Delfont office sailed for N. Y. on the Queen Elizabeth.

Harry Secombe, Ian Wallace and Eric Robinson stars of a Sunday night (24) concert at the Royal Albert Hall in aid of the Army Benevolent Fund.

Anthony Newley quitting "Stop The World" to make a film, "Sammy." Tony Tanner takes over, but Newley will be in the New York cast in the fall.

London tent of the Variety Club raised over $150,000 in a fortnight via three events, the Star Gala at the Festival Gardens, a greyhound race meet and the Derby sweepstake.

John Davis named chairman of new board of Murphy Radio, following acceptance of the Rank Organization's offer for the company's shares. Kenneth Winckles and Dudley Saward are other directors.

Ian Dalrymple appointed as the British Film Producers Assn. nominee on board of the Children's Film Foundation. He succeeds Maxwell Setton, who is going to Paris to take up his new post with Columbia as a production executive.

In a reshuffle of its exploitation department, BLC has named Frank Minde to a newly created post to carry out a special survey of problems facing indie exhibs. Kenneth Green takes over from Minde as head of exploitation under the title of Promotions Controller.

Bucks County, Pa.

By Penny Larsen
(PY 4-3251)

New Music Circus p.a. is Warren Pincus.

Novelist Patricia Highsmith to Europe for three months—has sublet her New Hope house.

Paul Whiteman kudosed by New Jersey Senate with a special auto license plate marked "POP-1."

Lambertsville Music Circus current offering is "The Music Man," starring James Congdon, through July 1.

In and out of New Hope: S. J. Perelman, George Keithly and Hedgerow Theatre acting coach Richard Brewer.

When Joyce Bulifant skied to Manila to visit hubby James MacArthur, he met her at the airport with a brass band.

Playhouse Inn in New Hope reopened with former Lambertville Music Circus general manager Tom Reddy as new boniface.

Music Circus one-nite concerts are big click. José Greco in for July 2, followed by Louis Armstrong July 9, Count Basie July 16, Maynard Ferguson July 30.

Linda Berlinger, daughter of former sports star Barney Berlinger, crowned Miss Bucks County by judges Mike Ellis, Sloan Simpson, Harry Haenigsen and Martha Scott.

Playhouse stage manager Bruce Laffey, whose chic shindigs always have an element of surprise, hosted a birthday party for Beatrice Lillie who's off to England for several months.

Film scripter Justin Herman home from Syracuse, after completing another video special, to see daughter Justine, 14, star in "Charlie's Aunt," semi-pro offering at local Phillips Mill.

Elrita Terrell home from Palm Beach for summer season. She and producer-hubby St. John launched the season with a gala celeb-studded dinner at their Stockton, N. J., manse, "Northridge."

New Bucks County Playhouse flackette Mary Bryant returned from a 2-week sun-fun session in Miami Beach with tales of the latest "drive-in" gambit. Seems they have drive-in churches where you can be converted in your convertible.

Playhouse general manager John Crowley, an AFTAM member, took out his old Equity card as well and is currently doubling in brass as Capt. Falcone in Robert Noah's "The Advocate" which producer Mike Ellis hopes to take to Broadway this fall.

Odette Myrtil, who just moved into her new house, "Dancing Meadows," continues popular Monday night jazz sessions at Chez Odette with Kai Winding and Peanuts Hucko. Monte Proser, in for a looksee, christened her new outdoor bar "Chez When."

Burgess Meredith will direct preem comedy, "A Ton of Bricks," opening July 9. Show's coauthor Max Wilk is currently scripting pilot for a vidseries based on comic strip "Penny," drawn by New Hope's Harry Haenigsen. Patty Duke slated for title role.

Paris

By Gene Moskowitz
(66 Ave. Breteuil; SUF 5920)

Nabe music hall Bobino to finish the summer with a legiter while the Olympia and Alhambra go in for revues.

Japanese pic star Keiko Kishi set for a role in French pic, "Temps Des Cerises" (Love Time), which Jean Dewever directs. This will be her first starring role in an all-French film.

Revival of "East of Eden" (WB) getting fine reappraisals from local reviewers with the late James Dean lauded. The late Gary Cooper also being praised in the reprise of "Sergeant York" (WB).

Surprise legit hit is the talky, philosophical "Mon Faust," of the late poet Paul Valery, written in 1941. It looks in for a run at the Oeuvre mainly due to thesps Pierre Fresnay, Daniele Delorme and Pierre Dux and a witty first act.

Newshen Michele Manceaux's first novel "Un Beau Mariage" ("A Lovely Marriage"), said to have many noted show biz figures under other names in its story about the film milieu, may be brought to the screen by local producer Raoul J. Levy.

Last ballet appearance of the soon-to-be-dispersed International Ballet of the Marquis De Cuevas here this month with "The Sleeping Beauty" will be put on film for possible later tele or house sales and to commemorate the final big production of the company.

Ireland

By Maxwell Sweeney
(Dublin 68 4506)

Michael McLiammoir off for South Africa to tour "Importance of Being Oscar."

Pianist Hilary MacNamara awarded $4 050 music scholarship to Royal College of Music, London.

Derry Corporation banned "A Taste of Honey" (BLC). It's the third of six previewed this year to get the red light.

Producer Jim Fitzgerald returns to drama production division of Telefis Eireann (Irish TV) from public affairs division.

Amalgamated Irish Cinemas, provincial circuit, bought former hospital at Arklow, east coast resort, for conversion into a hotel.

Hollywood

John Houseman hopped to Greece.

Sam Mark back from year in Europe.

Mike O'Hara on Canadian sales trip for Pathe Lab.

Allan Sherman axed as producer of Steve Allen Show.

Guy Heron elected veepee of Cinerama Camera Corp.

Brett Halsey asked and granted release from his 20th-Fox pact.

Kirk Douglas awarded 1962 National Collegiate Players Award.

Connie Towers in town from Panama residence for agent talks.

Walt Disney Foundation donated St. Joseph's Hospital with $25,000.

Elsa Martinelli in from Rome for 10-day promotion junket on "Hatari!"

Don Cena joining sales staff of Radio KLAC AM-FM as account exec.

Larry Du Boef ankled Goldstone-Tobias Agency for new exec post with GAC.

Al Zugsmith developing new tele hour-series tabbed "How to Break Into the Movies."

Anne Bancroft awarded Premio prize for best actress performance at San Sebastian Film Fest.

Norman Wasser appointed to new exec post in area of market research for National General Corp.

Alexander Laszlo's "The world of Century Twenty-First," official recording of Seattle World's Fair, gets Capitol Records distrib.

Musicians Local 47, AFM, cosponsoring series of jazz concerts at new Venice Outdoor Theatre, through grant from Music Performance Trust Funds of Recording Industries and L.A. Bureau of Music.

Chicago

(DElaware 7-4984)

Legit pressagent Mel Kopp planed off to Europe for a three-week vacation.

Longhair music impresario Byron Belt tapped as prexy of Chicago's Cosmopolitan School of Music.

Happy Medium, Rush St. cafe theatre, preems its new revue, "Put It In Writing" Thursday (28) night. Show is produced by Robert Weiner and directed by Bill Penn.

Leo Zabelin out as manager of the two Chi Todd theatres, Bill Deonan, manager of the Todd Theatre, takes over Cinestage also.

Limelighters are the pop attraction at the north suburban al fresco Ravinna Festival July 4 and 6. Walter Hendl conducts the Chi Symphony Orchestra July 5 and Aaron Copland conducts on July 7.

Sterling C. (Red) Quinlan, ABC-TV veepee in charge of station WBKB, will be one of five Chicagoans presented with the first Clarence Darrow Humanitarian Awards Friday (29) at Sheraton-Chicago Hotel.

Chicago Urban League holds its annual benefit Friday and Saturday (29-30) at McCormick Place, with Dave Brubeck Quartet, Tony Bennett, Oscar Brown Jr., Harry "Sweets" Edison, Slappy White, and Joe Williams.

Restaurateur Ric Riccardo hosted a press bash for his new sidewalk espresso bar last Thursday (21). Eatery is a longtime show biz hangout. Riccardo, a sometime thesp, appears Aug. 6-18 in "Cradle and All" at the Salt Creek Playhouse.

Robert Preston in for press rounds ahead of "Music Man," opening July 20 at the Chicago Theatre. John Wayne, Red Buttons, Elsa Martinelli, Bruce Cabot, Pat Wayne, and Sonya (a cheetah) in for the same chores for "Hatari" preem June 29 at the Roosevelt.

Westport, Conn.

By Humphrey Doulens

Julie Wilson visiting here.

Jessie Royce Landis in, after two Coast films.

Herb Rosenthal, MCA biggie, summering at Greens Farms.

Philip Creelman resumes handling Norwalk Motor Inn cafes.

Larry Feldman to Coast in hectic partnership with Henry Weinstein.

Country Playhouse doing smash business with weekends almost too heavy.

Mort and Sue Kanner giving summer's first big party for cast of "Maggie" (28).

Haila Stoddard giving charming curtain speeches at her Nash Barn Theatre presentations of "The Beast in Me."

Mrs. Jack (Lillion) Pulaski, widow of the VARIETY staffer, visiting Hunt Brothers' Circus at South Norwalk.

Hartford Tollvision Starts

Continued from page 1

existing commercial tv station to parlor paysee. WHCT will continue to operate as a commercial station when it is off subscription.

Warners' feature film, "Sunrise at Campobello," the motion picture adaptation of Dore Schary's Broadway production of former President Franklin D. Roosevelt's fight with polio in his early life, is the main event after the getaway bell has been sounded by the big-wig guests.

Fee for the first offering has been set at $1. A second offering—as yet unannounced—will be given the first night subscribers as a bonus. "Sunrise" set for opening night for two reasons. One is that it stars host Bellamy and ties into a package.

Kid Shows

WHCT is programming kids shows as well as educational fare as part of its programming. Day after opener, Saturday (30), station is putting on at 6 p.m. three shorts of 15 minute duration each. From the film library of McGraw Hill publishing, "Settling the Great Plains," "Lifetimes of the Iron Horse," and "Era of Water Commerce" will be unit shown. Tab for this is 25c. Following this will be a kid's show of a feature-and-short, back-to-work.

The film, "Lad, A Dog" and a cartoon, "Adventures of the Road Runner" are being peddled at $1.25. Same evening at 9 p.m., "Escape from Zahrain," with Yul Brynner, is being offered at $1.25. After that showing, station returns to complete its programming with New York Mets-Los Angeles Dodgers game.

Other features to be offered in the next week are Paramount's "One-Eyed Jack," Warners' "Splendor in the Grass," Paramount's "Pleasure of His Company." Most film offerings will be retailed at $1-$1.50 range.

Four Unreelings

Although policy hasn't been set, offerings will be repeated as many as four times during a 10-day period. Purpose for this is threefold. One, to give late installations a chance to see flickers. Two, it's a chance to see a film missed earlier. Three, take advantage of any word of mouth promotion particular films might engender.

For time being, only subsequent run films will be offered. No intent at present to offer fresh product before local Hartford theatrical display.

Hartford test is expected to prove two things according to O'Neil. When he first disclosed RKO General's entrance into parlor paysee setup, he (a) stated that the American public is ready for the type of quality programming that only toll can swing, and that (b) paysee stations not affiliated with networks can operate profitably if they are permitted to engage in subscription tv.

Hartford locale was picked for test said O'Neil because "as a test market Hartford is neither too big or too small and in many respects a typical American city."

For Hartford, paysee is another chapter in its role as a leader in the development of wireless media. Hartford was a "classic product test town" for radio ad campaigns. One station, WDRC, has observed its 40th birthday. Another old timer, WTIC of Travelers Insurance, for years maintained a 100-man symphony, charged off to insurance promotion.

Scramble and unscramble equipment used in the test is by Zenith Radio Corp. It's very simple for parlor patrons to operate. A small rectangular box is set on top of the patron's regular tv set. Box is wired to tv set. Patron—on his set—dials to Channel 18 (WHCT) and receives scrambled image. Then dials prearranged code number on adapter to unscramble picture. In the meantime, a tape inside the adapter is printed with code number of show and price. At end of month, subscribed dials a prearranged code number, presses a button and picks up his tab, already calculated. Sends this tab with check to Subscription Television, tag for the operation.

Earned Discounts

Discount plan has been worked out for those who view more than $8 worth a month. A $2 credit will be allowed on following month's bill. For those subscribers use $10 or more of viewing a month, a $3 credit will be allowed.

Fees set as follows: Installation at $10. Rental of decoder at 75c a month. For period to Oct., 1962 no rentals will be charged. Station execs feel that as long as subscribers are willing to go along with this pioneering, they should be given a break of no rental fee for the first few months.

On tap for coming months the film "Music Man" and "Hatari," both new and yet unreleased. Both will be shown as subsequent run offerings. Also in the future is the Bolshoi Ballet, as well as legit offerings, spectaculars and sports. In the latter field, one is already on tap. That is the Floyd Patterson - Sonny Liston heavyweight championship fight in September. Tab for that has been set at $3.50.

In the legit field, Broadway plays, touring plays or pre Broadway tryouts will be subscriber shown at between $2. and $2.50.

Four Installation Teams

Currently there are four installation teams setting up the decoding units. Teams are one and two man setups and take between 15 minutes and two hours to completely adapt to the cash tv. Additional two teams are soon to be added. Installation teams are trained by Zenith Radio but go on WHCT payroll.

Decoder units contain sufficient computer tape to last six months to a year, depending on viewing by patron. Replacement is made by station. Customer never gets into box.

Hartford Courant Sunday (24) published results of a survey it made of Hartford area theatre managers and their thoughts of payvee. Responses were varied with some taking a watch and wait attitude and others fearful and belligenently opposed.

Managers Comment

All refused to be quoted directly, fearing reprimand. Courant story explained that paper went directly to managers rather than to organization spokesmen to get a more direct picture or perspective. Typical comment follows.

"We're worried about it, all right."

"I think it can hurt the neighborhood theatres."

"It's impossible to tell what will happen."

"The best place to watch a movie is in a movie house."

None of the managers painted too gloomy a picture about their future.

One of them said, "I was in this business when radio started up. All of my associates started worrying. And they worried when television came along too. But movies are still around."

Some of the managers felt that nabes might be in for trouble. These exhibit fare of about the same age that is planned for tollvision, the subsequent runs. The appeal of seeing newer releases attracts many to the theatres. The appeal diminishes as the film ages. This being the case, some people might prefer watching it on tv.

Hong Kong

Continued from page 45

by the authorities; the same people wrote letters withdrawing their complaints.

"Although the complaints were withdrawn," Bodine mournfully offered, "the legal question raised does have a basis in fact. So to be certain of a clear deed to run these shows, the club's lawyers and government officials are working up papers to justify renting the stadium. The justification would be to cover the indebtedness from building the arena seven years ago."

Although forced to cancel the stadum booking of Johnnie Ray and to otherwise amend his plans, Bodine will present shows in Hong Kong's new 1,500-seat City Hall—where he'll have a scale of U.S. $1.20 to U.S. $3.20—until he can again operate in the stadium.

Moved Shows to Hall

Filling cancelled dates at the City Hall, his first show there is an intimate revue headlined by female impersonator T. C. Jones for a week from June 15. He'll follow with a show built around Australian mentalist The Great Morton and has dates in September for Ruth Wallis, a Yank singer of purple prose. Among other shows Bodine seeks is a Japanese revue starring songstress Chiemi Eri.

"I traveled every centre of the Far East with the ice show," Bodine said, "and while each place has strong points, I chose Hong Kong. It has a free currency, enabling acts to be paid without going to the black market and it is not difficult to obtain working permits for artists. It is also an English-speaking community and has no other active promoter in the popular field.

"If I can make a success in Hong Kong, it would stimulate traffic in foreign entertainers throughout the Far East," Bodine submitted. He noted that expenses for tours could be pro-rated, thereby reducing the huge transportation nut for each regional promoter.

Bodine also cites that with rare exceptions (Bobby Rydell was a recent one), headline foreign acts playing this part of the world have bypassed Hong Kong, except for shopping and sightseeing. This was because of the Colony's limited ability to pay and the short playing time offered.

But if Bodine can untangle the knot at the stadium, he believes he can offer top stars at prices within the reach of many Hong Kong's 3,250,000 people.

4A's and AGVA

Continued from page 1

of the 4As. Actor Conrad Nagel is president.

The 4As historically has stepped into the affairs of AGVA and taken over the operation of the union whenver its affairs became too entangled for the Guild to extricate itself. Twice in the life of of variety performer unionism, the 4As stepped in and held control for a number of years. The first time occurred in 1938-39 when it dissolved AGVA's predecessor, the American Federation of Actors on a variety of charges, and created AGVA. The 4As installed a succession of executive secretaries and some years later, returned its autonomy. It next stepped into the picture in 1947 when it removed Matt Shelvey as executive secretary, again on a variety of charges. This step came when it was known that Shelvey would have to stand trial in Atlanta for accepting a bribe from the Henry Grady Hotel for permitting matinee shows there. Charge was nolle prossed. AGVA has been autonomous since that seizure by the 4As.

Another member of the 4As said that the group could take action if it was requested to do so. Member didn't amplify further. However, it is known that some AGVA members have previously asked the 4As to step in and take over AGVA.

Brinkley Sounds Off

Continued from page 1

such as "Man of the Year," "George Washington Memorial Award," "1962 Man of Distinction," "Broadcasting Achievement Award," etc. Some of the clubs even copy the names of wellknown awards given by noted professional or national organizations.

Brinkley, to cite only one case, receives about 10 or more notices a year that he has won such an award, and that it will be presented only if he comes to receive it himself. He is, of course, expected to make a speech. Some of the groups offer to pay transportation costs to Chicago, St. Louis, Cleveland or wherever the club is located. Others don't even offer that. None of them offer payment for the speech.

When a celebrity accepts such a deal, the club often will then start selling tickets to the meeting, sometimes to the general public. It is a good way for a club to raise some cash, using the name of a prominent person.

For his time and trouble, the VIP gets to carry back home a piece of plywood with a brass plate etched with high sounding words.

The number of such invitations increases every year, according to Brinkley and others.

Tangled Background of 20th-Fox

Continued from page 3

the board cannot come up with a positive policy for future operations, powerful dissident factions could stage a fight for control of the company, or simply pull out, leaving the company without even the "rule by committee" which it has today. One thing is sure: the company cannot continue to exist when losing money on operations at the recent rate—$22,532,084 in 1961, $2,566,000 in the first quarter of this year, and an even bigger loss being estimated for the second quarter now winding up.

The company's problems cannot be easily attributed to bad luck or even to actions of a handful of men whom outside critics say are living in another era. It's true, however, that there has been bad luck; also disastrous decisions to make pictures which (in hindsight) were doomed from conception. Apropos of the latter, there was that short-lived policy, formulated after the death of studio boss Buddy Adler several years ago, to produce a flock of medium-budgeted pix though every sign in the market indicated the public would buy only fewer, better films.

Changed Market

But, as one 20th exec analyzed it last week from a Toynbee point of view, the company's problems are the inevitable result of an unique conjunction of circumstances, many of which (but not all) were also affecting the other majors. There was the powerful company head, eminently successful in the heydays of the 1940s, who refused to relinquish power to the independent producers—the men who were successfully gauging the "new" film market, and who, instead, assumed more personal control. There was the expensive studio plant, staffed beyond its needs well into the new era; also a refusal to get in on the ground floor of tv production. Then, when hardtimes hit, a fragmenting of a management team into factions, each of which tended to blame the other for the ill-fated fortunes.

'Cleo' & Exec Committee

It's ironic that although some important policy changes were effected in consequence of the election to the board last year of John L. Loeb and Milton S. Gould, repping two large blocks of dissident stock, one of the company's biggest headaches (the $30,000,000 "Cleopatra" production) developed during the so-called rule by executive committee. The latter, of course, had been designed to curb such runaway (costwise) ventures.

"Rule by executive committee," which was able to persuade Judge Samuel I. Rosenman to become chairman this year, in effect represented a compromise between those board members who refused to go against Skouras and those who wanted the proxy out but who lacked the necessary power. There is no evidence that the committee has jealously guarded its prerogatives as much as assumed them until new, strong leadership could be found. Unfortunately, the very nature of the beast prevents a committee from acting with one voice.

As 20ths directors file into the board room this morning, the company is treading water to keep its head above a murky sea. No new properties have been acquired in some months. Only one picture is shooting at the Hollywood studio and no more have apparently been definitely scheduled there. Of 20th's three most important pix for 1963, two are being shot abroad by foreign producers—"The Prisoners of Altona" and "The Leopard." Reasoned one exec, if the company doesn't schedule anything further for the studio, it should simply shut it down. Twentieth now pays $1,500,000 a year rental but in four more years can dispose or sublease the property as it sees fit.

Vital To Exhibs

Exhibitors, especially the smaller ones who need a flow of product, have a vital stake in the decisions taken today. If 20th should go out of business entirely, many theatres throughout the country would close. With this in mind, exhibs have been supporting the company quite concretely in the last year. Though domestic earnings have been down, bookings have been up. (Other major company sources have suggested that this is not so much a testament to exhib support but evidence that 20th, to get bookings, has made "giveaway" terms on a flock of not-so-promising films.) But there also is a limit to the extent to which exhibs can support an overall losing product sked.

Should no action be taken today, there remains the spectre of a stock fight. Just who might be fighting whom is difficult to ascertain since there are sizable blocks of stocks which never appear in proxy statements, nor show up at annual meetings—the latter seemed designed for pacification of small fry. But with the stock selling for new lows currently, now would be the time for any dissidents to seek enough shares to gain effective control.

Schnee Scoffs

Continued from page 2

that a star can really begin to believe the king can do no wrong.

The surprising and highly creditable fact is that a great proportion of top stars achieve a "noblesse oblige" attitude about their responsibilities to their studios, their public, and their careers. Although fully able to swing their weight around, they respect the rights of producers and fellow-workers, only using their power when it is really a question of career or artistic integrity. They are above the small satisfactions of willful turmoil or harmful publicity-provoking.

I gave up as a producer after several years because of difficulties in getting not only the stars I wanted, but even some I didn't want yet had to beckon in the interest of the company, so I might have some excuse for becoming prejudiced against the star system—but I'm not. It's a fact of movie life and cannot be replaced.

Neither producers nor stars are always right in their conflicts, but in most instances both are sincere.

As for changing the situation of "star control" over the picture, that's quibbing with words. Whatever a contract may say, only a willing and convinced star can turn in a top performance, full of conviction.

As long as the great majority of big-name stars behave so responsibly, the star system will continue because of grassroots public support, where it counts, at the boxoffice. Nobody really wants to change a winning game because of a few bad innings.

There have been shortlived Hollywood rebellions against the star system in the past. They failed when some of the unknowns or "new faces" didn't bring the audience to the theatres as fast as the known stars continued to do.

If some particular star earns a continuing reputation for being impossible to work with, causing repeated losses, there naturally will be progressively fewer producers and backers ready to gamble a fortune on one difficult individual's whims. The disease may cure itself.

It's serious enough so the Screen Actors Guild had to issue a warning.

Such antics, however, are not exactly new in the industry. The star system has survived them before.

Temperamental rebellion isn't exactly limited to Hollywood. Some opera divas like Callas could give movie stars lessons in what not to do for the care and comfort of producers. That doesn't change the opera star system when a Sutherland will still pack the house.

Inveighing against the star system because of its occasional, highly publicized—and highly expensive — aberrations will not change the basic economics of popular interest in the big names.

Naturally as a writer I'm convinced of the fundamental importance of a good story. But it takes great performers to bring it to life on the screen.

I expect to be slanting scripts toward top stars for the rest of my career, despite any magazine theories about the demise of the star system.

Charles Schnee

OBITUARIES

LUCILE WATSON

Lucile Watson, 83, veteran character actress, famed for her portrayal of formidable dowagers and crotchety matriarchs, died June 24 in New York. She was the widow of playwright Louis E. Shipman, who died in 1933.

Born in Canada, she entered the American Academy of Dramatic Arts in 1900. After completing her studies, she made her Broadway stage debut in 1902 at the Empire Theatre, as Mrs. Ralph Wuthering in "Wisdom of the Wise." In the next few years she appeared in "The Girl With the Green Eyes" and "Captain Jinks." with Ethel Barrymore. From 1909 to 1911, she appeared as Teresa Rand in "The City."

Miss Watson's first appearance on the London stage was in 1925 in "Dancing Mothers." The following year in N.Y., she appeared in Ibsen's "Ghosts" and Oscar Wilde's "Importance of Being Earnest." Numerous other Broadway plays in which she played include, "Under Cover," "Heartbreak House," "No More Ladies," "Pride and Prejudice," "Yes, My Darling Daughter," "Ring Around the Moon" and "The Bat."

Perhaps her most highly praised performance was as Fanny Farrelly

Jack Arnold
(June 15, 1962)
We Won't Forget You
Judy and Chris O'Brien

in Lillian Hellman's anti-Nazi play, "Watch On the Rhine," which starred Paul Lukas and opened in 1941. Following her stage appearance in this play, she repeated her role in the Warner film version which starred Bette Davis and Lukas.

She remained in Hollywood seven years. Her films include "What Every Woman Knows," "Waterloo Bridge" and "Rage in Heaven" among others. Her last Broadway appearance was in 1953 in "Late Love," with Arlene Francis.

WILLIAM F. HEBERT

William F. Hebert, 56, Hollywood editor and manager of Boxoffice, the national film trade weekly, died June 22 in Worcester, Mass., where he had been visiting his mother. He was found unconscious in his hotel room last Wednesday and was taken to a hospital for treatment of head injuries. An autopsy is being performed to determine the cause of death.

Hebert was named Coast editor of Boxoffice about five months

In Memoriam
LYNN RIGGS
Lucy, Nathan & Stephen
Kroll

ago. Following graduation from Holy Cross College in 1927, he became a reporter for the Boston Evening Gazette. Under the name of Ted Towne, wrote a column for The Worcester Herald. In 1935, he joined the publicity department of Paramount Pictures in Hollywood.

He headed the press department at Selznick-International Studios, where he was in charge of publicity for "Gone With Wind." He was studio director of publicity for Sam Goldwyn and also was a publicist for Cecil B. DeMille. Later he headed his own public relations firm and was counsel for Disneyland, Jaguar Motor Cars and a number of U.S. and British industrial films.

At one time he was executive vicepresident of the Larry Harmon Pictures Corp., which produced cartoons and commercials for television.

His son and mother survive.

PHILIP H. LAVINE

Philip H. Lavine, 76, former manager of the old Boston Opera House, and onetime managing director of the old Castle Square Theatre in Boston, died June 13 in Milton, Mass., at the home of his son, Sigmond A. Lavine, author of children's books, with whom he was visiting.

Born in Boston, Lavine began his theatrical career as a dresser and later became personal representative for John Craig, actor-producer at the Castle Square Theatre. He subsequently became managing director of the house. During Lavine's tenure at the Boston Opera House as managing director, the Shuberts presented their early big productions there. For several years prior to his retirement in 1954, he managed theatres throughout New England.

Surviving, besides his son, are his wife and a daughter.

WILL WRIGHT

Will Wright, 68, longtime vaude-legit-film actor, died of cancer in Hollywood June 19 after a lengthy illness. He was a San Francisco newspaper reporter, worked in vaude and appeared on the Broadway stage before entering radio, where he worked on "Gang Busters" series before going to Hollywood.

Among his many films were "Blue Dahlia," "Man With the Golden Arm" and "These Wilder Years." On tv he had roles in "Jack Benny Show," "Maverick," "Law Man," "77 Sunset Strip," among others.

His wife, daughter and two sisters survive.

JOHN IRELAND

Dr. John Ireland, 82, composer, died June 12 in Sussex, Eng. He studied at the Royal College of Music and became an organist and pianist.

Among his best known works are his setting to John Masefield's "Sea Fever," the choral, "These Things Shall Be," "A London Overture," "Chelsea Reach," and the song cycle, "Land Of Lost Content."

He achieved most success in the field of chamber music, but also wrote over 100 settings for poems and around 50 piano pieces. In addition, he composed the music for the film, "The Overlanders."

FEDERICO MICUCCI

Federico (Fritz) Micucci, 62, managing director of the 20th-Fox Italian organization, died suddenly May 9 in Rome. Micucci, who joined 20th in 1927, served as branch manager in Trieste, Padua, Venice and Milan before being transferred to the Rome headquarters in 1936 as sales manager.

In 1939 he was promoted to the post of general manager and remained in that position until 1945, when he was named managing director.

He is survived by his widow and three children.

EDWARD C. PRINSEN

Edward C. Prinsen, 69, an owner and manager of the Palace Theatre, Youngstown, O., for nearly 30 years, died recently in that city. He also operated the State Theatre in Youngstown.

Starting as a projectionist in his native Fond du Lac, Wisc., Prinsen later was a film salesman for Paramount and in 1931 was Ohio district manager for Paramount Publix.

His wife, mother, three sisters and a brother survive.

ALBERT E. MICKEL

Albert E. (Bill) Mickel, 55, commercial manager of CBS affiliate KGGM Radio in Albuquerque, died of a heart attack June 19 in that city. A veteran broadcaster, he was a past president of the New Mexico Broadcasters Assn. With KGGM for the past 10 years, he had previously served in various capacities with radio stations in the west and midwest.

Surviving are his wife, brother and four sisters.

PATRICK McCORMACK

Patrick McCormack, 44, film editor, died June 20 in Hollywood. He had just completed editing WB's "Days of Wine and Roses," and his latest release was "[illegible] Experiment in Terror." He also had edited the "Peter Gunn" teleseries.

His wife, two sons [illegible] daughters survive.

ROBERT A. BISCHOFF

Robert A. Bischoff, [illegible] NBC-TV executive and unit [illegible] for the "Sing Along With Mitch" program, died June 9 in Teaneck, N.J., as a result of injuries sustained in an assault. He joined NBC in 1950 as a page. In 1961, he became a unit manager after being given a series of promotions.

His wife survives.

DOREEN BRAY

Doreen Bray, 25, dancer, died of leukemia June 21 in London, three days before her wedding day.

She was a Tiller Girl with "Sunday Night at the Palladium" and the last Crazy Gang show.

GEOFFREY WEBB

Geoffrey Webb, 42, radio writer, was killed in a car crash June 21 at Hungerford, Eng. For years he had been co-author of "The Archers," the BBC sound serial.

Survived by his wife and son.

FRANK PARKER

Frank (Pinky) Parker, 71, longtime stage and screen actor who launched his career in 1925, died of a heart attack June 13 in Hollywood.

Sister survives.

Fred Herendeen, 68, playwright and author, died June 4 in Charlotte, N.C. Among his works were "The Web," "Orchids Preferred" and a musical, "All the King's Horses." His wife and three children survive.

Raymundo Mucino Arroyo, 41, radio-tv producer, director and announcer, died recently of a heart attack in Mexico City. He created such top Mexican air shows as "The Good Luck Club" and "Midnight Varieties."

Mrs. Gladys L. Rennels, 60, longtime boxoffice treasurer at the Palace Theatre, Youngstown, O., and the Stambaugh Auditorium there, died June 14 in that city. Surviving are her husband, daughter and son.

Percy Fox, 80, musical director in vauderies, died recently in Edinburgh. He was musical director for 20 years at the former Theatre Royal, Glasgow, and, earlier, at the Coliseum Theatre, Glasgow.

John Phillips, general manager of Deutsche Grammophone Company in London for two years, died there June 6. Previously, he had been with both Philips and Pye Records.

Abraham Meritzer, 83, onetime owner of the old Princess and Rialto Theatres, Youngstown, O., died there, June 13. Two daughters, three sisters and two brothers survive.

Alfonso Leos, 49, guitarist-singer who worked niteries under the name of Chico Leos, died June 3 in Toledo, O. His wife, Bernice, appeared with him.

George A. Scott, 69, longtime publicity manager for Howard & Wyndham Ltd., the theatrical management firm, died recently in London.

Chauncey Abraham Stoddard, 77, retired RKO Studios purchasing agent, died June 18 in Hollywood. His wife, brother, sister survive.

Conrad Salinger, 59, "Bachelor Father" teleseries composer, died June 18 in Hollywood from apparent overdose of sleeping pills.

Harold Sailor, 71, 20th-Fox studio projectionist for the past 27 years, died June 13 in Hollywood. His wife and son survive.

Frederick F. Berry, 92, retired vaude comedian, died June 3 in Laconia, N.H. He also was a lecturer and novelist.

Luigi Gasparini, 71, a top violincellist of the Scottish Orchestra, died recently in Killearn, Scotland.

Gordon Lewes, BBC recording engineer, died in an auto accident June 21 near Nuneaton, Eng.

Mother of James Carreras, Hammer Films chief, died June 19 in London after a long illness.

Rev. Joseph Graves, 81, founder of the Dagenham Girl Pipers, died June 13 in Sittingbourne, Eng.

Israel Rothboth, 70, business agent for Local B-160, International Alliance of Theatrical Stage Employes, since 1947, died June 14 in Philadelphia. Five sisters survive.

Mother of James H. Nicholson, American International Pictures prexy, died June 16 in San Francisco.

Father-in-law of Abe Dickstein, 20th Century-Fox sales staff member, died June 22 in New York.

Mother, 80, of tv producer Jess Oppenheimer, died June 18 in Hollywood.

Mother, 88, of Ralph Bellamy, died in Hollywood June 15.

Berlin Film Fest

Continued from page 2

Also a full-length documentary, "Galapagos."

Great Britain: "A Kind of Loving."

Greece: "The Hands."

India: "Huwe Dono" (We Two).

Israeli: "Give Me 10 Desperate Men."

Italy: "Salvatore Giuliano," "La Belezza D'Ippolita" and "The Steppe."

Japan: "Mitasareta Seikatsu" (A Fulfilled Life) and "Kobayagawake No Aki" (Late Summer).

Mexico: "El Tejedor de Milagros" (The Basket-Maker and the Miracle).

Norway: "Tonny."

Spain: "The Highwaymen."

Sweden: "Sasom i en Spegel" (Through a Glass Darkly).

U.S.: "Mr. Hobbs Takes a Vacation" (20th) and "Out of the Tiger's Mouth."

The feature film jury is composed of French film director Andre Michel; British producer Emeric Pressburger, Japanese writer Dr. Hideo Kikumori, Mexican actress Dolores del Rio, Swedish film critic Jurgen Schildt, Dr. Max Gammeter, member of managing committee of Swiss Filmbund and Assn. of Swiss film clubs; American film producer and director King Vidor, Guenther Stapenhorst, senior of German film producers, and German writer Dr. Bruno E. Werner.

An international film trade fair (for interested parties only) is being run in conjunction with the fest. Reportedly, about 70 films from 17 nations are being shown at this.

Under the title, "Jewels of International Film Art," retrospective shows will honor the works of Germany's G. W. Pabst and Sweden's Ingmar Bergman. Lineup of Pabst pix includes "The Joyless Lane" (1925), with Asta Nielsen and Greta Garbo; "Hamlet" (1920), "Tragedy of a Low Woman" (1927) with Asta Nielsen and Oscar Homolka; and "Lulu" (1923), with Miss Nielsen.

Stars expected here include James Stewart (official delegate of U.S. State Dept.), Jennifer Jones, Tony Curtis, Maureen O'Hara, Orson Welles, Viveca Lindfors, Gina Lollobrigida, Alec Guinness; French pic director Jean Renoir and Sweden's Ingmar Bergman.

For the first time, the festival audience will be composed of West Berliners only. East Berliners, who frequented the fest screenings in former years, are kept behind the wall which the Communists erected.

Mason City

Continued from page 2

of some 3,000 souls. That year Meredith Willson was born. Sixty years and 76 trombones later, Mason City seemingly adores Willson. He is their live, homegrown hero and no King could receive more adulation. This is not a case of a successful son returning. He has always remained close to his home town. Through the years, his every achievement, his first book, first song, and now "The Unsinkable Molly Brown," has been the joy of Mason City. On this occasion he's being honored as never before. His portrait is everywhere, [illegible] the Music Man, it's Willson City.

At the noisy [illegible] the lively [illegible] was rapturously received. [illegible] reportedly cost Warner's $175,000 [illegible] was well-organized [illegible] carried out, and made an [illegible] display of simple Americana.

MARRIAGES

Juliet Cooke to Ian Thom, London, recently. Bride is an actress.

Doris Rayner to Julian Brooks, London, June 16. Bride is a dancer at the Windmill Theatre.

Joyce Miller to Robert LeDonne, New York, June 22. Bride is a staff writer for Architectural Forum; he's a writer for ABC-TV's "Editor's Choice."

Anne Tennent to John Fletcher, Glasgow, recently. He is a film editor at Scottish Television.

Jane Froman to Roland H. Smith Columbia, Mo., June 20. Bride's the singer; he's assistant managing editor of Columbia (Mo.) Tribune.

Jane Froman to Rowland H. Smith, June 20, Columbia, Mo. She's the singer; he's a newspaperman.

Kathy Doyle to Herb Masters, Hollywood, June 17. He's an actor.

Ginny Simms to Don Eastvold, June 22, Palm Springs, Calif. She's the singer.

Anne Hall Dunlop to Arthur O'Connell, New York, June 23. He's the actor.

BIRTHS

Mr. and Mrs. John Hilman, daughter, London, recently. Mother is one of the Terry Sisters, vaude and vocal act.

Mr. and Mrs. Nat Roness, daughter, London, June 1. Father is a theatrical manager and agent.

Mr. and Mrs. Barry Winik, son, East Orange, N. J., June 6th. Father is an executive of Winik Films, producers of short subjects and documentaries.

Marquis and Marchioness Townshend, son, London, June 17. Father is chairman of Anglia TV.

Mr. and Mrs. Pete Condoli, daughter, Hollywood, June 19. Mother is actress Betty Hutton; father's a trumpet player.

Mr. and Mrs. Steven J. Fellman, son, June 19, Yonkers, N.Y. Grandfather is Nat D. Fellman, chief film buyer for the Stanley Warner Corp.

Mr. and Mrs. Edward Choate, son, June 23, in New York. Mother is the former singer dancer Judy Newkirk; father is the Broadway producer and manager.

Mr. and Mrs. Jerry Devine, daughter, June 20, Malibu, Calif. Father is a legit-film-television writer-producer.

Mr. and Mrs. Donald J. Quinn, son, June 20, New York. Father is director of RKO General's national sales division.

Mr. and Mrs. David Black, son, New York, June 20. Father is a Broadway producer.

TV's Star System Blues

Continued from page 1

the ABC-TV network next season and the payoff to Revue Studios is regarded as problematical in light of the production costs. Newhart and Bishop, also paid considerably above scale, were not spectacular clicks on tv last season; along with Gertrude Berg and Bob Cummings, a grouping of highpowered performers which is causing the tv show producers to reassess the values of the names.

Shelling out stratospheric fees for a name on an hour stanza either means an unprofitable series or cutting corners on other facets of the production and thus unbalancing the show. Producers regard around $5,000 to $7,500 per week as a feasible salary for the name performer on an hour dramatic series and anything beyond that rings the danger signal that the star system won't work in tv. When Vince Edwards, star of the "Ben Casey" series [illegible] a boost in salary from $[illegible] last season to about $[illegible] next season, it was in line [illegible] pattern.

Rated as dangerous [illegible] salaries which [illegible] [illegible]
[illegible] properties.

"The Start of Something Great!"*

"The GEORGE BURNS and CAROL CHANNING SHOW"

SEATTLE TIMES: "In their break-in at the Orpheum, they rocked the theater...The audience howled itself hoarse...The most entertaining show to come this way in a long time!"

SEATTLE POST INTELLIGENCER: "...two of the truly great entertainers of our time... sparkling like Tiffany's...Hysterically funny and completely charming...absolutely brilliant!"

VARIETY: "Spectacular...did smash business!"

* **HOLLYWOOD REPORTER:** "Biggest triumph witnessed in Seattle in years...stood the capacity, cheering audience on its ear...a new dimension in entertainment...The start of something GREAT!"

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DUNES

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